



Wu Tsai Theater
David Geffen Hall at Lincoln Center
Home of the New York Philharmonic
**2025–26 Season Sponsored by
Leni and Peter May**

Wednesday, May 6, 2026, 7:30 p.m.

Thursday, May 7, 2026, 7:30 p.m.

Friday, May 8, 2026, 7:30 p.m.

**Lead Sponsor
Marilyn Skony Stamm**

Gustavo Dudamel, Conductor
Spanish Harlem Orchestra
Oscar Hernández, Band Leader
(New York Philharmonic debut)

Spanish Harlem Orchestra is a
Chang-Chavkin Debut Artist.

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

New York Philharmonic
Gustavo Dudamel, Conductor
Spanish Harlem Orchestra
Oscar Hernández, Band Leader
(New York Philharmonic debut)

May 6–8, 2026
17,333rd–17,335th Concerts

GERSHWIN
(1898–1937)

Cuban Overture (1932)

VILLA-LOBOS
(1887–1959)

Toccata / O trenzinho do caipira (*The Little Train of the Brazilian Peasant*),
from *Bachianas brasileiras No. 2* (1930)

GINASTERA
(1916–1983)
arr. D. Hodge

Milonga: Canción al árbol del olvido, Op. 3, No. 1 (1938; World
Premiere of this arrangement)

Arturo MÁRQUEZ
(b. 1950)

Danzón No. 8 (2004)

Gabriela ORTIZ
(b. 1964)

Antrópolis (2017)

NEW YORK PHILHARMONIC

Intermission

Carlos CASCANTE
(b. 1975)
arr. A. Fernández;
orch. C. Franzetti

La Música Latina (2022)

Oscar HERNÁNDEZ
(b. 1954)
arr. O. Hernández;
orch. G. Amato

Danzón for My Father (1994)

HERNÁNDEZ MARÍN
(1892–1965)
arr. O. Hernández;
orch. M. Morales

El Cumbanchero (1949)

VIDAL
(1908–1994)
arr. G. Lopez;
orch. N. Sinaga

Espérame en el Cielo (ca. 1957)

Oscar HERNÁNDEZ
arr. O. Hernández;
orch. G. Amato

Mambo 2021 (2021)

PACHECO
(1935–2021)
arr. O. Hernández;
orch. G. Amato

Mi Gente (1975)

COLÓN
(1950–2026)
arr. M. Sheller;
orch. G. Amato

La Banda (1973)

NEW YORK PHILHARMONIC
SPANISH HARLEM ORCHESTRA
Oscar Hernández, Piano / Leader
Gilberto Velazquez, Marco Bermudez,
Carlos Cascante, Vocals
Manuel Ruiz, Alex Norris, Trumpet
Doug Beavers, Juanga Lakunza, Trombone
Mitch Frohman, Saxophone / Flute
Luis Quintero, Timbales; George Delgado,
Congas; Oreste Abrantes, Bongos
Gerardo Madera, Bass

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

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

GUSTAVO DUDAMEL, Music & Artistic Director Designate

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Principal Associate
Concertmaster
The Elizabeth G. Beinecke Chair

Michelle Kim-Solman
Assistant Concertmaster
The William Petschek Family
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Hae-Young Ham
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Gonzales

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Maria Kitsopoulos

Sumire Kudo

John F. Lee

Qiang Tu

Nathan Vickery

Ru-Pei Yeh

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Satoshi Okamoto

Randall Butler

David J. Grossman

Isaac Trapkus

Rion Wentworth

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The Lila Acheson Wallace
Chair

Alison Fierst*

Yoobin Son

Mindy Kaufman
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Mindy Kaufman

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Ryan Roberts+

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Benjamin Adler*

Pascual Martínez

Forteza
The Honey M. Kurtz Family
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Barret Ham

E-FLAT CLARINET

Benjamin Adler

BASS CLARINET

Barret Ham

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

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Julian Gonzalez*

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The Rosalind Miranda Chair
in memory of Shirley and
Bill Cohen

William Hestand

CONTRABASSOON

William Hestand

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Robert Rearden++
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Richard Deane*

David Peel**
The Rosalind Miranda Chair

Leelanee Sterrett

Tanner West
The Ruth F. and Alan J. Broder
Chair

TRUMPETS

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Principal
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Ethan Bensdorf

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

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Emanuel Ax
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Notes on the Program

About This Collaboration

As Spanish Harlem Orchestra (SHO) celebrates its 25th anniversary, this collaboration with Gustavo Dudamel and the New York Philharmonic marks another milestone in our ongoing mission to elevate and honor the music we hold dear. Representing the rich history and enduring legacy of Latin music has always been at the core of what we strive to achieve.

