

**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, May 21, 2026, 7:30 p.m.

Friday, May 22, 2026, 11:00 a.m.

Saturday, May 23, 2026, 7:30 p.m.

**Lead Sponsor  
McKinsey & Company**

**Marek Janowski, Conductor**  
**Christopher Martin, Trumpet**  
The Paula Levin Chair

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

**MOZART**  
(1756–91)

**Serenade No. 6 in D major, K.239,**  
***Serenata notturna*** (1776)

Marcia (Maestoso)  
Menuetto — Trio  
Rondeau: Allegretto

FRANK HUANG, QIANQIAN LI,  
Violin  
CYNTHIA PHELPS, Viola  
MAX ZEUGNER, Bass

**HAYDN**  
(1732–1809)

**Trumpet Concerto in E-flat major,**  
**Hob. VIIe/1** (1796)

Allegro  
Andante  
Finale. Allegro

CHRISTOPHER MARTIN

**Intermission**

**Fe. MENDELSSOHN**  
(1809–47)

**Symphony No. 3 in A minor, Op. 56,**  
***Scottish*** (1840–42)

Andante con moto — Allegro un  
poco agitato  
Vivace non troppo  
Adagio  
Allegro vivacissimo — Allegro  
maestoso assai

(played without pause)

The May 21 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**.

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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*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+  
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*Ulrich Chair*

Andi Zhang

Yulia Ziskel  
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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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*Principal*  
*The Mr. and Mrs. Frederick P.*  
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*Chair*

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Sofia Basile

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Peter Kenote

Kenneth Mirkin+

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Robert Rinehart  
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*Samuels Chair*

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Elizabeth Dyson  
*The Mr. and Mrs. James E.*  
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Alexei Yupanqui  
Gonzales

Claire Deokyoung Kim

Maria Kitsopoulos

Sumire Kudo

John F. Lee

Qiang Tu

Nathan Vickery

Ru-Pei Yeh

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

Blake Hinson\*\*

Satoshi Okamoto

Randall Butler

David J. Grossman

Isaac Trapkus

Rion Wentworth

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

Alison Fierst\*

Yoobin Son

Mindy Kaufman  
*The Edward and Priscilla*  
*Pilcher Chair*

### PICCOLO

Mindy Kaufman

### OBOES

Philippe Tondre++  
*Guest Principal*  
*The Alice Tully Chair*

Sherry Sylar\*

Robert Botti

Ryan Roberts+

### ENGLISH HORN

Ryan Roberts+

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*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**.

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

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*in memory of Shirley and*  
*Bill Cohen*

William Hestand

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William Hestand

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Richard Deane\*

David Peel\*\*

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Leelanee Sterrett

Tanner West

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

**TRUMPETS**

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**

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

**TUBA**

Alan Baer

*Principal*

**TIMPANI**

Markus Rhoten

*Principal*  
*The Carlos Moseley Chair*

Kyle Zerna\*\*

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*Ulrich Chair*

Kyle Zerna

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Nancy Allen

*Principal*  
*The Anita K. Hersh Chair in*  
*memory of Stephe and*  
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The New York  
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the revolving seating  
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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## Serenade No. 6 in D major, K.239, *Serenata notturna*

### Wolfgang Amadeus Mozart

**D**ivertimentos, serenades, cassations, and nocturnos flowed from Wolfgang Amadeus Mozart's pen as often as they were required to serve as background music for indoor or outdoor dinners, wedding receptions, birthday parties, graduation celebrations, and any number of other private or civic gatherings. Mozart produced an impressive array of these incidental orchestral pieces for strings, winds, or mixed ensembles during his early years in Salzburg, but such works all but disappear from his catalogue after his move to Vienna in 1781. There are a few notable exceptions — his G-major Serenade *Eine kleine Nachtmusik* and the supernal Divertimento for String Trio in E-flat major date from his later years — but on the whole, Mozart's serenades fed the tastes and needs of his native Salzburg.

Many of these compositions might fairly be considered pleasant but forgettable. A few, however, rank as true masterpieces of their genres, including the *Haffner* Serenade (K.250), the *Posthorn* Serenade (K.320), and the Wind Serenades in B-flat major (K.361, the *Gran partita*) and C minor (K.388, later transformed into a string quintet). The Serenade No. 6 in D major (K.239) falls midway along that spectrum. Although nothing in it approaches the level of soul-searching, it nonetheless stands a cut above the most generic of Mozart's entertainment music.

