

**NEW YORK  
PHILHARMONIC**

**GUSTAVO  
DUDAMEL**  
THE TANG MUSIC &  
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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, April 23, 2026, 7:30 p.m.

Friday, April 24, 2026, 7:30 p.m.

Saturday, April 25, 2026, 7:30 p.m.

**Lead Sponsor  
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**Barbara Hannigan**, Conductor / Soprano  
(New York Philharmonic conducting debut)

**Clemens Malinowski**, Video Artist  
(New York Philharmonic debut)

**Etienne Démoulin**, Sound Designer  
(New York Philharmonic debut)

Barbara Hannigan, Clemens Malinowski,  
and Etienne Démoulin are  
**Chang-Chavkin Debut Artists.**

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

**New York Philharmonic**

**Barbara Hannigan**, Conductor / Soprano  
(New York Philharmonic conducting debut)

**Clemens Malinowski**, Video Artist  
(New York Philharmonic debut)

**Etienne Démoulin**, Sound Designer  
(New York Philharmonic debut)

April 23–25, 2026  
17,326th–17,328th Concerts

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**R. STRAUSS**  
(1864–1949)

***Metamorphosen, A Study for 23 Solo  
Strings*** (1945)

**POULENC**  
(1899–1963)

***La Voix humaine, Tragédie lyrique en  
un act (The Human Voice, Lyric  
Tragedy in One Act)***, FP 171 (1958)

BARBARA HANNIGAN  
CLEMENS MALINOWSKI, Video Artist  
ETIENNE DÉMOULIN, Sound Designer  
DELPHINE DUSSAUX, Musical Assistant

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

Barbara Hannigan's appearances are made possible through the **Charles A. Dana Distinguished Conductors Endowment Fund**.

The April 23 performance is supported by a generous bequest from **Edna Mae and Leroy Fadem**, loyal subscribers from 1977 to 2023.

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.

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*The Charles E. Cupeper Chair*

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*Principal Associate*  
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*Assistant Concertmaster*  
*The William Petschek Family Chair*

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Hannah Choi

I-Jung Huang

Dasol Jeong

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Marié Schwalbach

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Sumire Kudo

John F. Lee

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Ryan Roberts+

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Benjamin Adler

### BASS CLARINET

Barret Ham

(Continued)

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

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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

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## *Metamorphosen*, A Study for 23 Solo Strings

Richard Strauss

**R**ichard Strauss's first composition and his last were separated by a span of 78 years in which two world wars and their consequences had changed the face of the Western world drastically and forever. That is part of what *Metamorphosen*, an agonized cry from the heart, a dark report from a dark time, is about.

The 1940s found Strauss and his wife, Pauline, in declining health, depressed by both World War II and the ever chillier treatment Strauss was getting at the hands of the German government. The Beethoven Prize awarded him by the City of Vienna in 1943 was something to bring a wan smile to his lips, but at that moment Strauss could not have guessed what lay ahead in the remaining years of his life: the witnessing of still more destruction; more ill health, grief, and depression; but also the amazing Indian summer that would yield the great and daring *Metamorphosen*, the charming Oboe Concerto, and the Four Last Songs.

At the beginning of the century, Strauss had used his *Salome* royalties to build himself a grandiose Wilhelminian villa in Garmisch, some 50 miles south of Munich, and that was where he spent the rest of his life except when professional obligations (like his directorship of the Vienna Opera in the 1920s) sent him elsewhere. In the deepest sense, though, "home" always meant Munich itself, his birthplace, and the annihilation of that city in World War II air raids affected him profoundly.

The National Theater, called the Court Theater in the old days, was destroyed

during the night of October 2–3, 1943. A few weeks later he penciled a 24-measure sketch that he labeled *Trauer urn München* (*Mourning for Munich*). A figure in quick notes in the middle of the texture would become a crucial component of *Metamorphosen*. On the morning of March 13, 1945, he learned that the Vienna Opera had burned down the night before; later that day he began to write *Metamorphosen*.

Strauss quickly acquaints us with what will turn out to be *Metamorphosen's* most significant material: the upward-thrusting, richly harmonized gesture with which the work begins; a new version of the idea he had jotted down a year and a half before as *Mourning for Munich*; a third theme that also begins with four repeated notes but spins itself out into an eloquent melody of broad span; and a simpler lyric idea that in this context sounds almost consoling.

