

**NEW YORK  
PHILHARMONIC**

**GUSTAVO  
DUDAMEL**  
THE TANG MUSIC &  
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 12, 2026, 7:30 p.m.  
Donor Rehearsal at 9:45 a.m.<sup>‡</sup>

Friday, March 13, 2026, 11:00 a.m.

Saturday, March 14, 2026, 7:30 p.m.

Tuesday, March 17, 2026, 7:30 p.m.

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**Gustavo Dudamel, Conductor**

This program will last approximately two hours,  
which includes one intermission.

<sup>‡</sup> Donor Rehearsals are available to  
Philharmonic supporters; learn more at  
[nyphil.org/memberevents](https://nyphil.org/memberevents).

**BEETHOVEN**  
(1770–1827)

**Symphony No. 3 in E-flat major,  
Op. 55, *Sinfonia eroica* (1802–04)**  
Allegro con brio  
Marcia funebre: Adagio assai  
Scherzo: Allegro vivace  
Finale: Allegro molto — Poco andante —  
Presto

**Intermission**

**RZEWSKI**  
(1938–2021)

***The People United Will Never Be  
Defeated!* (1975; World Premiere of  
orchestral version—New York  
Philharmonic commission, 2026)**

Thema	Orch. <b>Andrew NORMAN</b>
Variation 1	Orch. <b>Andrew NORMAN</b>
Variation 2	Orch. <b>Roberto SIERRA</b>
Variation 3	Orch. <b>Roberto SIERRA</b>
Variation 4	Orch. <b>Nina SHEKHAR</b>
Variation 5	Orch. <b>Nina C. YOUNG</b>
Variation 6	Orch. <b>Nina C. YOUNG</b>
Variation 13	Orch. <b>Joel THOMPSON</b>
Variation 14	Orch. <b>Joel THOMPSON</b>

Variation 15	Orch. <b>Maria SCHNEIDER</b>
Variation 16	Orch. <b>Maria SCHNEIDER</b>
Variation 17	Orch. <b>Conrad TAO</b>
Variation 18	Orch. <b>Conrad TAO</b>
Variation 19	Orch. <b>Kati AGÓCS</b>
Variation 20	Orch. <b>Kati AGÓCS</b>
Variation 21	Orch. <b>Brittany J. GREEN</b>
Variation 22	Orch. <b>Arturo MÁRQUEZ</b>
Variation 23	Orch. <b>Arturo MÁRQUEZ</b>
Variation 24	Orch. <b>Tania LEÓN</b>
Variation 31	Orch. <b>Suzanne FARRIN</b>
Variation 32	Orch. <b>Enrico CHAPELA</b>
Variation 33	Orch. <b>Felipe LARA</b>
Variation 34	Orch. <b>Anthony CHEUNG</b>
Variation 35	Orch. <b>Marcos BALTER</b>
Variation 36	Orch. <b>WANG Lu</b>
Thema (Coda)	Orch. <b>Jerod Impichchaachaaha' TATE</b>

The March 12 performance is supported by a generous bequest from **Edna Mae and Leroy Fadem, loyal subscribers from 1977 to 2023.**

Support for Gustavo Dudamel's appearance on March 14 is provided by **Rosalind and Eugene J. Glaser.**

Support for *The People United Will Never Be Defeated!* is provided by the **Arthur F. & Alice E. Adams Charitable Foundation.**

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

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

The Digital Organ is made possible by **Ronnie P. Ackman and Lawrence D. Ackman**.

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

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method for section string  
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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

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## Symphony No. 3 in E-flat major, Op. 55, *Sinfonia eroica*

### Ludwig van Beethoven

Ludwig van Beethoven was a partisan of noble humanitarian principles, joining those who saw the democratic ideals of ancient Greece reflected in the aspirations of the Jacobins of post-Revolutionary France. At the head of the Jacobins was Napoleon Bonaparte, and Beethoven was among the political idealists who viewed Napoleon as a repository of hope for the social enlightenment of humankind.

