



GUSTAVO DUDAMEL

OSCAR L. TANG AND H.M. AGNES HSU-TANG
MUSIC AND ARTISTIC DIRECTOR DESIGNATE

Wu Tsai Theater
David Geffen Hall at Lincoln Center
Home of the New York Philharmonic

**2025–26 Season Sponsored by
Leni and Peter May**

Thursday, March 5, 2026, 7:30 p.m.

Friday, March 6, 2026, 2:00 p.m.

Saturday, March 7, 2026, 7:30 p.m.

Mirga Gražinytė-Tyla, Conductor

Vilde Frang, Violin

(New York Philharmonic Debut)

Vilde Frang is a
Chang-Chavkin Debut Artist.

This program will last approximately one and three-quarters hours, which includes one intermission.

ELGAR
(1857–1934)

Violin Concerto in B minor, Op. 61
(1909–10)
Allegro
Andante
Allegro molto — Cadenza
(accompagnata: Lento) — Allegro molto

VILDE FRANG

Intermission

G. KURTÁG
(b. 1926)

Brefs messages, Op. 47 (2010)
I. Fanfare (à *Olivier Cuendet*)
II. Versetto: Temptavit Deus Abraham
[apokrif organum]
III. Ligatura Y
IV. Bornemisza Péter: Az hit...

FRANK HUANG, violin
CYNTHIA PHELPS, viola
CARTER BREY, cello
NICK MASTERSON*, English horn
ANTHONY MCGILL, clarinet
BARRET HAM, bass clarinet
RICHARD DEANE, horn
CHRISTOPHER MARTIN, trumpet
JOSEPH ALESSI, trombone

R. SCHUMANN
(1810–56)

Symphony No. 1 in B-flat major,
Op. 38, *Spring* (1841)
Andante un poco maestoso —
Allegro molto vivace
Larghetto
Scherzo: Molto vivace —
Molto più vivace — Tempo I
Allegro animato e grazioso

* Guest Artist

Guest artist appearances are made possible through the **Hedwig van Ameringen Guest Artists Endowment Fund**.

In consideration of the performers and audience, please silence your devices, and take photos and video only during applause.

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Concertmaster
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Elizabeth Dyson
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Gonzales

Claire Deokyeong Kim

Maria Kitsopoulos

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Qiang Tu

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Ru-Pei Yeh

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Mindy Kaufman

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Ryan Roberts+

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Barret Ham

E-FLAT CLARINET

Benjamin Adler

BASS CLARINET

Barret Ham

(Continued)

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund**.

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Steinway is the Official Piano of the New York Philharmonic and David Geffen Hall.

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The New York
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method for section string
players who are listed
alphabetically in the roster.

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Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**, the **National Endowment for the Arts**, the **National Endowment for the Humanities**, and the **New York State Council on the Arts**, with the support of the Office of the Governor and the New York State Legislature.

Notes on the Program

Violin Concerto in B minor, Op. 61

Edward Elgar

Edward Elgar holds sway as an essential representative of the Edwardian Era, that late-Imperialist moment of British history named after the monarch who reigned over it — Edward VII, who, on July 4, 1904, transformed the composer into Sir Edward. The son of an organist in Worcester, Elgar enjoyed a none-too-spectacular career early on, deputizing for his father in church lofts, picking up a bit of instruction on violin, serving as bandmaster at the Worcester County Lunatic Asylum, and, in 1882, becoming music director of the Worcester Amateur Instrumental Music Society. By the mid-1890s he had earned a position of respect, and in 1900 his oratorio *The Dream of Gerontius*, presented at the Birmingham Festival, established him as Britain's leading composer, a perfect embodiment of the plushly comfortable, healthily vigorous spirit of the Edwardian moment.

Among the fans of that oratorio was the Austrian violinist Fritz Kreisler (1875–1962), who was just then staking a place in the firmament of violin playing. In 1905 Kreisler proclaimed to the *Hereford Times*:

If you want to know whom I consider to be the greatest living composer, I say without hesitation, Elgar. Russia, Scandinavia, my own Fatherland, or any other nation can produce nothing like him. ... I wish Elgar would write something for the violin. He could do so, and it would certainly be something effective.