Bringing together the raw yet refined, organic sound of SHO with the power and sophistication of a full orchestra is both exciting and challenging. This collaboration creates a unique and rewarding experience — a true win-win for fans of both classical and Latin music traditions.

The repertoire for the second half of these concerts was carefully curated from an original list of 12 selections that I shared with Gustavo and his team. Signature SHO pieces such as *La Banda*, *La Música Latina*, *Danzón for My Father*, and *Mambo 2021* remain staples of our live performances. Gustavo suggested the salsa classic *Mi Gente* as a vibrant and engaging crowd favorite. We also included *Espérame en el Cielo*, a breathtaking *bolero* from the traditional repertoire that SHO recorded on our second Grammy-winning album, *Across 110th Street*.

To round out the program I chose the beloved Latin standard *El Cumbanchero* as a tribute to its composer, Rafael Hernández Marín, and as a dedication to the legendary Tito Puente, whose iconic 1950s recording helped cement its place in Latin music history.

What better way to welcome Gustavo Dudamel to New York than by uniting him with one of the city's own musical ambassadors — Spanish Harlem Orchestra — celebrating the vibrant spirit of Latin and jazz traditions together on one stage.

— *Oscar Hernández is the Band Leader of Spanish Harlem Orchestra.*



Cuban Overture

George Gershwin

George Gershwin was a Brooklyn boy, born Jacob Gershwinn in 1898. He arrived in the public eye as George Gershwin, a Tin Pan Alley song plugger — performer hired by publishers to promote their songs — who hit the big time with his own song *Swanee*, penned when he was 19 years old.

His short but intense career comprised a string of epoch-defining stage and screen musicals, often created with his brother, lyricist Ira Gershwin (1896–1983). Any list of the pinnacles of American popular music must include a generous helping of songs from these works. He also made important contributions to symphonic music — his jazz-inflected concert works *Rhapsody in Blue* and *An American in Paris* remain models of their type, as do such smaller items as *Cuban Overture* and *Lullaby* — and with *Porgy and Bess* he enriched the world of opera with his particular mode of stylistic synthesis.

Perhaps because Gershwin's personality could be a bit on the neurotic side, people were slow to perceive the symptoms of a brain tumor: irrational behavior, excruciating headaches, complaints of smelling burning rubber. His talent, after all, seemed unimpaired as he turned out a stream of songs for the 1937 RKO movie musical *Shall We Dance*. The film was released on May 7, 1937, and less than nine weeks later George Gershwin breathed his last, at the age of 38.

Cuba was a hot destination for Americans of the smart set in the early 1930s, and not just because of the tropical breezes and beckoning palms. Between 1920 and 1933 Prohibition couldn't keep Americans from imbibing, but the allure

of doing so in the open proved a boon to the travel industry. Already in 1920 — practically before the ink on the Volstead Act was dry — Irving Berlin let loose with a prescient commentary in his song *I'll See You in C-U-B-A*: “Not so far from here / There's a very lively atmosphere / Ev'rybody's going there this year / And there's a reason. / The season opened last July / Ever since the USA went dry / Ev'rybody's going there and I'm going ... / Cuba where wine is flowing / And where dark-eyed Stellas / Light their fellers' panatelas ...”

In February 1932 George Gershwin was among a bunch of “fellers” who went south for two or three weeks of golf, betting at the racetrack, and partying. It was a formidable crowd that included the financier Everett Jacobs (whose checks helped underwrite a number of Broadway musicals), Adam Gimbel (of the department-store Gimbels), the stockbroker Emil Mosbacher, and the publisher Bennett Cerf. Cerf recalled:

In Havana a 16-piece rumba band serenaded [Gershwin] en masse at four in the morning outside his room at the old

In Short

Born: September 26, 1898, in Brooklyn, New York

Died: July 11, 1937, in Hollywood, California

Work composed: July–August 1932

World Premiere: August 16, 1932, under the title *Rumba*, with Albert Coates conducting the New York Philharmonic at Lewisohn Stadium

Estimated duration: ca. 10 minutes

Almendares Hotel. Several outraged patrons left the hotel the next morning. George was so flattered that he promised to write a rumba of his own.

Within a few months he made good on his promise; in July he completed his *Rumba* for piano four-hands. In early August he finished the symphonic version just in time to include it on an all-Gershwin program the New York Philharmonic

performed at Upper Manhattan's Lewisohn Stadium on August 16 (see sidebar below).