At the urging of the future King of Sweden, Beethoven began contemplating a musical celebration of Napoleon as early as 1797. As his early sketches coalesced into a symphony, Beethoven resolved not to simply dedicate his composition to Napoleon, but to actually name it after him. In the spring of 1804, just as Beethoven completed his symphonic tribute, news arrived that Napoleon had crowned himself Emperor — the standard-bearer of republicanism had seized power as an absolutist dictator. It fell to Beethoven's pupil Ferdinand Ries to inform the temperamental composer, and to relate the scene (which must have occurred in May 1804) in a later biography:

Beethoven held [Napoleon] in extremely high esteem at that time and compared him to the greatest Roman consul. Both I and several of his closer friends saw this symphony lying on his table, already copied out in score; at the very top of the title-page was the word “Buonaparte” and at the very bottom “Luigi van Beethoven” — and that was all. Whether he intended to fill in

the middle, and with what, I do not know. I was the first one to bring him the news that Buonaparte had declared himself emperor — whereupon he flew into a rage, shouting: “Is even he nothing but an ordinary man! Now he will also trample upon human rights and become a slave to his own ambition; now he will set himself above all other men and become a tyrant.” Beethoven went to the table, grabbed the top of the title-page, tore it in two, and threw it to the floor. The first page was re-written and the symphony was then for the first time given the title of *Sinfonia eroica*.

The autograph score thus mutilated has disappeared, but the library of Vienna's

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### In Short

**Born:** December 15, 1770 (probably, since he was baptized on the 17th), in Bonn, then an independent electorate of Germany

**Died:** March 26, 1827, in Vienna, Austria

**Work composed:** summer or fall of 1802 to the spring of 1804; a prominent theme in the finale dates from 1801; dedicated to the music-loving nobleman Prince Franz Joseph von Lobkowitz

**World premiere:** in private performances at Prince Lobkowitz's palace in Vienna during the second half of 1804; first public performance, April 7, 1805, at Vienna's Theater an der Wien, with the composer conducting

**New York Philharmonic premiere:** February 18, 1843, Urelli Corelli Hill, conductor, which marked the work's US Premiere

**Estimated duration:** ca. 47 minutes

Gesellschaft der Musikfreunde owns a copyist's manuscript that Beethoven marked and used for conducting — and it tells a similar tale. Its title page originally read (in Italian) “Sinfonia grande intitolata Bonaparte del Sigr Louis van Beethoven” (“Grand Symphony titled Bonaparte by Mr. Ludwig van Beethoven”). But the words “titled Bonaparte” were erased with such vehemence that a gash stands largely in their place. When the piece was published, it was presented as *Sinfonia Eroica ... per festeggiare il sovvenire di un grand Uomo* (*Heroic Symphony ... to Celebrate the Memory of a Great Man*), and

the work's dedication, originally intended for Napoleon, was given over instead to Beethoven's patron Prince Lobkowitz. It became a leitmotif in Beethoven's life that individuals would fail to live up to his idealizations, and that the composer would prefer Mankind in the abstract to Man in the flesh.

At first, critical response was guarded. On February 13, 1805, readers of Leipzig's *Allgemeine musikalische Zeitung* ingested this report:

The reviewer belongs to Herr van Beethoven's sincerest admirers, but

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## Beethoven, the *Eroica*, and Napoleon

Beethoven had intended to name his Third Symphony for Napoleon Bonaparte but changed his mind, enraged by the news that the French ruler, who had seemed to uphold democratic ideals, had declared himself Emperor. Napoleon was confirmed as Emperor by the French Senate in May 1804, and the move was subsequently approved by the public in a constitutional referendum, although 52 percent of voters abstained.

Napoleon's coronation at the Cathedral of Notre Dame in Paris, on December 2, 1804, carried all the trappings of royal succession that the French Revolution had overturned. He was draped in an 80-pound, red velvet, ermine-lined mantle, carried a scepter and sword, and wore a gold laurel wreath prior to taking the Crown of Charlemagne. The crown had been newly created, as the traditional royal jewels had been destroyed in the Revolution. Napoleon was anointed by Pope Pius VII, but then crowned himself, signifying that this imperial reign came from his own merits and the will of the people, and not through religious consecration.

Madame de Rémusat, a woman of letters who served Napoleon's wife, the Empress Josephine, observed that “men worn out by the turmoil of the Revolution ... looked for the domination of an able ruler” and that “people believed quite sincerely that Bonaparte, whether as consul or emperor, would exert his authority and save [them] from the perils of anarchy.”



Napoleon on his Imperial Throne, by Jean Auguste Dominique Ingres, 1806

— The Editors

in this composition he must confess that he finds too much that is glaring and bizarre, which hinders greatly one's grasp of the whole, and a sense of unity is almost completely lost.

The same critic maintained that the piece “lasted *an entire hour*.” That was an exaggeration, but the *Eroica* was nonetheless the longest symphony ever written when it was unveiled, and listeners and critics commented widely on that fact. “If I write a symphony an hour long,” Beethoven is said to have countered, “it will be found short enough,” and he was proved right in the long run.