Elgar had, in fact, written music for solo violin by that time, but nothing that was

available to Kreisler. Three short pieces from 1877–78 went unpublished, and a few works for violin and piano had received performances in the 1880s and 1890s (including the salon favorite *Salut d'amour* of 1888). Around 1890 Elgar drafted a violin concerto, but destroyed the work rather than complete it. By the time Kreisler officially requested a concerto from his favorite composer, in 1906, Elgar had already jotted down a couple of sketches for precisely such a project. Other tasks intervened, and Elgar found he was unable to devote any concentrated attention to his concerto until April 1909: that was when his wife wrote in her diary, "E. [is] possessed with his music for the VI. Concerto."

Work proceeded at a deliberate pace, with Elgar's letters reflecting his hopes —

In Short

Born: June 2, 1857, at Broadheath, Worcestershire, England

Died: February 23, 1934, in Worcester

Work composed: April 1909 to August 5, 1910, drawing on material sketched as early as 1905

World premiere: November 10, 1910, at a concert of the Philharmonic Society in Queen's Hall, London, with Elgar conducting, Fritz Kreisler, soloist

New York Philharmonic premiere: January 5, 1922, with Albert Coates conducting the New York Symphony (which would merge with the New York Philharmonic in 1928 to become today's New York Philharmonic), Jascha Heifetz, soloist

Estimated duration: ca. 45 minutes

and doubts — about the piece. On May 8 he allowed, “I have the Concerto well in hand ... & it’s good! awfully emotional! Too emotional but I love it.” On June 16 he crowed, “I have made the end serious & grand,” but a week later he changed his tune: “I am appalled at the last movement” Yet Elgar soldiered on, encouraged by the participation of W.H. Reed, the young violinist he had enlisted to advise him on technical questions relating to the solo part.

The premiere of the concerto — a work by turns grand, brooding, and heroic — marked one of the summits of Elgar’s career: the audience recalled him 15 times, and Kreisler also received thunderous ovations. Kreisler would go on to play the piece often, but he never recorded it. By 1932 it had already been recorded twice. In that same year the His Master’s Voice (HMV) label harnessed the by-then 75-year-old composer to the 16-year-old prodigy Yehudi Menuhin: their legendary reading has probably not been out of print since, and it inspired Elgar to add

Menuhin’s name as co-dedicatée, to that of Kreisler, on the title page.

One also reads at the head of the score the secretive Spanish inscription “Aquí está encerrada el alma de” In a letter to the conductor Nicholas Kilburn, Elgar translated this line (worrying over the subtleties), “Here, or more emphatically *In* here is enshrined or (simply) enclosed — buried is perhaps too definite — the soul of? The final ‘de’ leaves it indefinite as to sex or rather gender.” Various of Elgar’s friends have been proposed as the possessor of that soul, but Elgar’s intent remains a mystery.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, tuba, timpani, and strings, in addition to the solo violin.

— *James M. Keller is a former New York Philharmonic Program Annotator and the author of Chamber Music: A Listener’s Guide (Oxford University Press).*

Elgar the Violinist



The only known photograph of Elgar with a violin, taken in his early 20s

Edward Elgar studied the violin in his youth, and even cherished ambitions of becoming a concert violinist, taking lessons in London. However, after attending a concert featuring a virtuoso, he was confronted by his limitations as a performer and relinquished this dream. Nevertheless, he would continue to play, performing in several semi-professional orchestras and teaching violin to schoolchildren, the last without much enthusiasm. The instrument remained in his thoughts, and as early as 1890 he began work on a Violin Concerto — a work that he abandoned — a full 20 years before completing what would eventually become his only concerto for the instrument he so cherished.