When Gershwin composed his Cuban Overture he had just begun studying with the composer and theorist Joseph Schillinger. Gershwin was already immensely successful, but he felt trapped in the small structures of Broadway tunes and hoped to stretch his technique. Gershwin's work with Schillinger is reflected in sophisticated features such as five-measure

The New York Philharmonic Connection

STADIUM CONCERTS REVIEW

STADIUM PROGRAMS

SEASON OF 1932
THE PHILHARMONIC-SYMPHONY ORCHESTRA

C#12445 TUESDAY EVENING, AUGUST 16th
(Program subject to change without notice)

GERSHWIN NIGHT
Conductor, ALBERT COATES
Guest Conductor, WILLIAM DALY
Piano Solists, GEORGE GERSHWIN and OSCAR LEVANT

OVERTURE TO "OF THEE I SING"
Mr. Daly Conducting

CONCERTO IN F
Mr. Levant at the piano
Mr. Daly Conducting

"AN AMERICAN IN PARIS"
Mr. Coates Conducting

RHAPSODY IN BLUE
Mr. Gershwin at the piano
Mr. Daly Conducting

INTERMISSION

"WINTERGREEN FOR PRESIDENT," FROM "OF THEE I SING"
Mr. Daly Conducting

SECOND RHAPSODY
Mr. Gershwin at the piano
Mr. Coates Conducting
(First Performance at the Stadium)

"RUMBA" or
Cuban Overture (First Performance Anywhere)
Mr. Coates Conducting

FOUR TUNES, MEDLEY OF POPULAR TUNES FOR PIANO AND ORCHESTRA
(Fascinating Rhythm, Man I Love, Liza, I Got Rhythm)
Mr. Gershwin at the piano
Mr. Daly Conducting

NOTE: This program marks the first time a concert of all-Gershwin music has ever been given.

In the Event of Rain Mr. Gershwin and Mr. Daly will appear August 17th and the Following Program Will Be Substituted:
ALBERT COATES CONDUCTING

1. TCHAIKOVSKY _____ Symphony No. 5
2. MENDELSSOHN _____ From music, "A Midsummer Night's Dream"
a. Overture
b. Nocturne
c. Scherzo
3. MOUSSORGSKY _____ A Night on Bald Mountain
4. DVORAK _____ Carnival Overture

(PROGRAM CONTINUED ON PAGE 19)

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Stadium Concerts are being broadcast by Columbia Broadcasting Net WABC

(Page Sixteen)

When Gershwin returned to the US from his Havana trip in 1932, his souvenirs included several authentic Cuban percussion instruments: a bongo drum, claves, maracas, and a gourd shaker. Within a few months he made good on his promise to recapture the sounds that had entranced him in Havana, and on August 16 the New York Philharmonic, conducted by Albert Coates, gave the World Premiere of *Rumba* on an all-Gershwin program at Lewisohn Stadium in upper Manhattan. It was a greatly anticipated event: the stadium's 18,000 seats were sold out, and several thousand people were reportedly turned away. Gershwin had the four percussionists play his new Cuban instruments in front of the orchestra — not the percussion section's usual location at the back — so the audience could see and hear the exotic music-makers clearly. Three months later the piece got its second airing — conducted by the composer himself at a benefit concert in the Metropolitan Opera House — under the new title, Cuban Overture.

The program including the World Premiere of Gershwin's *Rumba* — later retitled *Cuban Overture* — by the New York Philharmonic on an all-Gershwin concert; *An American in Paris* was also on the program.

phrases (as opposed to the four-measure blocks of most popular tunes), a polytonal flavor, and what the composer proudly pointed out, in a program note, as a “three-part contrapuntal episode,” a “developing canon in a contrapuntal manner,” and a “climax based on an ostinato.” Such learnedness notwithstanding, the Cuban Overture does not come across as pretentious. Instead, it seems the perfect evocation of a vacation in Cuba — or, as Gershwin put it, “a symphonic overture which embodies the essence of Cuban dance.”

Instrumentation: three flutes (one doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bongo, claves, maracas, gourd, and strings.

— *Adapted from program notes by James M. Keller, former New York Philharmonic Program Annotator and the author of Chamber Music: A Listener’s Guide (Oxford University Press).*

***Toccata / O trenzinho do caipira (The Little Train of the Brazilian Peasant),
from Bachianas brasileiras No. 2***

Heitor Villa-Lobos

Many 20th-century composers were influenced by Bach, yielding such diverse efforts as Webern's masterful revisiting of Bach's *Musical Offering* or the acerbic strand of Stravinsky's music that Prokofiev called "Bach on the wrong notes." An appreciative playing-out of Bach's legacy came from Brazil, where over the course of 15 years Heitor Villa-Lobos produced a series of *Bachianas brasileiras* in which Bachian models mingle with the musical traditions of his own country.