Opinion about the Third Symphony shifted rapidly. By 1807 nearly all reactions to the piece were favorable, or at least respectful, and critics were starting to make sense of its more radical elements and accept it as one of the summit achievements in all of music.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, and strings.

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

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## Listen for ... a “False Entrance”



*Beethoven in an 1803 painting by Christian Horneman*

The course of the first movement of the *Eroica* Symphony is quite unpredictable, and one of its quirks led to an incident that must have been fearsome at the time. Just before the recapitulation, Beethoven writes what sounds like a false entrance for the horn, prefiguring immediately upcoming material but sounding dissonant against a chord being played just then by the violins.

An account by the composer's pupil Ferdinand Ries states:

The first rehearsal of the symphony was terrible, but the hornist did in fact come in on cue. I was standing next to Beethoven and, believing that he had made a wrong entrance, I said, “That damned hornist! Can't he count? It sounds frightfully wrong.” I believe I was in danger of getting my ears boxed. Beethoven did not forgive me for a long time.

# The People United Will Never Be Defeated!

## Frederic Rzewski / Orchestrated by 18 Composers

In February 1976, artistic celebrations of America's 200th birthday got underway in the nation's capital with the premiere of Frederic Rzewski's *The People United Will Never Be Defeated!* Pianist Ursula Oppens performed the solo piece on the Bicentennial Piano Series at the John F. Kennedy Center for the Performing Arts. In writing his piece for solo piano, the composer was inspired by the Chilean protest song *El pueblo unido jamás será vencido!* (which translates to the title Rzewski used). It had become a marching anthem against the regime of Augusto Pinochet, who had assumed power in a 1973 military coup.

Rzewski's sprawling, nearly hour-long work consists of 36 variations on a theme, set in six groups of six. Five variations in each group have somewhat individual characteristics, while the sixth represents the group, symbolic of the power of the collective. The variations display a diversity of musical styles, and pull from protest songs of other nations.

The American composer was then living outside the United States — Belgium, at the time — as he would do for much of his life. Born in Massachusetts, he had studied under Roger Sessions and Milton Babbitt at Harvard and Princeton before departing for Italy in 1960 to work with Luigi Dallapiccola. During that period he founded Musica Elettronica Viva, a group focused on improvisation and electronic instruments.

Rzewski was a formidable pianist, whose own performances of *The People United ...* included improvisatory moments, making each of his four recordings of it inviting of study and comparison. The work has been acknowledged as

a modern classic, likened to Bach's *Goldberg Variations* and Beethoven's *Diabelli Variations*. Among the pianists who have made a specialty of it are Oppens, Igor Levit, Marc André-Hamelin, and Conrad Tao (who has contributed two orchestrated variations to this premiere). Levit has said: "*People* has this unbelievable ability to make every listener believe it's about him or her. I've never experienced a neutral reaction. You're either for it or against it, and this is what makes great music great. It is so awake, so hopeful, so alive, so uplifting."

The New York Philharmonic takes a new look at the work as part of US at 250, programs marking the country's semiquincentennial. Eighteen composers, together representing a mix of backgrounds and musical styles, were commissioned to create orchestral renditions of 24 of the variations, along with the theme and coda, for a version

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### In Short

**Born:** April 13, 1938, in Westfield, Massachusetts

**Died:** June 26, 2021, in Montiano, Italy

**Work composed:** 1975, based on the song *El pueblo unido jamás será vencido!*, lyrics by Sergio Ortega Alvarado, music by Eduardo Carrasco Pirard; the orchestral version in 2025–26, by the 18 composers listed on pages 20–21 (learn more about them at [nyphil.org/composers-united](http://nyphil.org/composers-united))

**World premiere:** as a work for solo piano, February 7, 1976, at the John F. Kennedy Center for the Performing Arts, Washington, DC, Ursula Oppens, soloist; these concerts mark the World Premiere of the orchestral version

**Estimated duration:** ca. 45 minutes

clocking in at around three-quarters of an hour. The composers were asked to work within a basic set of instrumentation, with some accommodations for requests like saxophone (which is not a regular part of an orchestra); there is a hefty list of percussion instruments.