— The Editors

György Kurtág

György Kurtág celebrated his 100th birthday in February, an occasion that has inspired an outpouring of tributes around the world — only fitting for a composer whose own oeuvre is an epistolary trove of “messages,” homages, and farewells to friends and historical figures alike. Kurtág is often characterized as leading an ascetic life, in modest communion with the history and present of the Western musical tradition. He lives in an apartment purpose-built for him within the walls of the Budapest Music Center, also home to two concert venues that host a full schedule of performances, workshops, and recording sessions; Kurtág’s apartment has its own balcony overlooking the larger of these venues. A third space in the building, the Hungarian Music Information Center and Library, is staffed by a team of musicologists and holds a remarkable collection of Hungarian music in the form of scores, recordings, archival materials, and academic literature. Such is Kurtág’s status in the milieu of Hungarian musical life that his home is integrated into the architecture of this important institution.

Kurtág entered the Liszt Academy in Budapest in 1946 (alongside György Ligeti, who would become a lifelong friend). From 1967 to 1993 he served on the faculty of the Liszt Academy but, like Bartók before him, taught performance (piano and chamber music) rather than composition. His students included, among many others, Zoltan Kocsis, András Schiff, and members of the Takács Quartet. This background goes some way to explain his reputation for being extraordinarily demanding in rehearsals. As a rule, Kurtág works to pare his music back to the most concise of expressive gestures, often

reworking material during rehearsals or even after performances. The acts of composition, interpretation, rehearsal, and performance are thoroughly interwoven in his process, leading him to produce mostly short, aphoristic works. The precise nature of his notation and the subtlety of differentiation, articulation, timbre, phrasing, balance, and timing demanded by it call for a quiet virtuosity. The late composer and conductor Péter Eötvös wrote that the “powerful effect of Kurtág’s art unfolds of its own accord when his works are played with sensitivity and openness to their special demands, and a musician who senses this becomes a dedicated performer of this music.”

In *Brefs messages* Kurtág looks back on his career and his relationship to sacred music. The work opens with a brass fanfare dedicated to Olivier Cuendet — a composer, conductor, and longtime creative collaborator of Kurtág’s. The movements that follow are all arrangements of earlier works by Kurtág that take as a point of reference vocal music practices of the late Middle Ages, Renaissance, and Baroque.

In Short

Born: February 19, 1926, in Lugoj, Romania

Resides: in Budapest, Hungary

Work composed: August 2010, in Saint-André-de-Cubzac, France; commissioned by Ensemble Contrechamps

World premiere: November 1, 2011, by Ensemble Contrechamps, Olivier Cuendet, conductor, in Geneva, Switzerland

New York Philharmonic premiere: these performances

Estimated duration: ca. 10 minutes

The second movement, *Versetto: Temp-tavit Deus Abraham (God Tested Abraham)*, is drawn from a set of three verses for piano (or organ) that Kurtág wrote in 1990 and dedicated to the Gregorian chant specialist Laszlo Dobszay. The English horn follows the rough contour of historical chant settings and is joined by bass clarinet in an “apocryphal” imitation of organum, the earliest form of polyphony in the Western tradition. The third movement — an arrangement and expansion of a 1993 piano work — draws on the use of ligatures (a means of notating multiple notes on a single syllable of text to produce fluent melismatic lines) found in mensural notation of the late Middle Ages and Renaissance.

In a neat bit of symmetry, the fourth and final movement of *Bref's messages* is adapted from the fourth and final movement of *The Sayings of Péter Bornemisza* (1963–68), a watershed in Kurtág's creative development that Rachel Beckles Willson has described as “unquestionably at the

root of much that was to come.” A “concerto” for soprano and piano, it was based on texts of a 16th-century Lutheran minister and modeled, structurally, on Schütz's *Kleine geistliche Konzerte* (1636/39) and Schoenberg's *Pierrot lunaire* (1912). The first three movements of *The Sayings* — *Confession*, *Sin*, and *Death* — focus on humanity's helplessness and tendency toward sin. *Az hit... (Spring)*, by contrast, shifts toward spiritual nourishment and, ultimately, the redemption of humanity.

Instrumentation: English horn, clarinet, bass clarinet, horn, trumpet, trombone, violin, viola, and cello.

— *Nicholas Emmanuel has taught musicology at the University at Buffalo and writes on matters of contemporary music, aesthetics, and modernity.*

György Kurtág's *Bref's messages* is presented under license from Boosey & Hawkes, Inc., copyright owners.

