

**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 19, 2026, 7:30 p.m.

Friday, March 20, 2026, 7:30 p.m.

Saturday, March 21, 2026, 7:30 p.m.

Sunday, March 22, 2026, 2:00 p.m.

**Gustavo Dudamel**, Conductor

**Fleur Barron**, Mezzo-Soprano

(New York Philharmonic debut)

**Davóne Tines**, Bass-Baritone

**New York Philharmonic Chorus**

**Malcolm J. Merriweather**, Director

Fleur Barron is a  
**Chang-Chavkin Debut Artist.**

This program will last approximately one and  
one-quarter hours. There will be no intermission.

David Lang is a 2024 recipient of  
**The Marie-Josée Kravis Prize for  
New Music at the New York Philharmonic.**

**New York Philharmonic**  
**Gustavo Dudamel**, Conductor  
**Fleur Barron**, Mezzo-Soprano  
(New York Philharmonic debut)  
**Davóne Tines**, Bass-Baritone  
**New York Philharmonic Chorus**  
**Malcolm J. Merriweather**, Director

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March 19–22, 2026  
17,312th–17,315th Concerts

**David LANG**  
(b. 1957)

*the wealth of nations* (2025; World  
Premiere–New York Philharmonic  
Co-Commission with the Aspen  
Music Festival and School)

1. sinfony
2. self-love
3. what is money
4. that which I want
5. the real price of everything
6. a delicate meter
7. everyone lives
8. the woolen coat
9. pifa (instrumental)
10. a confession
11. the house of mirth
12. the duty of the sovereign
13. enough
14. the pursuit of the shadow
15. if there ever are
16. the true statesman
17. statement to the court
18. the very simple secret

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

Generous support for the March 22 concert is provided by **The Eagan Family**, in loving memory of **Mary Eagan**.

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

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

## GUSTAVO DUDAMEL, *Music & Artistic Director Designate*

*Oscar L. Tang and H.M. Agnes Hsu-Tang Chair*

### VIOLINS

Frank Huang  
*Concertmaster*  
*The Charles E. Cupeper Chair*

Sheryl Staples  
*Principal Associate*  
*Concertmaster*  
*The Elizabeth G. Beinecke Chair*

Michelle Kim-Solman  
*Assistant Concertmaster*  
*The William Petschek Family Chair*

Quan Ge

Hae-Young Ham  
*The Mr. and Mrs. Timothy M. George Chair*

Lisa GiHae Kim

Kuan Cheng Lu

Kerry McDermott

Kyung Ji Min

Su Hyun Park

Anna Rabinova

*The Shirley Bacot*  
*Shamel Chair*

Audrey Wright

Sharon Yamada

Elizabeth Zeltser+  
*The William and Elfriede Ulrich Chair*

Andi Zhang

Yulia Ziskel  
*The Friends and Patrons Chair*

Qianqian Li

*Principal*

Lisa Eunsoo Kim\*  
*In Memory of Laura Mitchell*

Soohyun Kwon  
*The Joan and Joel I. Pickett Chair*

Duoming Ba

Hannah Choi

I-Jung Huang

Dasol Jeong

Alina Ming Kobialka

HyunJu Lee

Jaеook Lee

Marié Schwalbach

Na Sun  
*The Gary W. Parr Chair*

Muyan Yang

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Cynthia Phelps  
*Principal*  
*The Mr. and Mrs. Frederick P. Rose Chair*

Rebecca Young\*  
*The Joan and Joel Smilow Chair*

Cong Wu\*\*

Dorian Rence

Sofia Basile

Leah Ferguson

Katherine Greene  
*The Mr. and Mrs. William J. McDonough Chair*

Vivek Kamath

Peter Kenote

Kenneth Mirkin+

Tabitha Rhee

Robert Rinehart  
*The Mr. and Mrs. G. Chris Andersen Chair*

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Matthew Christakos\*  
*The Paul and Diane Guenther Chair*