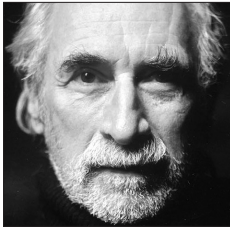
The Philharmonic assigned the variations with an eye toward how participants' compositional languages might work in dialogue. For instance, Joel Thompson (Variations 13–14) and Maria Schneider (Variations 15–16) were placed in the same grouping because of their shared background

in American vernacular traditions. Anthony Cheung (Variation 34), Marcos Balter (Variation 35), and Wang Lu (Variation 36) are close collaborators, offering the prospect of results evoking *Exquisite Corpse*, the parlor game in which a collective piece is created by participants, each of whom add words or drawings without knowing what others have done until the final result is revealed.

Gustavo Dudamel, Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director Designate, conducts the premiere of this innovative take on a modern

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## Sources and Inspirations



Without ever having participated in a protest, the chant “The people, united, will never be defeated!” will ring familiar. Its simple, marching rhythm virtually commands forward movement, and is easily translated into various languages.

The phrase now shouted around the world is said to have originated in a speech by Colombian political leader Jorge Eliécer Gaitán in the 1940s. It was picked up in the late 1960s by the Unidad Popular coalition of Chile, which helped elect socialist candidate Salvador Allende to the presidency in 1970.

In 1973 the chant was expanded by Sergio Ortega Alvarado into the song *El pueblo unido jamás será vencido!* Music was contributed by Eduardo Carrasco Pirard, a founder of the band Quilapayún. The influential folk-music group recorded it a few months before the military coup in September of that year. *El pueblo unido jamás será vencido!* gained steam in protests against the repressive Pinochet regime; members of Quilapayún were forced into exile.



From top: Frederic Rzewski; the artwork for Quilapayún's recording; Hector Lombana's *La Fuente de la Solidaridad* (The Fountain of Solidarity), 1994, in Cali, one of his public artworks celebrating Colombia's tradition of solidarity

American classic. He was moved by the composers' willingness to enter into a shared act of listening and response. He said:

Each one brings a distinct language, shaped by different backgrounds and generations, yet all remain deeply respectful of the spirit of Rzewski's original vision. Together, they form a musical community that mirrors the idea behind the piece itself: that many voices, when united, can speak with extraordinary strength.

Composer Tania León, long a regular presence at the New York Philharmonic, hopes that all 18 of the participants can come together on stage. Imagine, she says, the visual of that coalition, spanning the entire, messy, melting pot of America. León, who immigrated from Cuba, is joined in the project by composers from Maine to California to Puerto Rico; reflecting a range of ages, colors, ethnicities, and gender identities; who work in Native American, Black, European, American jazz, and Latin musical traditions mixed with contemporary influences. The group reflects what America has always been, but also how contributions by different cultures, groups, and languages have moved to the forefront in the decades since the Bicentennial.

Says Dudamel:

This project speaks to me because it reminds us that music can carry history

without becoming trapped by it. Rzewski took a song born in a very specific political moment and placed it inside a musical structure that challenges us to listen deeply and critically to understand what truly unites us human beings. By bringing that work into an orchestral space, the piece turns into a collective performance of shared remembrance and responsibility.

**Instrumentation:** three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet and another doubling bass clarinet), alto saxophone, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, marimba, vibraphone, xylophone, chimes, cymbals, triangle, sandpaper blocks, ratchet, bongos, guiro, egg shaker, wood blocks, brake drums, slapstick, cabasa, electric siren, snare drum, tenor drum, bass drum, pedal bass drum, tom-toms, flexatone, whistle, tam-tams, congas, timbales, mark tree, orchestra bells, tuned gongs, claves, crotales, harp, piano, celesta, and strings.

— *Rebecca Winzenried, former Program and Publications Editor at the New York Philharmonic, manages print and digital programs for The 92nd Street Y, New York and Washington National Opera, and writes program notes for other ensembles.*

# The Artist



**Gustavo Dudamel** is committed to creating a better world through music. His rise, from humble beginnings in Venezuela to an unparalleled international 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. 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, including 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.

Dudamel's advocacy for the power of music to unite, heal, and inspire is global. In appearances from the United Nations and the White House to the Nobel Peace Prize Concert and *The New York Times* "Turning Points" essay series, Dudamel has served as a passionate advocate for music education and social integration through art. In 2007 Dudamel, the LA Phil, and its community partners founded YOLA (Youth Orchestra Los Angeles), which provides more than 1,700 young people with free instruments, music instruction, academic support, and leadership training, and welcomes them to YOLA's purpose-built, Frank Gehry-designed Judith and Thomas L. Beckmen YOLA Center at Inglewood. In 2012 Dudamel and his wife, actress and director María Valverde, launched the Dudamel Foundation to expand access to music and the arts for young people. The Dudamel Foundation has hosted its *Encuentros* initiatives from across the Americas and Europe, exploring cultural unity and celebrating harmony, equality, dignity, beauty, and respect through music.