On Caesura



Kurtág in 2014

In a 2007 interview, the music publisher Bálint András Varga asked Kurtág about his use (and notation) of caesuras, or pauses, in shaping musical phrases.

Varga: Another key word: *pause*. In other words: *silence*. You have developed a set of signs to denote caesuras of differing lengths. They are of quite basic significance in your music. Recently, I have noticed something new: it is as if all the musicians were simultaneously taking breath only to continue playing with undiminished drive.

Kurtág: In the last quartet [*Six moments musicaux*, Op. 44], this has consciously taken the form of a sign of phrasing above the bar line. It does not necessarily mean that you have to wait. Dobszay's wonderful definition of the caesura comes to mind: you do not necessarily have to stop. Caesura means that you take measure of the next unit. If necessary, you stop. This is where something has come to an end. I would add that the phrase has exhausted itself by the end and makes place for the next one. Just as in speech: you inflect the sentence downward toward the full stop. You let it drop and then you take stock of what you want to say next. The idea and practice of caesura seem to be disappearing from the world. Dobszay keeps it alive, in the most admirable fashion.

Listen for ... Subtle Effects

To perform Kurtág's work is to sit on a razor's edge between flat, lifeless notes and otherworldly beauty. One would be hard pressed to find music in which the discrepancy between the sparseness of notes and the difficulty of their successful execution is greater. The first movement, for example, opens with a solo trumpet fanfare. Beneath this, the trombone plays so softly (*ppp*) that it scarcely registers as a separate sound but rather amplifies the resonance of the trumpet.

Musical score for Tromba 1 in Do and Trombone. Tromba 1 plays a fanfare in 4/4 time, marked *f, cantabile*, with dynamics *poco rinf.* and *poco rinf.* Trombone plays a sustained low note marked *ppp*.

In the third movement, slow progressions of chords must be stitched (i.e. ligatured) together into phrases by three trios of players: strings, brass, and woodwinds.

Musical score for Cor. and Tr. in the third movement. Cor. plays a melodic line with dynamics *mp*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, *mp*, *ppp*, *sub. fpp*, *fpp*, *fpp*, *f*. Tr. plays a sustained low note marked *p-ppp*, *sub. fpp*, *fpp*, *fpp*, *f*.

Kurtág requires that each note is articulated separately, meaning that the trios must rely on means other than slurring to shape their phrases. To further complicate things, the three groups gradually merge and pass around melodic lines in ways that require perfect ensemble balance and matching of articulation. When successful, these simple gestures are drawn through rich and surprising timbral regions.

In the final movement, taken from *The Sayings of Péter Bornemisza*, the soprano's line is assigned to the trumpet and is marked "solo, in great relief to the end" against the rest of the ensemble.

Musical score for Tromba in Do. The score shows a melodic line with lyrics: *Az hit nem á [lom] [nem]*.

The lyrics are reproduced in the score beneath the trumpet part: "Faith is no dream, / but a living creature which cleaves to God; and is mighty, / and as the light of the world, illuminates others. / The heart gains such trust, / that sinners believe in their own redemption" (translation by Beckels Willson).

Symphony No. 1 in B-flat major, Op. 38, *Spring*

Robert Schumann

On December 11, 1839, after attending a reading of Franz Schubert's C-major Symphony, *Great*, at the Leipzig Gewandhaus, Robert Schumann penned an ecstatic account to Clara Wieck, with whom he was passionately in love: "I was totally happy and wished only that you should be my wife and that I also could write symphonies."

Both of these wishes would soon come to fruition. On September 12, 1840, Miss Wieck became Mrs. Schumann. During that year, Robert composed 138 songs, about half the songs he would write in his lifetime. Until that time he had produced piano music almost exclusively. "Dear Robert," Clara had written to him in 1839, "don't take it amiss if I tell you that I've been seized by the desire to encourage you to write for orchestra. Your imagination and your spirit are too great for the weak piano." By 1841 he felt secure enough to embark on music of a larger scale, and before January was up, he leapt into the realm of the symphony.

Robert sketched his Symphony No. 1 in the space of only four days, from January 23 through January 26, 1841, documenting its amazing progress in the diary he kept jointly with Clara:

January 23: The "Spring" symphony begun.