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## In Short

**Born:** June 11, 1864, in Munich, Germany

**Died:** September 8, 1949, in Garmisch-Partenkirchen

**Work composed:** March 13–April 12, 1945, from an idea that dates to the fall of 1943, in Garmisch-Partenkirchen; dedicated to Paul Sacher and the Collegium Musicum Zürich

**World premiere:** January 25, 1946, by the Collegium Musicum Zürich, Paul Sacher, conductor

**New York Philharmonic premiere:** January 22, 1948, Bruno Walter, conductor

**Estimated duration:** ca. 26 minutes

*Metamorphosen* is all development. Strauss immediately begins to combine and recombine his themes, striding through a great range of keys and masterfully displaying the sonorous possibilities of his string ensemble. These possibilities are enormous, and listeners will notice how relatively rare it is for the composer to put all 23 players to work at the same time. The tempo, *adagio* to begin with, is elastic. It quickens, and the music rises to a great crest, tremendous tensions being created as the figure with four repeated notes combines with itself in dissonant overlap.

Suddenly all this roiling breaks off. There is a swift recapitulation (though even now development does not cease), and when the music subsides, the basses enter with something we know well, something that the *Mourning for Munich* idea has constantly brought to the edge of our awareness. It is the funeral march from Beethoven's Symphony No. 3, *Eroica*, and Strauss writes "IN MEMORIAM!" at the moment of its appearance. It is as though this were the hidden theme of which all this music is the development,

the metamorphosis. Strauss himself insisted that when he wrote his *Mourning for Munich* sketch and its variant in *Metamorphosen*, he was not aware of the *Eroica* connection. The idea, he said, just "escaped" from his pen, and it was only while composing *Metamorphosen* that what now seems so inevitable as well as so moving became clear to him.

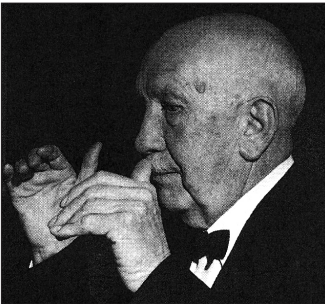
**Instrumentation:** ten violins, five violas, five cellos, and three basses.

— Adapted from a note by the late musicologist Michael Steinberg, who was Program Annotator for the New York Philharmonic, Boston Symphony Orchestra, and San Francisco Symphony. Defending the Music: Michael Steinberg at the Boston Globe, 1964–1976 (Oxford University Press) — a compilation of his criticism — was published in April 2026.

*This note originally appeared in slightly different form in the program books of the San Francisco Symphony and appears courtesy of the San Francisco Symphony.*

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## Angels and Muses



Richard Strauss, 1947

On the morning of March 13, 1945, Richard Strauss learned that the Vienna Opera had burned down the night before, after an Allied bombing raid. For distraction from his misery, he had started to reread the complete works of Goethe. Almost certainly the title *Metamorphosen* came from Goethe, who used that word not only in his scientific writings, but also in reference to his own intellectual and spiritual development. Strauss copied two of Goethe's poems into his *Metamorphosen* sketchbook. The title of the first is *Know Thyself*, a task, Goethe suggests, as necessary as it is impossible. The second says that even in an incomprehensible world one must

Behave with good sense  
As each day brings what it brings.  
Always remember: it's worked so far,  
And so it will surely work till the end.

# *La Voix humaine, Tragédie lyrique en un act (The Human Voice, Lyric Tragedy in One Act)*, FP 171

Francis Poulenc

Francis Poulenc met the poet / playwright Jean Cocteau in 1918, during preparations for what Cocteau billed as a Séance Music-Hall, to feature jugglers, boxers, acrobats, wrestlers, and dancers, all set to music by Poulenc and five other edgy young composers. The “Séance” never took place, but it did draw a teenage Poulenc into Cocteau’s powerful theatrical orbit. After critic Henri Collet dubbed the young Séance composers Les Six, in 1920, Cocteau quickly nominated himself as their spokesperson. Poulenc later wrote: “Cocteau served as a guide to many young folk. He stood for the general sense of a reaction against the pre-[World War I] aesthetic.” In addition to song settings of Cocteau poems, Poulenc wrote incidental music for Cocteau’s plays *Le Gendarme incompris* (1920) and *Les Mariés de la tour Eiffel* (1921). Cocteau likely provided the scenario for Poulenc’s early commercial and critical success, the ballet *Les Biches* (1924, FP36), which Poulenc composed for Serge Diaghilev’s Ballets Russes. Yet Poulenc wouldn’t revisit Cocteau’s oeuvre for three decades, when the composer decided to tackle the play *La Voix humaine* some 30 years after it was written.