Patrick Jee

Elizabeth Dyson  
*The Mr. and Mrs. James E. Buckman Chair*

Alexei Yupanqui

Gonzales

Claire Deokyeong Kim

Maria Kitsopoulos

Sumire Kudo

John F. Lee

Qiang Tu

Nathan Vickery

Ru-Pei Yeh

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Timothy Cobb  
*Principal*

Max Zeugner\*  
*The Herbert M. Citrin Chair*

Blake Hinson\*\*

Satoshi Okamoto

Randall Butler

David J. Grossman

Isaac Trapkus

Rion Wentworth

### FLUTES

Robert Langevin  
*Principal*  
*The Lila Acheson Wallace Chair*

Alison Fierst\*

Yoobin Son

Mindy Kaufman  
*The Edward and Priscilla Pilcher Chair*

### PICCOLO

Mindy Kaufman

### OBOES

*Principal*  
*The Alice Tully Chair*

Sherry Sylar\*

Robert Botti

Ryan Roberts+

### ENGLISH HORN

Ryan Roberts+

### CLARINETS

Anthony McGill  
*Principal*  
*The Edna and W. Van Alan Clark Chair*

Benjamin Adler\*

Pascual Martínez

Forteza  
*The Honey M. Kurtz Family Chair*

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**.

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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**BASSOONS**

Judith LeClair

*Principal*  
*The Pels Family Chair*

Julian Gonzalez\*

Roger Nye

*The Rosalind Miranda Chair*  
*in memory of Shirley and*  
*Bill Cohen*

William Hestand

**CONTRABASSOON**

William Hestand

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Matias Piñeira++

*Guest Principal*

Richard Deane\*

David Peel\*\*

*The Rosalind Miranda Chair*

Leelanee Sterrett

Tanner West

*The Ruth F. and Alan J. Broder*  
*Chair*

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Christopher Martin

*Principal*  
*The Paula Levin Chair*

Ethan Bendorf

Thomas Smith

**TROMBONES**

Joseph Alessi

*Principal*  
*The Gurnee F. and Marjorie L.*  
*Hart Chair*

Colin Williams\*

David Finlayson

**BASS TROMBONE**

George Curran

*The Daria L. and William C.*  
*Foster Chair*

**TUBA**

Alan Baer

*Principal*

**TIMPANI**

Markus Rhoten

*Principal*  
*The Carlos Moseley Chair*

Kyle Zerna\*\*

**PERCUSSION**

Christopher S. Lamb

*Principal*  
*The Constance R. Hoguet*  
*Friends of the Philharmonic*  
*Chair*

Daniel Druckman\*

*The Mr. and Mrs. Ronald J.*  
*Ulrich Chair*

Kyle Zerna

**HARP**

Nancy Allen

*Principal*  
*The Anita K. Hersh Chair in*  
*memory of Stephie and*  
*Jack Hersh*

**KEYBOARD**

*In Memory of Paul Jacobs*

**HARPSICHORD**

Paolo Bordignon

**PIANO**

Eric Huebner

*The Anna-Maria and*  
*Stephen Kellen Piano Chair*

**ORGAN**

Kent Trittle

**LIBRARIANS**

Lawrence Tarlow

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Claudia Restrepo\*\*

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DeAnne Eisch

*Orchestra Personnel*  
*Manager*

**STAGE****REPRESENTATIVE**

Joseph Faretta

**AUDIO DIRECTOR**

Lawrence Rock

\* Associate Principal

\*\* Assistant Principal

\*\*\* Acting Associate

Principal

+ On Leave

++ Replacement / Extra

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

**HONORARY  
MEMBERS OF  
THE SOCIETY**

Emanuel Ax

Deborah Borda

Zubin Mehta

Leonard Bernstein

*Laureate Conductor,*  
*1943–1990*

Kurt Masur

*Music Director Emeritus,*  
*1991–2015*

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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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## *the wealth of nations*

David Lang

David Lang approaches music as a tool for understanding how people are connected — emotionally and collectively — even in places where we don't expect music to go. Across his career, he has returned repeatedly to large-scale, text-driven works that place individual voices within a wider civic frame, exploring moral, social, and political questions without prescribing answers. Rather than treat music as an abstract system, Lang has used it as a means of examining how societies organize themselves — and what gets smoothed over, compromised, or left unresolved.