As a young man Villa-Lobos undertook expeditions to collect folk songs in Brazil's northern states in 1905 and to the nation's deep interior in 1912. Largely an autodidact as a composer, he spent most of the 1920s in Paris. That was where his music began to gain an enthusiastic reception, including by the pianist Artur Schnabel, who would become one of his most ardent champions. The composer developed an idiosyncratic style in which Brazilian folk materials typically mingle with European classical sounds. He spent his last decades back in Brazil, overseeing national programs for music education and enjoying the fruits of being the "dean" of his country's composers. His musical output was remarkably generous: some sources say his catalogue numbers more than 2,000 items (though when you factor out the repackaging of numerous pieces, it may lie closer to 1,000).

Villa-Lobos seems to have viewed the music of Bach in much the same spirit that he viewed the creations of Brazil's traditional musicians — as a mother lode of deeply felt emotion

distilled through artistic expression. He described Bach's music as "a universal folkloric source, rich and profound, with all popular sound materials from all countries, intermediary between all peoples." He continued: "The music of Bach comes from the astral infinite to infiltrate itself in the earth as folk music." Though this pan-musical attitude runs through much of Villa-Lobos's music, it is supremely illustrated in the *Bachianas brasileiras*, the title signifying something along the lines of Bach-inspired Pieces in the Brazilian Style or Brazilian Bachisms.

In his nine *Bachianas brasileiras*, which employ a variety of instrumental and vocal combinations, most movement titles are double-barreled: first a genre that Bach would have recognized, then a traditional Brazilian piece, form, or cultural reference. *Bachianas brasileiras* No. 2 comprises four movements: *Prelúdio*

In Short

Born: March 5, 1887, in Rio de Janeiro, Brazil

Died: November 17, 1959, in Rio de Janeiro

Work composed: 1930

World premiere: 1930, in São Paulo-Pirajuí, Brazil, in an abbreviated version played by the composer (cello) and João de Souza Lima (piano); in its symphonic version, September 3, 1934, at the Venice International Festival, with Dimitri Mitropoulos conducting the Festival's orchestra

New York Philharmonic premiere: May 4, 1939, Burle Max, conductor, at the New York World's Fair 1939 Music Festival

Estimated duration: ca. 6 minutes

/ O canto do capadócio (The Song of the Countryman); Ária / O canto da nossa terra (The Song of Our Country); Dansa / Lembrança do sertão (Memory of the Desert); and Toccata / O trenzinho do caipira (The Little Train of the Brazilian Peasant). In these concerts we hear the final movement. The *caipira* of the title is hard to translate; the published score gives it as “countryman,” but that would be meant to convey not a compatriot but rather “a person who lives in the countryside.” The word also suggests something of the “country bumpkin” or “yokel,” so perhaps “peasant” would serve best.

In 1930 Villa-Lobos and his then wife, the cellist Lucília Guimaraes, were joined by six musical friends (including the pianist Guiomar Novaes) for a tour of 54 remote towns in the state of São Paulo. At every stop they played a different program, often with Villa-Lobos offering a lecture on the pieces — mostly his own music, but also short classics by Chopin, Debussy, and Tchaikovsky. The inspiration for *Toccata / O trenzinho do caipira* came as he was riding a back-country

train that mostly transported berry-pickers and other farm workers. He composed the piece as the train chugged along, and he presumably unveiled it at that evening’s concert, in a setting for cello and piano that he later expanded for chamber orchestra that featured several indigenous percussion instruments.

In this example of musical realism, the locomotive wheezes to life, accelerates, chugs along for a while, and slows down at the next station, its whistle sounding forth along the way and its brakes squealing in bitonal screeches. The musicologist Marcel Beaufils put it nicely: “Villa-Lobos writes the name of Bach in the sky with the smoke of worn-out locomotives in the Brazilian desert.”

Instrumentation: flute (doubling piccolo), oboe, clarinet, baritone saxophone, bassoon, two horns, trombone, timpani, tube shaker, ratchet, güiro, snare drum, cymbals, triangle, tambourine, bass drum, piano, celesta, and strings.

— J. M. K.

Musical Train Enthusiasts

Quite a few pieces of concert music depict trains. Apart from Villa-Lobos’s *Toccata / O trenzinho do caipira*, the symphonic repertoire includes Arthur Honegger’s *Pacific 231* (from 1923), Darius Milhaud’s ballet score *Le Train bleu* (1924), and Liu Yuan’s *Train Toccata* (1997). Chamber music enthusiasts will know Steve Reich’s *Different Trains* for string quartet and tape (1988); singers could turn to Mikhail Glinka’s *Poputnaya Pesnia (Traveling Song, 1840)*, celebrating Russia’s first train; and aficionados of the deeply obscure will take pleasure from Hector Berlioz’s unrestrained cantata *Le Chant des chemins de fer (The Song of the Railroads)*, written to celebrate the opening of the Paris to Brussels line in 1846.