The action of the one-act monodrama is deceptively simple. Elle (in English, She or Her) tries desperately to communicate by telephone with her lover of five years on the eve of their final separation. Schematically, though, it is quite complex. Since only Elle is heard and never her lover, the audience is left to imagine his responses. Ironically, Poulenc hated the telephone, and much preferred writing letters. According to his collaborator

and friend Pierre Bernac, “In Paris he could never find his rhythm of work, he was too much disturbed by the telephone, there was too much distraction...” But the conflicting needs for both connection and isolation fueled Poulenc’s identification with Elle. In a letter to Daisy Dugardin (wife of publisher Hervé Dugardin, together the work’s dedicatees) he explained, “I found [in the work], and this is the secret, *all* my themes. Two are extravagantly *erotic*.” And later: “Blanche [the protagonist of Poulenc’s opera *Dialogues des Carmélites*] was me, and Elle is me again...” When he played the opera for Daisy, she was unable to speak through her tears for five minutes.

The dated technology central to *La Voix* could render it a relic of its era, since Cocteau drives the drama with poor connections, mistaken operators, and inconvenient party lines. But the

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## In Short

**Born:** January 7, 1899, in Paris, France

**Died:** January 30, 1963, in Paris

**Work composed:** sketched February–June 1958; piano-vocal score completed August 7, 1958; orchestrated August 25–September 19, 1958, in Cannes, Saint-Raphaël, and Noizay, France; libretto by Jean Cocteau; dedicated to Hervé and Daisy Dugardin

**World premiere:** February 6, 1959, at Paris’s Théâtre National de l’Opéra-Comique, Georges Prêtre, conductor, Denise Duval, soprano

**New York Philharmonic premiere:** February 18, 1988, Zubin Mehta, conductor, Jessye Norman, soprano

**Estimated duration:** ca. 44 minutes

ironies these technical intricacies surface remain keenly relatable in an age ensorcelled by screens and the simulacrum of constant physical and emotional proximity. As the opera progresses, it grows clear Elle has lied about seeing friends (she’s not gone out), about taking a sleeping pill (she’s taken 12), about her willingness to live. She grows closer to the phone itself, which starts out pressed to her face, then winds its cord around her body and eventually her neck, until, as Cocteau notes in the stage directions, “her head drops and she lets the receiver fall like a stone.”

Soprano Denise Duval, who had starred in both *Carmélites* as well as

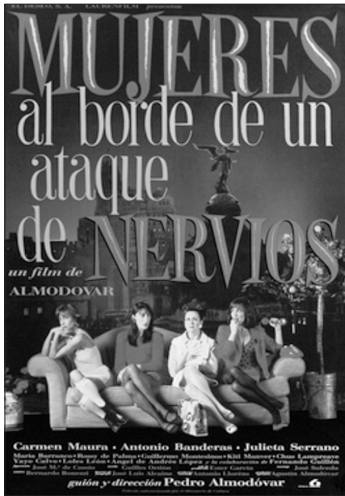
Poulenc’s first opera, *Les Mamelles de Tirésias*, worked closely with Poulenc on crafting the role of Elle, which she originated at the Paris premiere. She told the magazine *L’Avant-Scène Opéra* in 1983:

*La Voix humaine* was an astonishing experience for me because I saw Francis Poulenc write it page by page, [...] for me, with his flesh, but also with my heart wounds. We were then both in the midst of sentimental drama, [...] and this *Voix humaine* [was] like a diary of our tears.

Poulenc, recovering from debilitating anxiety occasioned by *Dialogues*’s taxing production, also found solace in a

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## Cocteau’s *La Voix humaine* on stage and in film



Poster for the film *Women on the Verge of a Nervous Breakdown*, by Pedro Almodóvar

Despite a rocky start, Cocteau’s play *La Voix humaine* had already entered the standard theatrical repertory by the time Poulenc set it to music in the late 1950s. Written in 1927–28, it was premiered in 1930 at the Comédie-Française, starring the Belgian actress Berthe Bovy. Audience members heckled the playwright during the performance, and the poet Paul Eluard, who exchanged unfriendly words with Cocteau, had to be ejected from the theater.