Written for the New York Philharmonic as part of its US at 250 exploration, *the wealth of nations* examines some of the economic ideas that have shaped American life as the nation approaches its 250th anniversary. Lang's decision to center the work on Adam Smith turns on a striking historical convergence: *The Wealth of Nations* entered public life in 1776, at the very moment the United States was beginning to define itself, shaping — and complicating — how the new country would think about commerce, labor, and value.

As Lang was developing the work, another historical parallel came into focus. If Adam Smith had imagined an oratorio based on his writing, Lang has suggested, he might well have thought of Handel's *Messiah*, which was premiered in 1742 and became an annual and widely beloved event in Britain and Scotland during Smith's lifetime. Lang was struck not only by that cultural proximity, but

also by the way Handel transformed a serious, authoritative text into something communal and deeply enjoyable.

"It's self-consciously clear that it is about making people have a good experience while they're in the theater," Lang has said — a reminder that gravity and pleasure need not be opposites — and a model that helped him think about how *the wealth of nations* might invite audiences into complex ideas without turning the experience into something forbidding.

Smith's *The Wealth of Nations* is a book most people know by reputation rather than by close reading. Its phrases circulate widely in public discourse, often detached from their original context. Lang was drawn to the book precisely because of this gap between familiarity and understanding. For him, returning to Smith meant returning to a text that has profoundly influenced how capitalism has been understood, debated, and justified in the United States. Lang approached Smith as a reader and as

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## In Short

**Born:** January 8, 1957, in Los Angeles

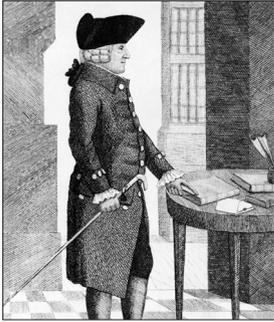
**Resides:** in New York City

**Work composed:** 2025, on commission from the New York Philharmonic and the Aspen Music Festival and School; "dedicated to the New York Philharmonic and to everyone who works there — musicians, administration, staff, crew, janitors, maintenance, ushers, catering, security. Everyone."

**World premiere:** these concerts

**Estimated duration:** ca. 70 minutes

## The Work at a Glance



*the wealth of nations* takes on sweeping questions about trade, inequality, and value, but Lang has said he wants audiences to “have a good experience while they’re in the theater” — to encounter serious ideas without feeling lectured to or overwhelmed. The piece — for full orchestra, chorus, and two vocal soloists — is organized in 18 mostly brief movements. Rather than building toward a single grand climax, it proceeds in sharply defined sections, each turning a particular idea or image into sound.

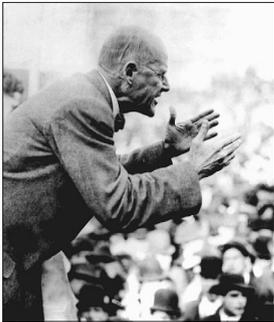
The opening movement, *sinfony*, and the later instrumental interlude, or *pifa*, borrow their names from Handel’s *Messiah*. Like Handel, Lang uses such movements to frame and reset the ear between vocal statements, inserting moments of instrumental respite into an otherwise text-driven score and discreetly invoking the oratorio tradition without imitating it.

The chorus represents what Lang has called a “community of belief” — a group revealing, through shared breath and rhythm, how people live together. Lang meanwhile imagines the two soloists “in a conversation with each other.” Their first appearance (no. 3, *what is money*) is a duet of questions — What is money? What does it mean? — establishing exchange itself as the drama. Trade is not abstract theory but negotiation: “You have something that I want. I have something that you want. What do we do?” In no. 11 (*the house of mirth*), the soloists sing a duet drawn directly from Edith Wharton’s novel, in which Lily Bart confronts the necessity of marrying for money.