January 24: The Adagio [sic] and Scherzo of the symphony completed.

January 25: Symphonic fire — sleepless nights — [work] on the last movement.

January 26: Hooray! The symphony complete!

He spent the next few weeks polishing his score, which reached its final form on February 20 and served as a point of departure for further symphonic works as the year unrolled.

As we see from those diary notations, he already called this a "Spring" symphony when it was still taking form. An entry by Clara states that it was inspired by a poem by Adolf Böttger, and a year later Robert sent a signed portrait of himself to Böttger inscribed with the opening notes and the words "Beginning of a symphony, occasioned by a poem by Adolf Böttger." The work's opening motto is indeed a wordless setting of the poem's lines, "O wende, wende deinen Lauf, — Im Talle blüht der Frühling auf!" ("Oh turn, oh turn and change your course, — Now in the valley blooms the spring!").

Images of spring dotted ensuing pages of his score through a series of movement headings: "Beginning of Spring," "Evening," "Jolly Playmates," "Spring Replete." Nonetheless, when the score was published Schumann eliminated all of

In Short

Born: June 8, 1810, in Zwickau, Saxony (Germany)

Died: July 29, 1856, in Endenich, near Bonn

Work composed: January 23–February 20, 1841

World premiere: March 31, 1841, by Felix Mendelssohn conducting the Leipzig Gewandhaus Orchestra

New York Philharmonic premiere: April 23, 1853, with Theodore Eisfeld conducting

Estimated duration: ca. 31 minutes

these overtly programmatic references, perhaps concerned that they too closely resembled the movement headings in Beethoven's *Pastoral* Symphony and wanting to avoid inviting unnecessary comparison to that master.

If the opening movement is ebullient, a more delicate side of spring informs the second movement, a dreamy, forested *Larghetto* into which the horns inject a mysterious premonition near the end. The contour of their music reemerges transformed in the muscular *Scherzo*, which seems a descendant of the firm-footed third movement of Mozart's Symphony No. 40. Two trio sections provide variety,

the first involving some back-and-forth calls and a rustic dance, the second an outburst of rowdiness.

The finale begins with its own fanfare before diving into a light-stepping, balletic theme. Near the movement's end, bucolic sounds emanate from the oboe, horn, and birdlike flute before a final race to the finish.

Instrumentation: pairs of flutes, oboes, clarinets, and bassoons, plus four horns, two trumpets, three trombones, timpani, triangle, and strings.

— J.M.K.

Depictive Inspiration

Although Schumann excised programmatic headings from his First Symphony as it evolved, he emphasized its depictive elements as a guide to interpretation. In a letter to the Berlin-based conductor Wilhelm Tauber, he begged:

Could you breathe a little of the longing for spring into your orchestra as they play? That was what was most in my mind when I wrote [the symphony] in January 1841. I should like the very first trumpet entrance to sound as if it came from on high, like a summons to awakening. Further on in the introduction, I would like the music to suggest the world's turning green, perhaps with a butterfly hovering in the air, and then, in the *Allegro*, to show how everything to do with spring is coming alive.



Josef Kriehuber's 1839 portrait of Robert Schumann

Strangely, he then added, "These, however, are ideas that came into my mind only *after* I had completed the piece." If the specific images came later, surely their spirit was there from the outset. The transition from the introduction into the principal section of the first movement seems to illustrate winter yielding to springtime. We might imagine icicles melting, their droplets gathering into rivulets and finally crystalline streams that usher in the new season to a spirited *Allegro*.

The Artists



Mirga Gražinytė-Tyla was named principal guest conductor of the Orchestre Philharmonique de Radio France starting in the 2026–27 season. As music director of the City of Birmingham Symphony Orchestra

(CBSO), 2016–22 — following Simon Rattle, Sakari Oramo, and Andris Nelsons — she has led the CBSO in acclaimed performances at home and on tour. She became the CBSO's principal guest conductor in 2022–23, and has continued their close connection as associate artist.