A train in Brazil, 1930

Milonga: Canción al árbol del olvido, Op. 3, No. 1

Alberto Ginastera

Born into a family of Catalan and Italian roots, Alberto Ginastera was entirely schooled in his native Argentina, principally at the National Conservatory of Music in Buenos Aires. By the time he was 18 he was awarded First Prize in a composition contest; in quick succession he produced numerous pieces with a distinctive flavor, often employing native Argentine rhythms or folk melodies. Although he later destroyed, or at least withdrew, many of these early works, denouncing them as immature examples of his art, some have found places in the active repertoire, including *Impresiones de la Puna* (1934, for flute and string quartet), *Danzas argentinas* (1937, for piano), and the ballet *Estancia* (1941, which yielded the much-played four-movement suite *Dances from the Ballet Estancia*).

In the mid-20th century Argentina endured a period of political oppression under the dictatorship of Juan Perón. Ginastera did not flourish in that climate, and in 1945 the regime forced him to resign from his position on the music faculty of the National Military Academy because he had signed a petition in support of civil liberties. Fortunately, the 30-year-old composer was able to travel with his family to the United States, where from 1945 to 1947 he studied with the support of a Guggenheim Fellowship. On returning to Argentina he formed a national composers' organization similar to the League of Composers in New York. Not until after Perón was overthrown, in 1955, did Ginastera assume several political-academic posts in Argentina and begin to introduce some of the most important new music from Europe and North America to eager minds in his country. He lived a cosmopolitan life, traveling frequently from his

home base in Buenos Aires to musical centers in Europe and North America. In 1969, exasperated with the political situation in Argentina, Ginastera left definitively, and he spent most of the rest of his life in Geneva.

His later works moved toward an abstracted modernism, even exploring serial composition and polytonality. Nonetheless, he remained concerned about the gap separating audiences from serious musical composition during his lifetime, and proclaimed that the proper aspiration of a composer was “to be integrated into society, not stand apart from it.”

Outwardly, Ginastera was reserved, polite, and formal. In the late 1960s, just when his opera *Bomarzo* was leaving audiences aghast at its alleged lewdness, his fellow-composer and longtime friend Aaron Copland commented on “the tremendous contrast between the outward personality and the inner man.” Copland continued:

He is never off the cuff, but speaks always with due consideration for

In Short

Born: April 11, 1916, in Buenos Aires, Argentina

Died: June 25, 1983, in Geneva, Switzerland

Work composed: 1938; arrangement created 2026, by Derrick Hodge

World premiere: in its original song setting, August 25, 1939, in Buenos Aires, by soprano Amanda Cetera and pianist Roberto Locatelli; these performances mark the World Premiere of this arrangement

New York Philharmonic premiere: these performances

Estimated duration: ca. 3 minutes

feelings and decorum. He's the last man in the world you'd expect to shock people with a sensational opera. A lot goes on inside we don't know about, obviously.

The work played in these concerts takes us back to the beginning of his career — to 1938, the year Ginastera graduated from conservatory. He wrote it as the first of two settings of poems by the Uruguayan poet Fernán Silva Valdés (1887–1975), which he published as his Op. 3. The *Canción al árbol del olvido* (*Song to the Tree of Forgetfulness*) relates that the singer fell asleep beneath the tree of forgetfulness, where people go to relinquish painful memories; but upon awakening, the singer thought again of their beloved, having forgotten to forget.

The song set received enthusiastic reviews in two Buenos Aires newspapers the day after the premiere. “The young composer Alberto Ginastera

premiered a series of songs for voice and piano set to verses by Silva Valdés, once again showcasing the beautiful talents we have praised on other occasions,” declared *La Nación*. “These are short pieces, with a pleasant local flavor, ingeniously written, featuring delicate harmonies, which the audience applauded warmly.” *La Prensa* was equally positive: “These are songs imbued with a Creole character and flavor, composed with a perfect understanding of the spirit of our national song style These songs are among Ginastera’s most expressive works, evidence of the evolution this composer has undergone.”

Instrumentation: flute, oboe, clarinet, bassoon, horn, trombone, tuba, timpani, bass drum, suspended cymbal, tam-tam, piano, celesta, and strings.

— J.M.K.

About the Arrangement

In addition to its original song setting, Ginastera’s *Canción al árbol del olvido* was published in transcriptions for solo piano (by the composer himself) and for violin and piano, in both cases under the title *Milonga*.

The *milonga* is most famous as a lively dance from the region of Buenos Aires, but in this case the title refers to a related genre, the *milonga campera*, a slow *milonga* native to more-rural areas in which a solo singer accompanies himself on the guitar. In Ginastera’s hypnotic song, the piano accompaniment is remarkably spare in its textures, and Derrick Hodge has maintained that even while enlarging the piece for a chamber orchestra in which each wind part is limited to a single player. He mostly reassigns the singer’s line to first violins or piano, and he enlivens the accompaniment with delicate woodwind embroidery.