Scale shifts constantly across the work. Some movements summon full orchestra and chorus in dense, forceful textures. Others narrow to a handful of performers, as when the two soloists sing in unison accompanied only by percussion. Instrumentation, vocal combinations, and weight change from movement to movement, creating a sense of constant variety.

One of the clearest examples of Lang’s structural thinking comes in the contrast between no. 8 (*the woolen coat*) and no. 13 (*enough*). In the former, Adam Smith traces the global network of labor required to produce even the poorest worker’s coat — a vivid demonstration of economic interdependence. But in *enough*, Lang asks a harder question: Who is the person who has nothing at all? This imagined figure does not even possess the coat described earlier but stands outside the system of exchange Smith so carefully maps. Lang has described this as a way of “dovetailing” ideas — letting one passage open onto its shadow.

The penultimate movement, no. 17 (*statement to the court*), sets socialist and union activist Eugene V. Debs’s courtroom speech upon being convicted of sedition, bringing the rhetoric of American labor protest into the frame. Yet the final word, in no. 18 (*the very simple secret*), returns to Smith — but now sounding less like an economist than a moral philosopher, insisting that “no society can surely be flourishing and happy” if the greater part of its members are “poor and miserable.”



*Inspirations for Lang’s the wealth of nations, from top: Adam Smith, whose treatise inspired the work, ca. 1790; Handel, whose Messiah provided a model, ca. 1726–28; and Eugene V. Debs in 1918, shortly before he was arrested*

a composer interested in what music might reveal once abstractions are pressed back into human scale.

Audiences are accustomed to hearing music explore the human stakes of myth, religion, and drama; applying those same tools to subjects such as economics or incarceration may feel unexpected. For Lang, that unexpectedness is precisely the point. Music, he suggests, has an

“animal, almost anti-intellectual” force — a way of reaching people emotionally before they have settled on what they think. It is able to underscore connections “that can’t come through any other discipline,” allowing complex social realities to be experienced rather than argued.

That impulse shaped the form *the wealth of nations* ultimately took. Although grounded in Adam Smith’s

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## In the Composer’s Words

I had always wanted to read Adam Smith’s *The Wealth of Nations* (1776). It’s a book that comes up in the public discourse all the time, often referencing Smith’s examples of “the division of labor” or “the invisible hand” of the market.

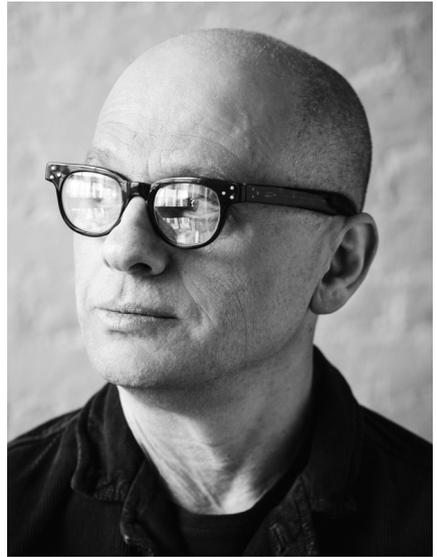
The book’s status as the first comprehensive look at the ecosystems of economics makes it an authoritative source for people to justify — rightly or wrongly — their own decisions about money and markets. It is a little bit like the Bible of economics, and, like the Bible, it has been read and misread, quoted and misquoted, understood and misunderstood. I am not an economist, so I am sure I am misunderstanding it myself.

So I read the book. The book is massively long, written in somewhat stuffy old-fashioned 18th-century English... But it is in places a great read, and is often stirring in its arguments about the morality of trade, the nobility of labor, and its almost utopian belief that individual people, pursuing their own self-interest, can become the basis of a balanced and functioning society. At its core, the book is about how connected we are to each other ... and how we demonstrate our connectedness through trade, through money.