The play’s impact was immediate, however, and it was quickly championed by theatrical greats including Ingrid Bergman, Liv Ullmann, Jo Ann Sayers, Simone Signoret, and Lillebil Ibsen. Italian filmmaker Roberto Rossellini was first to adapt the play for the screen in 1948 as *L’Amore*, starring Anna Magnani. *Women on the Verge of a Nervous Breakdown*, Spanish director Pedro Almodóvar’s 1988 film inspired by the play, follows a woman whose search for her missing lover involves a series of ever more absurd phone calls. Almodóvar returned to the play in 2020 with a short film titled *The Human Voice*, featuring Tilda Swinton. In this timely adaptation, the play

navigates the perilous hinterland of isolation’s human tolerability. Soprano Denise Duval, who originated the role of Elle in Poulenc’s opera, also made a film version of her performance in 1970, which is viewable on YouTube.

renewed kinship with Cocteau, whom he asked to develop costumes, sets, and lighting for the production. During the summer of 1958 Poulenc and Duval went to Cap-Ferrat to see Cocteau, whose health didn't permit travel, and the trio spent a week workshopping the piece as a unit. The premiere was a great success, and although he could not attend, Cocteau wrote to Poulenc, "My dear Francis, you have worked out, once and for all, how to speak what I have written."

**Instrumentation:** two flutes (one doubling piccolo), oboe and English horn, two clarinets and bass clarinet, two bassoons, two horns, two trumpets, trombone, tuba, timpani, cymbals, tambourine, xylophone, harp, and strings.

— Matthew Woodard, a Prospect Research Associate at the New York Philharmonic, has annotated programs for the Hudson Valley Chamber Music Circle.

## The New York Philharmonic Connection

In 1959 Poulenc's career had reached its peak. While basking in the success of his operas *Dialogues des Carmélites* and *La Voix humaine*, he received a cablegram from New York Philharmonic Music Director Leonard Bernstein and President David M. Keiser notifying him of a commission for the ensemble to mark the "opening season of Philharmonic Hall at Lincoln Center." The resulting work (one of ten commissions marking the inauguration of the new hall) became Poulenc's *Sept Réponses des ténèbres*. Poulenc selected texts from the 27 Responsories for the Roman Catholic Tenebrae liturgy, given during Holy Week. After finishing it, he wrote to lifelong collaborator and friend baritone Pierre Bernac, "I have, with the *Gloria* and *Stabat [Mater]*, three good religious works. May they spare me several days of purgatory, if I manage to avoid going to hell."

Despite his intentions, the premiere occasioned controversy among Jewish Philharmonic subscribers, who objected to the text of the fifth movement, *Tenebrae Factae Sunt* (Responsory Five for Matins of Good Friday) which begins, "There was darkness over all the land, when the Jews had crucified Jesus..." As a Passion oratorio, Poulenc intended *Sept Réponses* to be performed on or near Easter. The premiere, slated for April 1962, had to be pushed back to April 11, 1963, due to construction delays. Sadly, Poulenc did not live to attend, and the concert was dedicated to his memory.

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LEONARD BERNSTEIN, MUSIC DIRECTOR  
 DAVID M. KEISER, PRESIDENT  
 NEW YORK PHILHARMONIC

*Accepted in letter 11/59 to L.B. Poulenc concerning Sept. 1960*

Send the above message subject to the conditions, rules and regulations of the Western Union Telegraph Company set forth in its tariff file with the Federal Communications Commission.

# The Artists



Embodying music with an unparalleled dramatic sensibility, soprano and conductor **Barbara Hannigan** is an artist at the forefront of creation. More than 30 years since her professional debut, she has had the honor

to create rich working relationships with world-class musicians, directors, and choreographers for audiences worldwide. Her artistic colleagues include John Zorn, Krzysztof Warlikowski, Simon Rattle, Sasha Waltz, Kent Nagano, Vladimir Jurowski, Andreas Kriegenburg, Andris Nelsons, Esa-Pekka Salonen, Christoph Marthaler, Antonio Pappano, Katie Mitchell, and Kirill Petrenko. The late conductor and pianist Reinbert de Leeuw was an extraordinary influence and inspiration on her development as a musician.