As a conductor, Dudamel is one of the few classical musicians to become a bona fide pop-culture phenomenon and has worked tirelessly to ensure that music reaches an ever-greater audience. In 2024 he was the first classical musician to be featured on the cover of *Billboard*. He was the first classical artist to participate in the Super Bowl half-time show and the youngest conductor to lead the Vienna Philharmonic's New Year's Concert. In 2025 he and the LA Phil made history as the first professional symphony orchestra to perform at the Coachella Valley Music and Arts Festival. He has performed at global mainstream events from the Academy Awards to the reopening of Notre-Dame de Paris cathedral, and has worked with musical icons like Billie Eilish, Christina Aguilera, LL Cool J, Ca7riel y Paco, Cynthia Erivo, Laufey, Coldplay, and Nas.

# New York Philharmonic

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The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with millions of music lovers through live concerts in New York and beyond, as well as broadcasts, recordings, and education programs. Gustavo Dudamel serves as the Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director Designate in the 2025–26 season, before beginning his tenure as Music & Artistic Director in September 2026.

In 2025–26 Dudamel conducts works reflecting on the United States in the nation's 250th anniversary year, including three World Premieres: Leilehua Lanzilotti's *of light and stone*, David Lang's *the wealth of nations* (the result of his being named a 2024 winner of the Orchestra's Marie-Josée Kravis Prize for New Music), and an orchestration of Rzewski's *The People United Will Never Be Defeated!*, with the variations arranged by 18 leading composers. Dudamel also leads the New York Premiere of Ellen Reid's *Earth Between Oceans*, co-commissioned in partnership with the Los Angeles Philharmonic; collaborates with the Spanish Harlem Orchestra; and conducts the Spring Gala concert. The NY Phil honors former Music Director Pierre Boulez's centennial through two programs conducted by Esa-Pekka Salonen featuring selections from Boulez's *Notations*, with Pierre-Laurent Aimard performing the piano versions interspersed with their orchestral versions, and *Rituel in memoriam Bruno Maderna*, commissioned in partnership with the LA Phil and Opéra de Paris, featuring choreography by Benjamin Millepied.

The New York Philharmonic's legacy of commissioning and / or premiering works by leading composers runs from Dvořák's *New World Symphony* to Pulitzer Prize winners: John Adams's *On the Transmigration of Souls* and Tania León's *Stride*, the latter made possible through *Project 19*, the

largest women-only commissioning project. The Orchestra's more than 2,000 recordings released since 1917 include the live recording of Julia Wolfe's Grammy-nominated *Fire in my mouth*. In 2023 the NY Phil announced a partnership with Apple Music Classical, the standalone music streaming app designed to deliver classical music lovers the optimal listening experience. The nationally syndicated radio program *The New York Philharmonic This Week* features recent performances and commercial recordings complemented by interviews and archival highlights. The Orchestra's extensive history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

A resource for the community and the world, the Orchestra complements the annual free Concerts in the Parks, Presented by Didi and Oscar Schafer, and the Free Concert at the Cathedral Church of Saint John the Divine, Presented by the Anna-Maria and Stephen Kellen Foundation, with the Phil for All: Ticket Access Program. The NY Phil's impactful education projects include the Young People's Concerts, Very Young People's Concerts, and the New York Philharmonic Very Young Composers Program, as well as free discussion series. The Orchestra has appeared in 437 cities in 63 countries, including Moscow, USSR, in 1959, on the Leonard Bernstein-led tour of that country; São Paulo, Brazil, in a 1987 concert in Ibirapuera Park attended by 150,000; and Pyongyang, DPRK, in 2008, marking the first visit there by an American orchestra.

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States and one of the oldest in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Distinguished conductors who have served as Music Director include Bernstein, Toscanini, and Mahler.

# NEED TO KNOW

## New York Philharmonic Guide

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### Order Tickets and Subscribe

Order tickets online at [nyphil.org](http://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.

### Donate Your Concert Tickets

Can't attend a concert as planned? Call Customer Relations at (212) 875-5656 or **log in to your NY Phil account** to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

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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.

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### 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 1 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 1 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](mailto: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](http://lincolncenter.org/visit/accessibility).

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### For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit [nyphil.org/safety](http://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.

# 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](http://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.