I have organized my piece around three themes I pulled from the book — our interconnectedness, the relationship between wealth and poverty, and the role of government in overseeing it all.

My piece does include many texts by Americans about their own thoughts about money and wealth, including Emerson, Frederick Douglass, Edith Wharton, and Eugene Debs. I have added many American voices to my piece that challenge, extend, explain, or contradict ideas that are first voiced by Smith.

One of the successes of Handel’s *Messiah* is in converting a serious subject, taken from an authoritative book, into a popular entertainment. Thinking about that goal was helpful for me in the organization of my piece.



— David Lang

text, the libretto brings his words into dialogue with voices drawn from American writers and thinkers from the 19th and early 20th centuries, including Frederick Douglass, Ralph Waldo Emerson, Edith Wharton, writer and lecturer Maria W. Stewart, Franklin Delano Roosevelt, and Eugene V. Debs, along with passages written or adapted by Lang himself.

For Lang, much of classic literature carries a money theme just beneath the

surface. One can scarcely read Dickens or Jane Austen, he notes, without thinking about “the power and balance between rich people and poor people.” Including in his libretto a passage from Edith Wharton’s *The House of Mirth*, with its clear-eyed portrait of Lily Bart’s dependence on wealth, is Lang’s way of reminding us that money is not the province of economists alone but a force shaping the stories we live and tell. Taken

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## The New York Philharmonic Connection

As addressed in this note, David Lang uses music as a lens to examine how societies are organized, and to reflect on truths that may be otherwise inadequately addressed. This is the case in his *prisoner of the state*, the opera Lang composed on commission from the New York Philharmonic, which premiered it in 2019.

Conceived as a response to Beethoven’s *Fidelio*, that work grew out of Lang’s longstanding unease with the 19th-century opera’s unresolved moral questions: its compromises, its disappearing prisoners, and its reassuring but incomplete vision of justice. Stripping the story to its essentials and surrounding it with texts by thinkers ranging from Machiavelli and Bentham to Hannah Arendt, Lang created a work that resisted simple moral binaries. Instead of offering resolution, *prisoner of the state* asks listeners to remain inside that discomfort — an impulse that carries directly into *the wealth of nations*.



*The climactic scene of David Lang’s prisoner of the state from the work’s June 2019 premiere*

together, these American voices — political, philosophical, literary — do more than echo Smith’s ideas; they respond to them, challenge them, and extend them, allowing the work to function as a conversation across time.

Lang has been careful to resist framing the piece as a polemic. “This piece isn’t about saying Adam Smith is wrong and Eugene Debs is right,” he has said. “I’m not interested in declaring good guys and bad guys.” Instead, he was drawn to the tensions already present within Smith’s writing — including Smith’s own recognition that a society cannot truly flourish if the greater part of its members are poor and miserable. Heard alongside later American voices, these passages acquire renewed urgency without being reduced to slogans.

One of the most striking aspects of *the wealth of nations* is the way it moves from abstraction toward experience. Smith’s reflections on trade and self-interest gradually give way to harder questions about inequality and exclusion — about those who fall outside the systems of exchange that structure everyday life. Lang has described this progression as a process of “dovetailing” ideas, allowing one text to open the door to the next instead of forcing the music to arrive at unearned conclusions.

A key moment in that process comes in Lang’s treatment of Smith’s famous idea of the “invisible hand.” In Smith’s

original formulation, the concept is described at a distance, as an impersonal mechanism. In the movement titled *a confession* (no. 10), Lang shifts the language to the first-person plural — “we intend only our gain.” What had been an abstract principle becomes a collective admission, the invisible hand recast not as neutral theory but as something spoken in our own voice.