Gražinytė-Tyla has electrified audiences as a guest conductor all over the world. In May 2025 she made her Vienna Philharmonic subscription debut, becoming the first woman to lead that ensemble. Recent and upcoming engagements include the Berlin Philharmonic, Oslo Philharmonic, Orchestre de la Suisse Romande, Madrid's Spanish National Orchestra, Sinfonieorchester Basel, Orchestre Philharmonique de Radio France, The Philadelphia Orchestra, Munich Philharmonic (at home and on tour), New York Philharmonic, and Staatskapelle Dresden, as well as at Madrid's Teatro Real with Weinberg's *The Passenger*. She led Britten's *War Requiem* at the Salzburg Festival and Janáček's *The Cunning Little Vixen* at the Bavarian Staatsoper, and appeared with the Accademia di Santa Cecilia Rome and Amsterdam's Royal Concertgebouw Orchestra.

With the Los Angeles Philharmonic, Gražinytė-Tyla was a Dudamel Fellow in the 2012–13 season, assistant conductor (2014–16), and associate conductor (2016–17). She also served as music director of the Salzburg Landestheater (2015–17). Winner of the 2012 Salzburg Festival Young Conductors Award, she subsequently made her debut with the Gustav Mahler Youth Orchestra in a symphonic concert at the Salzburger Festspiele.

An exclusive Deutsche Grammophon Artist, Gražinytė-Tyla's first album on the yellow label, released in 2019, won Opus Klassik and Grammophon Awards. A 2019 recording featured works by Raminta Šerkšnytė and was followed by 2021's *The British Project*, which included works by Elgar, Britten, Walton, and Vaughan Williams.



In 2012 **Vilde Frang** was unanimously awarded the Credit Suisse Young Artists Award, which led to her debut with the Vienna Philharmonic led by Bernard Haitink at the Lucerne Festival. Her profound

musicianship and exceptional lyricism have led to regular appearances with the world's leading orchestras — in the 2025–26 season she returns to the London Symphony Orchestra, Bavarian Radio Symphony Orchestra, Chamber Orchestra of Europe, and Rotterdam Philharmonic, as well as her New York Philharmonic debut.

A keen and prominent chamber musician, Frang frequently appears at the BBC Proms in London as well as the Lucerne, Verbier, Lockenhaus, George Enescu, Salzburg, and Prague Spring festivals. She also appears regularly in recital at Amsterdam's Concertgebouw, Vienna's Musikverein, Berlin Philharmonie, Tonhalle Zurich, and the Bozar in Brussels, as well as in North America, including at New York's Carnegie Hall. This season Frang performs chamber music with close collaborators violist Lawrence Power, pianist Denis Kozhukhin, and cellist Maximillian Hornung.

Vilde Frang is an exclusive Warner Classics artist; her recordings have received numerous awards including the Edison Klassiek Award, Diapason d'Or by *Diapason Magazine*, Deutsche Schallplattenpreis, Grand Prix du Disque, and two *Gramophone* Awards.

Gustavo Dudamel and the New York Philharmonic



Gustavo Dudamel is committed to creating a better world through music. His rise, from humble beginnings in Venezuela to an unparalleled career of artistic and social achievements, offers living proof that culture can bring meaning to the life of an individual and greater harmony to the world at large. Currently Music & Artistic Director of the Los Angeles Philharmonic and Venezuela's Simón Bolívar Symphony Orchestra, in 2026 he becomes the New York Philharmonic's Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director, continuing a legacy that includes Mahler, Toscanini, and Bernstein.

Throughout 2025 Dudamel celebrated El Sistema's 50th anniversary, honoring the global impact of José Antonio Abreu's visionary education program and acknowledging the vital importance of arts education. Celebrations with the Simón Bolívar Symphony Orchestra included a European tour to Paris, London, Luxembourg, Berlin, Munich, Brussels, and Madrid; a London Residency that included opening for Coldplay at Wembley Stadium and performing at the Royal Festival Hall; and recordings on the Platoon label that included the Grammy-nominated recording of Ravel's *Boléro*.

Dudamel maintains longstanding artistic relationships with the world's leading orchestras, returning regularly for appearances and international tours with the Berlin Philharmonic and the Vienna Philharmonic.