Outdoor music-making in warm weather months was a passion of Austrians in the 17th and 18th centuries, but there was plenty of call for casual

entertainment music in other seasons. The work played here was written in January, a bit of information the composer jotted on his score. Although we have no record of its early performance history, it is logical to assume that Mozart produced it for festivities connected to the pre-Lenten celebration of Carnival, which in 1776 ran from January through February 21. Also inscribed on the manuscript score is the notation *Serenata notturna* (*Nocturnal Serenade*), in what appears to be the hand of his father, Leopold, esteemed violinist and stage father extraordinaire.

The work is in some ways typical of Mozart's serenades and in other ways not. It is certainly unusual in its brevity, since during the Classical period most Salzburg serenades (including Mozart's) comprised six or seven movements — sometimes more — that together lasted forty minutes to an hour. Beyond that, the serenade proper was often prefaced by an independent march, and the minuet

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### In Short

**Born:** January 27, 1756, in Salzburg, Austria

**Died:** December 5, 1791, in Vienna

**Work composed:** January 1776, in Salzburg

**World premiere:** probably in Salzburg, in January or February 1776

**New York Philharmonic premiere:** December 1, 1921, with Vincent d'Indy conducting the New York Symphony (a Philharmonic forebear)

**Estimated duration:** ca. 11 minutes

movements could be extended by two or even three trio sections. Here, however, Mozart provides only three movements, including the introductory march, and the minuet has to suffice with a single trio.

More typical is the instrumentation, which gives this piece its distinctive flavor. It was common for Classical serenades to include a movement or two that spotlighted a soloist or a small solo ensemble. Mozart does that in each of the movements here, tossing his material back and forth between the orchestra of strings plus timpani and a solo group of two violins, viola, and double bass — a standard “Salzburg quartet” in which a bass handles the lowest line. One can easily imagine an antiphonal performance of this piece, with the opposing forces positioned some distance from each another. Mozart was

apparently becoming interested in the idea of spatial composition about then, and just a year later he would compose a Notturmo in D major (K.286 / 269a) for four ensembles, each consisting of two horns and a string quartet, with the second, third, and fourth groups being marked in the score as “echo ensembles.” Such cleverness would have jibed perfectly with the high jinks of Carnival, and so would the jocular rhythms and articulation we encounter here and there in this D-major Serenade.

**Instrumentation:** timpani and strings, with two solo violins, solo viola, and solo bass.

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

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## Celebrating Carnival

Although Salzburg was considerably smaller than Vienna, author and Mozart contemporary Johann Pezzl’s description of Carnival in Vienna in 1786 describes the general sort of celebration for which Mozart likely wrote his D-major Serenade (K.239):



Carnival in Venice, by Giovanni Domenico Tiepolo, 1750

The main activity is dancing and everything associated with it. The Carnival begins on January 7 and lasts until Ash Wednesday. ... On every street corner there are invitations in white, or red, blue, and yellow, announcing in the largest type ...: “Today there is music in the such and such rooms,” “music with trumpets and drums,” “music by candlelight,” etc. ... Carnival is a dangerous time. Many a virgin has lost her innocence and many a matron her virtue at this time. How could it be otherwise when, in those lovers’ hours, flushed with wine and dancing, a couple

find themselves alone in a closed carriage going home and, having arrived there, the cavalier escorts his lady to her bedchamber ... while her strict father, her vigilant mother, or her jealous husband ... is otherwise engaged in pleasure. ... Money-lenders, pawnbrokers, and usurers never have it better than during Carnival. Watches, buckles, boxes, rings, clothes, letters of credit — all sprout wings. ... Enough! The dance is over; smash the flutes. ... On the morning of Ash Wednesday one leaves the dance floor and goes straight to church, receives ashes on one’s head, and then goes home to sleep it off.

# Trumpet Concerto in E-flat major, Hob. VIIe/1

## Joseph Haydn

Joseph Haydn was semi-retired when he wrote his Trumpet Concerto, in 1796. He had spent three decades, beginning in 1761, laboring assiduously in the service of the exorbitantly wealthy Esterházy Court and, in the process, becoming the most revered composer in Europe. However, in late 1790 Haydn's chief patron died and was succeeded by a younger prince who did not much care for music. The new prince granted the composer a pension of 1,000 florins a year, and, although he kept Haydn on staff as his music director, he made it clear that no particular duties — or even his attendance — would be required. Suddenly, Haydn was free to do what he wanted. During the 1790s he undertook two extended residencies in London (for which he composed his last twelve symphonies) and then returned to his home in Vienna, where he devoted himself to the two genres that by then lay closest to his heart: string quartets and sacred music.