Alberto Ginastera

Danzón No. 8

Arturo Márquez

Mix ballroom elegance with square-dance patterns and you might get something close to the *danzón*. That Cuban dance glides seductively at a multicultural crossroads, where Old World meets New World under the heady influence of African cross-rhythms.

Born of the *habanera* in the Black community of Matanzas, Cuba, the *danzón* is not folk art. Most discussions of it assign a specific point of origin: *Las Alturas de Simpson*, composed by Miguel Faílde (1852–1921) and premiered on New Year’s Day, 1879. (Simpson Heights is a neighborhood in Matanzas.) Faílde’s band was a small orchestra, mostly winds, and the music was entirely notated — possibly the first time that African rhythms were written down in Western music.

The *danzón* evolved, of course, adding optional opportunities for improvisation and spinning off several new dance forms. It is now a revered but largely historical dance in Cuba, but lives on in urban ballrooms in Mexico, particularly those in Veracruz and Mexico City.

That is where Arturo Márquez first truly experienced the *danzón*, in the early 1990s, putting the music together with the physical movements of the dance. He was born in a Sonoran city where his family — parents, uncles, grandparents — essentially served as the town musicians. They performed a lot of salon music and popular music of the 1950s, though not *danzónes* particularly, as Márquez remembers it.

His father, who had been born in Arizona, brought the family to California, where Márquez attended middle school and high school in La Puente, a Los Angeles suburb, and began serious

musical training. Márquez subsequently studied at the Conservatory of Music and the Institute of Fine Arts in Mexico, followed by private study in Paris with Jacques Castérède, and then at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton.

As might be expected from that résumé, Márquez’s interests at that time followed academic norms, though Newton at least would have given him ideas about how jazz and popular elements could be introduced into the mix. After his initial encounter with the *danzón*, Márquez created an avant-garde *danzón* of his own in 1992 for electronic tape, but with a part for optional saxophone and references to the salon dance.

“In the ’90s I began to mix traditional music with academic music,” Márquez said in an interview with the Chicago Sinfonietta, “and the result has been that I have found a personal way of making music ... mixing classical, jazz, popular harmonies, classical orchestrations of European music; it is a fusion of many things.” He has nine numbered *danzónes* in his catalog (not including that early electronic essay). His *Danzón No. 2*

In Short

Born: December 20, 1950, in Álamos, Sonora, Mexico

Resides: in Mexico City

Work composed: 2004

World premiere: ca. July 1, 2004

New York Philharmonic premiere: April 24, 2024, Gustavo Dudamel, conductor

Estimated duration: ca. 8 minutes

(1994) is one of the most popular pieces of orchestral music composed in the last 30 years.

Commissioned for the 30th anniversary of the Centro Nacional de Investigación, Documentación, e Información Musical (CENIDIM), his Danzón No. 8 was composed in 2004. It was inspired by dance steps Márquez's partner, Laura Calderón de la Barca, taught him, and the score bears a subtitle: *Homage à Maurice*. A number of websites expand that dedication to read "Homenaje to Maurice Ohana," but on what authority is not clear. It seems very likely that the homage is actually to Maurice Ravel, as the piece is an affectionate and explicit reimagining of that composer's famous *Boléro*. Although its meter is different, a 4/4 marked "Danza Afro," and its insistent rhythmic goad comes from congas rather

than Ravel's snare drum, that obstinate, inexorable rhythm, the sinuous melodies passed around the orchestra, and the accumulating crescendo — the entire sonic and expressive profile — all bring Ravel's work immediately to mind.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, bongos, claves, congas, cymbals, güiro, snare drum, tam-tam, timbales, harp, and strings.

— John Henken earned a PhD in historical musicology from UCLA and was director of publications for the Los Angeles Philharmonic and a music critic for the Los Angeles Times.

Listen for ... Latin Percussion

Amid the conventional symphonic percussion instruments, Arturo Márquez's Danzón No. 8 adds congas, bongos, claves, güiro, and timbales. (Timpani might be counted among both the standard orchestration and the traditional "ethnic" instruments; timpani were the main percussion in Faílde's original band, and in many contemporary Cuban bands.)

"Much of this Latin American music has made orchestras reevaluate how percussion is played," the composer said in an interview with the Chicago Sinfonietta. "Be very careful with the percussion and the accentuation of the genre." Congas take the lead here, and there is a strong accent on the fourth beat of the bar, which is characteristic of the *danzón*. An unusual addition to the rhythm section is the strumming harp, though perhaps not unexpected if you are familiar with popular music from Veracruz, where the *danzón* first landed from Cuba.