The Grammy Award-winning Canadian musician has shown a profound commitment to the music of our time and has given the world premiere performances of almost 100 new creations. She has collaborated extensively with composers including Pierre Boulez, John Zorn, Henri Dutilleux, György Ligeti, Zosha di Castri, Karlheinz Stockhausen, Golfam Khayam, Salvatore Sciarrino, Gerald Barry, Pascal Dusapin, Brett Dean, George Benjamin, and Hans Abrahamsen.

A passionate musician of unique and courageous choices, Hannigan is renowned for creating innovative orchestral programs, combining new and older repertoire in a highly dramatic and authentic manner. Having begun her career as a soprano, tackling some of the most difficult and virtuoso roles in the repertoire, she turned her hand to conducting, making her debut at age 40 at Paris's Théâtre du Châtelet, and, more than ten years on, balances her engagements as singer or conductor on a free and original path.

As an acclaimed recording artist, Barbara Hannigan began her fruitful relationship with Alpha Classics in 2017 with the release

of *Crazy Girl Crazy*, which won the 2018 Grammy Award for Best Classical Solo Vocal album as well as an Edison (The Netherlands) and a Juno (Canada). The most recent of her seven albums on the label is *Electric Fields*, released in 2025. Hannigan is also featured on multiple DVDs, including George Benjamin's *Written on Skin*, Poulenc's *La Voix humaine*, and the title role in the iconic Warlikowski production of Berg's *Lulu*.

Video Artist **Clemens Malinowski** — born in Dresden, Germany — lives in Vienna, Austria, where he works as a freelance photographer and video artist. After finishing school, he trained as an event technician specializing in video technology. Since 2020 Malinowski has worked independently as a video artist and photographer on a number of opera and theater productions, among them collaborations with soprano and conductor Barbara Hannigan and director Remo Philipp. Malinowski is a member of filmkoop wien — an association for the promotion of independent film — and a founding member of the Viennese AV group 1.FC Wellenform.

**Etienne Démoulin** (Sound Designer) is a Paris-based computer music designer; he is both a musician, whose instrument is a digital or electronic tool, and a contemporary creative artist, whose goal is to bridge the gap between musical research practices (theoretical and practical work by contemporary researchers) and creation. Démoulin produces mixed music works, focusing his research on alternative sound production techniques (such as transducers, embedded, and distributed audio). He performs electronic music in concert, notably with ensembles such as Le Balcon and Les Percussions de Strasbourg. He provides sound for concerts and contributes to the development of new sound techniques for live performances. In September 2022 he joined the NEXT Ensemble as part of the artist diploma postgraduate program at the Conservatoire National Supérieur de Musique et de Danse de Paris.

# 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.

# 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.

# ENHANCE YOUR EXPERIENCE WITH A MEMBERSHIP

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PHILHARMONIC**  
GUSTAVO DUDAMEL

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

# SUPPORT THE EDUCATION FUND

Open ears. Open minds. Inspire a lifelong love of music.



The New York Philharmonic's education initiatives reach tens of thousands of young people every year — from introducing new audiences to symphonic music through Young People's Concerts™, to expanding and reinvigorating music education through Philharmonic Schools.

Your support helps us leverage the many wonders of our art form to engage students, foster communities, and cultivate the next generation of music lovers.

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Photo by Brandon Patoc.

## Our Gratitude

The New York Philharmonic extends its sincere thanks to **US Senator Charles E. (“Chuck”) Schumer** for his extraordinary leadership in securing **\$2 million** to support the New York Philharmonic's Youth Development & Education Programs.

This transformational investment will expand high-quality, accessible musical learning opportunities for young people across New York, helping to inspire the next generation of musicians and music lovers.

**Thank you, Senator Schumer, for your steadfast support of music education.**

**NEW YORK  
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# Q&A David Peel, Assistant Principal Horn

THE ROSALIND MIRANDA CHAIR

[nyphil.org/david-peel](http://nyphil.org/david-peel)



MATT DINE

**The Facts:** Originally from Miami; spent most of life and career in the New Jersey / New York City area. Studied with the late Jerome Ashby, a former Philharmonic member; Andrew Lewinter at University of Miami; and his own father, Jerry Peel. Prior to the Philharmonic: member of the American Symphony Orchestra and American Ballet Theatre Orchestra; horn chair at *Disney's Aladdin* on Broadway. Current teaching positions: on the faculty of Rutgers University's Mason Gross School of the Arts. **At the Philharmonic:** Joined in 2024.