Haydn's Trumpet Concerto dates from these years of fullest maturity; in fact, all of his 104 symphonies were behind him when he embarked on this work. If you peruse Haydn's catalogue you may be surprised to see how many concertos he composed — concertos that by and large go unheard today. There are two major reasons for this. First, many of the concertos he wrote for his virtuoso musicians during his years as music director for the Esterházy princes are regrettably lost. We know with some certainty that he composed concertos for violin, cello, baryton (Prince Nikolaus Esterházy's pet instrument), bass, flute, bassoon, two barytons, and two horns, all of which have vanished. Still, a number

of Haydn's concertos have survived. The other reason that they are not well known is that few of them are among his most compelling works. Despite the relish with which he composed virtuosic passages for his symphonies, Haydn rarely made the most of the dramatic interplay between soloist and orchestra that marks the greatest concertos. There are exceptions, to be sure, and those are the handful of Haydn concertos that remain in the active repertoire today: his two cello concertos, the D-major Keyboard Concerto, and, among his late works, the Trumpet Concerto and the *Sinfonia concertante* for a solo group of oboe, bassoon, violin, and cello.

Trumpeter Anton Weidinger (1767–1852) gave the world premiere of the Trumpet Concerto in Vienna in 1800, four years after it was written. Curiously, there is no record of the piece having been performed again for more than 100 years, until the trumpet professor at the Brussels Conservatory began using it as a teaching piece, having at his disposal a manuscript copy that resided in

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### In Short

**Born:** March 31, 1732 (probably, since he was baptized April 1), in Rohrau, Lower Austria

**Died:** May 31, 1809, in Vienna

**Work composed:** 1796

**World premiere:** March 28, 1800, in Vienna, Anton Weidinger, soloist

**New York Philharmonic premiere:** The first complete performance was on September 26, 1974, Pierre Boulez, conductor, Gerard Schwarz, soloist.

**Estimated duration:** ca. 14 minutes

the school's library. The work was not published until 1929, when it was issued with a piano reduction, and a full score did not appear until two years after that.

**Instrumentation:** two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings, in addition to the solo trumpet.

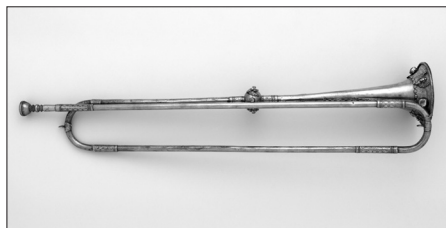
— J.M.K.

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## The Evolution of the Trumpet

Haydn's Trumpet Concerto was written for the trumpeter Anton Weidinger, who had joined the orchestra of Vienna's Royal Imperial Theatre in 1792. The instrument Weidinger had learned to play was a so-called natural trumpet, which was basically a meticulously crafted metal pipe with a mouthpiece on one end and a flared bell on the other. When a performer's lips vibrated against the mouthpiece, a column of air was set in motion through the length of the pipe, producing a relatively low fundamental tone. Musicians playing such instruments learned to harness the overtones that lay in the octaves above that fundamental tone.

Toward the end of the 18th century trumpet builders started devising various systems that would adapt the instrument to the exigencies of the Classical style. One such result was the keyed trumpet, an instrument with four to six keys (usually five) that covered sound holes, rather like the keys of modern woodwind instruments. Opening a key would effectively shorten the column of air resonating within the trumpet and raise the pitch of the note being sounded.



From top: a natural trumpet in D, Germany, 1790; a keyed trumpet, such as the one for which Haydn composed his Trumpet Concerto

One of the trumpeters who sought these improvements was Weidinger. In 1798 he showed off his new instrument, which he called his *organisirte Trompete*, in a performance of Leopold Kozeluch's *Symphonie concertante* for Mandolin, Trumpet, Bass, Piano, and Orchestra. A couple of years later Weidinger announced that his work on the instrument, which by then had occupied him for seven years, had reached its conclusion, and that he would unveil the ultimate refinement at a "Grand Public Concert" in Vienna on March 28, 1800. That was the occasion on which he premiered the new concerto that Haydn had written for his novel instrument.

## Symphony No. 3 in A minor, Op. 56, *Scottish*

### Felix Mendelssohn

Thanks to his family's wealth and its penchant for attracting an entourage of intellectual and creative types, as a youth Felix Mendelssohn enjoyed such amenities as a string orchestra that could try out his new compositions when he conducted them during at-home musicales. Before he reached his 15th birthday he had composed 12 so-called String Symphonies (plus a single movement of a 13th), delightful pieces that served their purpose and were then largely forgotten, remaining unpublished until after his death. Mendelssohn was no beginner when he embarked on his first full-scale symphony, in 1824 — a Symphony in C minor (Op. 11) that was soon overshadowed by his later orchestral essays: his Symphony No. 5, *Reformation*, in 1830 (revised in 1832); Symphony No. 4, *Italian*, in 1833 (revised in 1834); Symphony No. 2, *Lobgesang (Song of Praise)*, in 1840; and Symphony No. 3, *Scottish*, in 1842.