**Instrumentation:** two flutes (one doubling piccolo), two oboes, two clarinets (one doubling bass clarinet), two bassoons, two horns, two trumpets, three trombones, timpani, vibraphone, orchestra bells, tubular bells, triangle, tambourine, brake drums, suspended cymbal, crash cymbals, snare drum, floor tom, concert bass drum, and strings, plus mezzo-soprano, bass-baritone and mixed chorus.

— *Thomas May is a writer, critic, educator, and translator whose work appears in such publications as The New York Times, Gramophone, and The Strad.*

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# The Artists



**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.



Singaporean-British mezzo-soprano **Fleur Barron** sang the title role in Saariaho's *Adriana Mater* with the San Francisco Symphony and Esa-Pekka Salonen; the release of the performance received the

2025 Grammy Award for Best Opera Recording. Highlights of her current season include leading roles at the Salzburg Festival with Salonen and Peter Sellars, Teatro dell'Opera di Roma with Sellars, and Maggio Musicale in Florence; symphonic collaborations with Kirill Petrenko and the Berlin Philharmonic, Nathalie Stutzmann and the Atlanta and Bavarian Radio Symphony Orchestras, Semyon Bychkov and the Czech Philharmonic, and Giancarlo Guerrero and the Nashville Symphony Orchestra. Barron recently co-founded Trio Afiori with New York Philharmonic Principal Clarinet Anthony McGill and pianist Gloria Chien, which appears at The Chamber Music Society of Lincoln Center on its debut US tour.

Barron is connected with Mahler's oeuvre, particularly *Das Lied von der Erde* and *Kindertotenlieder*, which she has recently toured with both Daniel Harding and Semyon Bychkov. She is also closely associated with French repertoire, and has performed and recorded Ravel's *Shéhérazade*, *Trois Poèmes de Mallarmé*, and opera *L'Heure Espagnole* with the Barcelona Symphony Orchestra and Ludovic Morlot. Other recent highlights include Claude Vivier's *Wo bist du Licht* and Stravinsky's *Pulcinella* with her mentor Barbara Hannigan and the London Symphony Orchestra, and Schoenberg's *Vier Lieder*, Op. 22, with Vladimir Jurowski and the Berlin Radio Symphony Orchestra.

Fleur Barron's discography ranges from Purcell to Saariaho on labels including Deutsche Grammophon and Pentatone. She holds degrees from Columbia University (a bachelor's in comparative literature) and Manhattan School of Music.



Bass-baritone **Davóne Tines** is a pathbreaking performer whose work spans a wide-ranging repertoire, from early music to new commissions by leading composers, while exploring the social

issues of today. A Grammy-nominated creator, curator, and performer working at the intersection of multiple histories, cultures, and aesthetics, Tines blends opera, art song, spirituals, contemporary classical music, gospel, and protest songs to tell deeply personal stories of perseverance connecting to all of humanity.

Central to Tines's work is full artistic authorship, from conception through performance. This ethos is reflected in his large-scale works, including Concerto No. 1: *SERMON* and Concerto No. 2: *ANTHEM*, which he performs this season as part of a yearlong artist residency with the Barbican in London. He is also the co-creator of the music-theater work *The Black Clown*, coming to Opera Philadelphia in May 2026. In addition, he performs in *What Is Your Hand In This?*, a program he co-created with members of the early-music band Ruckus that examines the complexities of America's founding, with performances across the country including at Carnegie Hall.

Tines has premiered roles in operas by John Adams, Terence Blanchard, and Matthew Aucoin, and made his Metropolitan Opera debut in Adams's *El Niño* in 2024. His first studio album, *ROBESON*, on Nonesuch Records, explores his connection to Paul Robeson through reimagined repertoire. Tines's honors include being named *Musical America's* 2022 Vocalist of the Year and receiving the Sphinx Medal of Excellence, Lincoln Center Emerging Artists Award, Chanel Next Prize, and 2025 Harvard Arts Medal.