The supple, insinuating, and long-limbed melody — very Ravelian! — is introduced by the English horn. "The way in which the melody of a bolero, a *danzón*, a conga is interpreted, always has to be very intense," Márquez added, "even exaggerating the expressive part, without reaching the cheesy, without doing it with so much rubato, but keeping it very expressive."

This is definitely a concert *danzón* — there are some metrical hiccups that might trip up dancers — but its heart is on the salon dance floor. Its parodistic aspects are quickly subsumed in expressive intensity.

Antrópolis

Gabriela Ortiz

Decades into her career, Gabriela Ortiz is having a moment. This February she was spotted at the Grammys, arms laden with three new awards (Best Contemporary Classical Composition, Best Classical Compendium, and Best Choral Performance), which add to the two she received in 2025 (Contemporary Classical Composition and Orchestral Performance). In 2024–25 she held the Debs Composer’s Chair at Carnegie Hall — the first Mexican composer to do so — and ended 2025 with recordings on numerous “Best of” lists. NPR recommended her *Yanga* for those who like “Stravinsky, Mexican history, booty shaking.”

This season Ortiz has residencies with the London Philharmonic Orchestra, Amsterdam’s Concertgebouw, and Barcelona’s Palau de la Música, and her works are slated for performance in Dublin, Edinburgh, Seville, Hamburg, Berlin, and throughout the US. *The New York Times* noted, “Compositions by Gabriela Ortiz have become appointment listening in concert halls.”

It’s a welcome embrace for the Mexico City–based composer who has long pushed back against stereotypes about women composers (their abilities, or alleged lack thereof) and Latin composers (too exotic). Music was part of her heritage: her parents were founding members of the noted traditional group Los Folkloristas. She began playing *charango*, an Andean stringed instrument, then turned to composition in her teens after hearing music by Stravinsky and Bartók. The rhythms and time changes felt natural to her, and she was inspired by Bartók’s use of Hungarian folk songs.

During advanced studies in Europe (she earned a master’s degree from London’s Guildhall School of Music & Drama and a doctorate in composition and electronic music from London’s City University) Ortiz was advised to tamp down Mexican influences. In fact, there was no recognition of her country’s diversity. She told NPR:

It’s very difficult to define Mexico, because Mexico is huge. It’s not the same in the North as in the South or the center. One of the main problems is that people try to put a specific label on Latin American music, and that’s totally wrong, because Latin America is so different — Argentina from Mexico, or from Venezuela, or the Caribbean countries.

Composing steadily from her home base in Mexico City, where she teaches at the National Autonomous University, she forged a close relationship with the Los Angeles Philharmonic beginning in

In Short

Born: December 20, 1964, in Mexico City, Mexico

Resides: in Mexico City

Work composed: 2017; commissioned by Carlos Miguel Prieto for the Louisiana Philharmonic Orchestra

World premiere: February 27, 2018, at Carnegie Hall, by the Louisiana Philharmonic Orchestra, Carlos Miguel Prieto, conductor

New York Philharmonic premiere: these performances

Estimated duration: ca. 10 minutes

2003, with the percussion concerto *Altar de piedra* (*Altar of Stone*). Under the leadership of Gustavo Dudamel the LA Phil has premiered a number of her works and recorded the Grammy winners *Revolución Diamantina* (2025), *Yanga*, and *Dzonot* (2026), the latter a cello concerto for Alisa Weilerstein.

Antrópolis was commissioned by the Louisiana Philharmonic Orchestra and conductor Carlos Miguel Prieto, another Mexico City native. This colorful work emerged from a simple desire. “I like to dance, and I always wanted to write a dance piece. Let’s go and dance. Let’s go to an *antro*,” Ortiz explained, using

the slang term for dance club. The *Los Infiernos* section kicks off with a cumbia rhythm; *El Bombay* leans into more exotic sounds, featuring vibraphone; *El Tutti Frutti* references a famous spot where Ortiz indulged her punk obsession; *Salón Colonia* refers to where she heard authentic mambo players.

An opening timpani solo sets the pace of this excursion into *Antrópolis*. Percussion-driven rhythms are a common thread in Ortiz’s work, if not the sum of her output. “My music always has this rhythmic side, even though I don’t want to sit on this little pigeonhole of Latin American fiesta rhythm. I can have that,

In the Composer’s Words



The word *antro* has its origin in the Latin “antrum,” meaning “grotto” or “cavern.” In Mexico, until the ‘90s, the term referred to bars or entertainment places of dubious reputation. But nowadays, and especially among younger people, this word refers to any bar or nightclub.

One time, while talking with flutist Alejandro Escuer, we imagined the title of a future work, one that would synthesize the music of Mexico’s legendary dance halls and bars: *Antrópolis*, a neologism, a precise invented name for a piece that narrates the sound of the city through its dance halls and nightclubs.