## **Are there other musicians in your family?**

My dad is a horn player and teacher, and my sister plays flute and piccolo in The Philadelphia Orchestra.

## **What is your earliest musical memory?**

Seeing my dad perform a solo concert with a rhythm and string section backing him. I was completely blown away — to me, he was a rock star. That experience is probably a big reason I ended up doing what I do today.

## **Who are your greatest musical influences?**

My family shaped my life and my musical path. My mother was tireless in keeping me engaged,

disciplined, and striving to improve, while watching my father's career made it impossible not to be drawn to that world. Being around rehearsals, recording sessions, and performances was profoundly inspiring. Beyond that, I'm constantly inspired by listening, watching, and learning from the remarkable musicians I've worked with throughout my career.

**Who are your favorite composers?** Mahler and Richard Strauss — their writing is some of the most fun a horn player can have.

## **What are your Philharmonic highlights?**

Every day I come to work at the Philharmonic is a privilege. Performing Mahler's Second Symphony during one of my trial weeks stands out — it was both nerve-wracking and exhilarating.

## **What music are you listening to right now?**

Lately I've been into electronic music by artists like Modera and Klur. It's rhythmic, groove-based music with nice simple vocal melodies. It provides a nice contrast to what I do all day, and helps me return to the Orchestra with fresh ears.

## **What do you like to do outside of work at the Philharmonic?**

The most important part of my life is my family. I adore them and spend as much time with my wife and kids as I can. I also enjoy teaching, working on DIY projects around the house, and skiing whenever I get the chance — there's nothing better than flying down a mountain with nothing else on your mind.

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

Three-quarters of being a musician happens between your ears. You can practice until your fingers bleed, but if what's going on inside your head isn't right, none of that matters. Secondly, do a lot of imitation and copying. And lastly, take what you do very seriously without taking yourself too seriously.

# Q&A: I-Jung Huang, Violin

[nyphil.org/i-jung-huang](http://nyphil.org/i-jung-huang)



CHRIS LEE

**The Facts:** From Taoyuan, Taiwan. Studied with Miriam Fried at New England Conservatory, Donald Weilerstein and Daniel Phillips at The Juilliard School, and Philharmonic Associate Principal Second Violin Lisa Eunsoo Kim and former Philharmonic Concertmaster Glenn Dicterow at Manhattan School of Music. Prior to the Philharmonic: Member of the St. Louis Symphony Orchestra. **At the Philharmonic:** Joined in 2022.

**What is your first memory of your musical career?** My very first violin performance — although not my actual playing! I just remember wanting to look right for the stage, so I insisted my mom let me wear a full matching outfit, including a pink dress and a hat. And looking back now, it's funny — I think I cared more about what I was wearing than the performance itself!

**Are there other musicians in your family?** Not professionally, but my mom has always loved music and played a little piano, and my brother also played violin growing up.

**Who is your greatest musical influence?** Hilary Hahn really inspired me during some of the most challenging times in my teenage years. I watch a lot of her interviews, and I keep a printed quote from one of them in my violin case (about how to mentally prepare for going on stage), which I always turn to for encouragement.

**Who are your favorite composers?** Beethoven, Mozart, Dvořák, Prokofiev, and Shostakovich ... and many others!

**What are your personal Philharmonic highlights?** Receiving tenure: that was the moment I truly felt like I belonged to this iconic orchestra. Also, our Spring Gala honoring John Williams in 2023. I remember seeing him, Steven Spielberg, and Ken-David Masur together backstage, and shaking their hands. I never dreamed something like that would happen!

**What would you be if not a musician?** I used to dream of working in a bakery, but I'd probably be an entrepreneur or have some kind of freelance career.

**What music are you listening to right now?** Whatever I need to prepare for the following week's performances!

**What do you like to do outside of the Philharmonic?** I have many hobbies. I enjoy making videos on YouTube and sharing my musical life with others who are interested — you can find my channel @violinijung. I also love sewing and journaling.

**What advice would you give to young musicians considering an orchestral career?** Never give up. The path to an orchestral career can be full of setbacks — I had my share of difficult auditions early on. What kept me going was this: even if you can't keep running, keep moving forward. Persistence matters more than speed.