The **New York Philharmonic Chorus** is an ensemble of New York–based, professional vocalists. The Chorus made its debut in October 2022, when it performed in the Inaugural Galas marking the opening of the transformed David Geffen Hall; over the two programs the chorus displayed its range through performances of music by Bernstein and Handel as well as Beethoven's Ninth Symphony and the World Premiere of Angélica Negrón's *You Are the Prelude*, commissioned by the Orchestra for the occasion. Later that season the ensemble joined the Orchestra for Adolphus Hailstork's *Done Made My Vow, A Ceremony* and the New York Premiere of John Luther Adams's *Become Desert*, a Philharmonic co-commission. In the 2023–24 season the Chorus performed in the staged production of *Émigré* — composed by Aaron Zigman with lyrics by Mark Campbell and Brock Walsh — and in Mahler's Symphony No. 2, *Resurrection*, in Jaap van Zweden's final David Geffen Hall appearances as Philharmonic Music Director. This season the New York Philharmonic Chorus performs works by two Pulitzer Prize winners: the World Premiere of David Lang's *the wealth of nations* and the New York Premiere of Ellen Reid's *Earth Between Oceans*.

Grammy Award–nominated conductor **Malcolm J. Merriweather** is music director of New York City's The Dessoff Choirs and Orchestra; has prepared the New York Philharmonic Chorus for all its performances since it was founded in 2022; and holds the Tania León Endowed Chair in Music at Brooklyn College. His 2025–26 season highlights include singing the world premiere of Peter Boyer's *A Hundred Years On* with The Philadelphia Orchestra and the title role in Brian Story's *Frederick: Cantata on the Life of Frederick Douglass* with Music Worcester. His tenth anniversary with The Dessoff Choirs celebration includes conducting Adolphus Hailstork's *The World Called*, J.S. Bach's B-minor Mass, and Tania León's *It's a Journey*. Merriweather is acclaimed for world premiere recordings of Margaret Bonds's *The Ballad of the Brown King, Credo*, and *Simon Bore the Cross* (AVIE Records). Solange Knowles invited him to join Saint Heron for *Glory to Glory: A Revival of Devotional Art* with Voices of Harlem and The Clark Sisters. His ensembles have appeared at New York's Carnegie Hall and Lincoln Center, Los Angeles's Walt Disney Concert Hall, and London's Westminster Abbey, and before Pope Francis at the Vatican.

### New York Philharmonic Chorus

Malcolm J. Merriweather, *director*

Michele Kennedy, *choral associate*

#### SOPRANOS

Vianca Alejandra  
Halley Gilbert  
Sarah Griffiths  
Laura Jobin-Acosta  
Sylvia Maisonet  
Mara O'Malley  
Laura Kristin Sands  
Julie Sarte  
Elisa Singer Strom  
Linda Tsatsanis  
Elizabeth Van Os  
Amaranta Viera  
Elena Williamson  
Maggie Woolums

#### ALTOS

Nina Berman  
Jennifer Borghi  
Hai-Ting Chinn  
Brooke Collins  
Allison Gish  
Michaela Larsen  
Jared Christopher  
  Marshall  
Sarah Moga  
Natasha Nelson  
Mary Rice  
Suzanne Schwing  
Charlotte  
  Small-Chestnut  
Cherissia Williams

#### TENORS

Charles Curtis  
Joseph Demarest  
Matthew Deming  
Sean Fallen  
Kaleb Hopkins  
Brandon  
  Hornsby-Selvin  
John Kawa  
Taiwan Norris  
Douglas Purcell  
Michael Steinberger  
Tommy Wazelle

#### BASSES

Joe Chappel  
Matthew Cramer  
Daniel Hoy  
Angelo Johnson  
Andrew Jurden  
Guanchen Liu  
Steven Moore  
Brian Mummert  
Gregory Purnhagen  
Charles Perry Sprawls  
Christopher Tefft

*Current as of March 16, 2026*

# 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.

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Photo credits clockwise from top left: Brandon Patoc, Chris Lee, Chris Lee, Fadi Kheir.

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