The **New York Philharmonic** is a cultural leader in New York City, the United States, and the world, connecting with millions through live concerts at home and abroad, as well as broadcasts, recordings, and education programs. Gustavo Dudamel is the Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director Designate in the 2025–26 season before becoming Music & Artistic Director in September 2026. The Orchestra has commissioned and / or premiered important works including Dvořák's *New World* Symphony and Pulitzer Prize winners by John Adams and Tania León, the latter made possible through *Project 19*, the world's largest women-only commissioning project. The Philharmonic has released more than 2,000 recordings since 1917, and can be heard on the nationally syndicated radio program *The New York Philharmonic This Week*. Its history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives. Annual free concerts are complemented with the Phil for All: Ticket Access Program, education projects including Young People's Concerts and the New York Philharmonic Very Young Composers Program, and free discussions. Founded in 1842, the New York Philharmonic — which has appeared in 437 cities in 63 countries — is the oldest symphony orchestra in the US and one of the oldest in the world; past Music Directors include Bernstein, Toscanini, and Mahler.

Q&A: Cong Wu, Assistant Principal Viola

nyphil.org/cong-wu



CHRIS LEE

The Facts: Born in Jinan, China. Received a bachelor's degree from Beijing Central Conservatory of Music, master's degree from The Juilliard School, and doctoral degree with the Helen Cohn Award from the Manhattan School of Music. Primary teachers included Wing Ho, Heidi Castleman, Hsin-yun Huang, Patinka Kopec, and Pinchas Zukerman. Member of the viola faculty at Manhattan School of Music and Mannes School of Music. Won Third Prize and the Chamber Music Prize in the 14th Primrose International Viola Competition and the Special Prize in the 12th Tertis International Viola Competition.

At the Philharmonic: Joined in September 2018.

What are your earliest musical memories? Listening to my father practicing and my mother singing Chinese traditional songs at home. As for myself, I started to play the violin at the age of four and switched to the viola when I was seventeen.

Are there other musicians in your family? My father is a violist, and my wife, Quan Ge, is a violinist who is also a member of the New York Philharmonic. And, of course, our four-year-old daughter, who sings at home all the time.

Who were your greatest musical influences?

My parents, who imparted to me not only great musical instincts, but also an understanding of this musical path. And all my wonderful teachers. Each one of them gave me a huge piece to assemble who I have become as a musician, and each provided me with endless knowledge that I always go back to for answers.

Who are your favorite composers? The ones whose music I am playing this week!

How do you prepare for a concert? Before rehearsals, I study the score, listen to some recordings, and PRACTICE! Then I make sure I can take a nap before evening concerts, or do a ten-minute meditation before matinees.

What have been your personal highlights at the New York Philharmonic? My first tour with the Philharmonic, in 2018 (when I was on my trial period before officially joining the Orchestra), in Asia. It started in Beijing, and my mom and several family members came to the concerts — it was a very special and proud moment for me. Over the years the Orchestra has been to East Asia many times. Knowing I am part of this bridge that connects so many people means a tremendous amount to me.

What music are you listening to right now? Whatever I am playing next week!

What do you like to do outside of work at the Philharmonic? Spend time with my family, teach my students, play chamber music as much as I can, and follow Manchester United, New York Knicks, and New York Yankees games.

What advice would you give to young musicians considering an orchestral career? Be curious, stay focused, and enjoy.

Q&A: Audrey Wright, Violin

nyphil.org/audrey-wright



CHRIS LEE

The Facts: From Cape Cod, Massachusetts. Studied at New England Conservatory and University of Maryland. Primary teachers included Magdalena Richter, Lucy Chapman, and David Salness. Previously served as associate concertmaster of Baltimore Symphony Orchestra and concertmaster of Baltimore Chamber Orchestra. **At the Philharmonic:** Joined in 2022.

What are your earliest musical memories? The radio was often set to the classical music station when I was a child. Sometimes my parents would park our car in a parking lot and we would just sit there together, listening to the end of a Beethoven symphony or whatever else was playing. My childhood violin teacher instilled in me a passion for ensemble playing and chamber music. She would organize chamber music sight-reading sessions with her students because she felt that was the most effective way to develop a strong sense of rhythm and phrasing.