In 2017, conductor Carlos Miguel Prieto commissioned me to write a short work — brilliant and rather light-hulled — to be premiered at the close of a concert celebrating the 80th birthday of American composer Philip Glass, performed by the Louisiana Philharmonic

Orchestra at Carnegie Hall in New York.

Given the parameters of the commission, I retrieved the title we had imagined, and thus *Antrópolis* came to life. It is a piece in which I wanted to pay a very personal tribute to some of those *antros* or emblematic dance halls of Mexico City that left a special sonorous imprint in my memory. ...

Antrópolis is the sonorous reflection of a city through its *antros*, including the accumulation of experiences that we bring, and that form an essential part of our history in this very complex but fascinating Mexico City.

— Gabriela Ortiz

but I need other things as well.” Many of her compositions speak to serious questions: *Dzonot* (Mayan for “abyss”) serves as an urgent call to protect important ecosystems, like the underground rivers and caves of the Yucatán, and *Revolución Diamantina* addresses the 2019 Glitter Revolution, which confronted a rising tide of violence against women in Mexico. Yet sometimes a person just has to dance, as Ortiz did when she took Dudamel out on the town when he was in Mexico City to conduct. “She shows the Latin soul in her music,” the Philharmonic’s Tang Music and Artistic Director Designate told *The New York Times*. “Her rhythms immediately bring you back to the place you were born.”

Instrumentation: two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, snare drum, orchestra bells, bongos, vibraphone, xylophone, vibraslap, claves, suspended cymbal, whip, marimba, drum set, güira, maracas, güiro, bass drum, almglocken, tin cans, crash cymbals, cowbell, 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.*

Sources and Inspirations

Antrópolis (“antros” plus the Greek suffix “-polis”) is a quick trip through Mexico City nightlife of the 1980s and ‘90s, a throwback to real-life *antros* that traverses four “club” sections. As Ortiz wrote in her own program note:

These cabarets or dance halls that represent the nostalgia for *rumberas* and live dance orchestras, such as El Bombay, where it is said that Che Guevara would twirl; or the *Salón Colonia*, which seems to have come out of dreams taken from a film of the Golden Age of Mexican cinema. Who doesn’t remember the fun ballroom Los Infiernos, a perfect place for those who after a long day at work would leave their cubicles to go dancing, drink, and listen to music. Finally, the memory of the bar Tutti Frutti leaves an impression, where I first met the punk couple who own the *antro*, and where you could listen to experimental music from the 1980s.



Salón Colonia, one of the antros evoked in Gabriela Ortiz’s Antrópolis

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.

Spanish Harlem Orchestra (SHO) — the three-time Grammy-winning salsa and Latin jazz band — sets the gold standard for excellence in authentic, New York style, hardcore salsa. In a concert hall or at an outdoor jazz festival, they come at listeners full force, from start to finish. Their energy on stage, rich sound, and musical precision leave audiences mesmerized until the last note is played. With an unwavering respect for the music's storied history, the ensemble's 13 world-class musicians and vocalists come together to create an unparalleled musical experience.

For more than 25 years, SHO has been dedicated to the sounds of the *barrio* (Spanish Harlem, New York City). Their music is characterized by the raw, organic, and vintage sound defined by the genre. They are on a mission to keep the musical legacy of *salsa dura* (hard salsa) alive and to expand its audience to those who love great music, not just Latin music. Grounded in the past while focused on the future, they strive to keep the music relevant, creating a unique and fresh approach.

With ten albums and six Grammy nominations, this powerhouse orchestra is aware that it is crucial to continually push themselves

and raise the bar. Their sixth album, *Anniversary*, won the 2019 Grammy Award for Best Tropical Album.

Oscar Hernández is a highly accomplished musician known for his exceptional skills as a pianist, arranger, composer, producer, and bandleader. With four Grammys to his name, he has made a significant impact on the contemporary Latin, Latin-jazz, and salsa music scenes over a career that spans more than 40 years. Starting his professional journey in the mid-1970s, he performed and recorded with iconic Latin artists including Tito Puente, Ray Barreto, and Celia Cruz. Hernández played a crucial role in shaping the music of the Rubén Blades Band, and as his reputation grew he became a sought-after collaborator, working with luminaries like Tito Puente, Paul Simon, and Gloria Estefan.

As the leader of the Spanish Harlem Orchestra, Hernández has solidified his status in the music world. The orchestra is celebrated as one of the finest salsa and Latin-jazz ensembles globally, showcasing Hernández's talents as a producer, pianist, and arranger.

New York Philharmonic

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.

Q&A David Peel, Assistant Principal Horn

THE ROSALIND MIRANDA CHAIR

nyphil.org/david-peel



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



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.

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David Geffen Hall

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