Are there other musicians in your family? No professionals, but there's a deep love for music of all kinds. My mother pursued many different instruments throughout her life, most recently the flute and African drumming. My grandfather

is a self-taught folk guitarist and songwriter, and we've jammed together for as long as I can remember. My uncle studied piano, and in retirement now conducts various community choirs and often attends Philharmonic concerts.

What are your greatest musical influences?

I was heavily influenced by my experiences playing in various youth orchestras and music festivals when I was younger. Working with world-class guest conductors and soloists and playing alongside my amazingly talented friends and peers from a young age was highly inspiring and motivating.

Who are your favorite composers?

Too many! Bach, Beethoven, Debussy, Stravinsky, Shaw, Puts, Biber, Reich, Mahler, von Bingen ...

What are your Philharmonic highlights?

Gustavo Dudamel conducting, going on multiple tours to Asia, and playing chamber music with my colleagues in Merkin Hall and other venues.

What are you listening to right now?

Archival recordings of the Philharmonic from this past season — hearing recordings of this Orchestra fills me with immense pride and admiration!

What do you do outside of work?

Explore the city, take walks through Central Park, kickbox, cook, watch crime TV series, and catch performances at other venues.

What advice would you give to young musicians considering an orchestral career?

Never stop refining your craft. Be endlessly curious and creative about your preparation for any performance or audition. Learn how to be objective about your playing and become your own teacher, even if you still have other wonderful teachers and mentors. Seek out opportunities for variety and balance, including both musical and non-musical activities. Go to performances and exhibitions of all genres to be inspired and expand your perspective.

NEED TO KNOW

New York Philharmonic Guide

Order Tickets and Subscribe

Order tickets online at nyphil.org or call (212) 875-5656.

The New York Philharmonic Box Office is at the **Welcome Center at David Geffen Hall**, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

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For the Enjoyment of All

Latecomers and patrons who leave the hall will be seated only after the completion of a work.

Silence all cell phones and other electronic devices throughout the performance.

Photography, sound recording, or videotaping of performances is prohibited.

Accessibility

David Geffen Hall

All gender **restrooms** with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men's, women's, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

Braille & Large-Print versions of print programs are available at Guest Experience on the Leon and Norma Hess Grand Promenade. **Tactile maps**, with a seating chart of the Wu Tsai Theater, are available in the Welcome Center.

Hearing Loops and Assistive Listening Devices — Hearing Loop is available at the Kenneth C. Griffin Sidewalk Studio, Hauser Digital Wall, J.P. Morgan Music Box, Ackman Family Patron Lounge, Orchestra and Hearst Tier I of the Wu Tsai Theater, Welcome Center Box Office, Coat Check, and Guest Experience Podium and Bar on the Leon and Norma Hess Grand Promenade. Guests with telecoil-enabled hearing devices can use this wireless technology to transmit sound to hearing aids and cochlear implants. FM assistive listening devices are available for events in the Wu Tsai Theater and Kenneth C. Griffin Sidewalk Studio.

Noise-reducing headphones, fidgets, and earplugs are available to borrow.

Accessible seating is available in all performance areas and can be arranged at point of sale. For guests transferring to seats, mobility devices will be checked by staff, labeled, and returned at intermission and after the performance. Extra width seating is available on the Orchestra level and on Hearst Tier I and Tier 2. Accessible entrances are on the Josie Robertson Plaza. Accessible routes from the Karen and Richard LeFrak Lobby to all tiers and performance spaces are accessible by the Susan and Morris Mark Elevator.

Access Reps support guests with disabilities and their parties who request this service in advance. Services include: being met on arrival, escorted through the performance space, and assisted with requested accommodations; wheelchairs, including being pushed; sighted guide technique; and more. To learn more, visit the David Geffen Hall Welcome Center, contact NY Phil Customer Relations, or email guestexperience@lincolncenter.org.

For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656 and visit lincolncenter.org/visit/accessibility.

For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit nyphil.org/safety.

Fire exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.

If an evacuation is needed, follow the instructions given by the House Manager and Usher staff.

Automated external defibrillators (AEDs) and **First Aid kits** are available if needed during an emergency.