The numbering of Mendelssohn's symphonies confusingly reflects their publication dates rather than the order in which they were composed. The *Scottish* was therefore the last of the five "mature" symphonies completed. Although he did not embark on its composition in any sustained way until 1840, Mendelssohn first thought about writing such a piece in 1829, when he toured the British Isles in the company of his friend Karl Klingemann. On March 26, 1829, Mendelssohn wrote him a breathless letter announcing that he expected to arrive in London in less than a month and proclaiming, partly in capital letters, "NEXT AUGUST I AM GOING TO SCOTLAND, with a rake for folksongs, an ear for the lovely, fragrant countryside, and a heart for the bare legs of the natives." Following a stint

in the cultural swirl of London, he and Klingemann left for Edinburgh in July, a long and sometimes arduous journey by stagecoach that Mendelssohn documented through very adept pencil drawings and pen-and-ink sketches. They arrived on July 26, and a few days later set out on a tour of the Scottish Highlands, which took them as far west as the town of Oban and the Atlantic islands of Staffa and Iona, then south to Glasgow and back to Cumberland, England. They reached London again on September 6.

Mendelssohn's letters home were filled with wonder. His report from Birnam Wood, on August 3, was typical in its almost painterly description:

Yesterday was a lovely day, we passed from rock to rock, many waterfalls,

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### In Short

**Born:** February 3, 1809, in Hamburg, Germany

**Died:** November 4, 1847, in Leipzig

**Work composed:** from late 1840 to January 20, 1842, revised slightly after its premiere; dedicated to "H.M. Queen Victoria of Great Britain and Ireland"

**World premiere:** March 3, 1842, with the composer conducting the Leipzig Gewandhaus Orchestra; the next performance, on March 17, under the direction of Karl Bach, included Mendelssohn's revisions and was therefore the first airing of the work in its final form.

**New York Philharmonic premiere:** November 22, 1845, George Loder, conductor; this marked the work's US Premiere.

**Estimated duration:** ca. 43 minutes

beautiful valleys, with rivers, dark woods and heath with the red heather in blossom.

Or from Inverary, on August 9:

Our host's beautiful daughter in her black curls looked out like a sign over the signboard into the harbor, in which the newest herrings are swimming about all alive at nine o'clock in the morning, and at a quarter past nine are served up fried with the coffee. ... The Duke of Argyll's castle proudly looked forth from between the lofty trees; and from the tops of the surrounding hills the green trees held a colloquy with their relations below, who were already appointed to the navy and swam about in the water.

The composer would visit England nine more times, but never returned

to Scotland. However, the three weeks he spent there in 1829 left a deep impression, which was made most immediately evident by his composing the concert overture *The Hebrides* (also known as the *Fingal's Cave Overture*). Already during the trip he had fixed on the idea of commemorating Scotland through a symphony, and a decade later he set about making good on his plan. Mendelssohn does not draw on Scottish melodies in his score, but listeners have been happy to hear its flavor as authentically Scottish in spirit, replete with pentatonic melody, sparkling rhythm, and, in its fast movements, an infectious warmth.

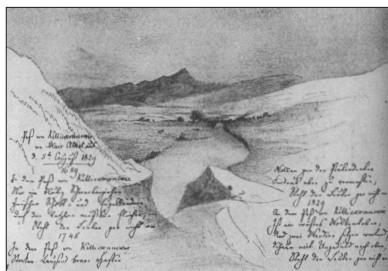
**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

—J.M.K.

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## Sources and Inspirations

On July 30, 1829, Mendelssohn visited the Palace of Holyrood in Edinburgh and wrote this account to his family back in Berlin:



An annotated sketch of the Scottish landscape, which Mendelssohn drew in the diary documenting his 1829 tour of Scotland

In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door: up this way they came and found Rizzio in that dark corner, where they pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything round is broken and mouldering and the bright sky shines in. I believe I have found today in that old chapel the beginning of my *Scottish Symphony*.

## The Artists



**Marek Janowski** is internationally recognized for his interpretations of music by Wagner, Strauss, Bruckner, Brahms, Hindemith, and the composers of the Second Viennese School, and for his extensive

and distinguished discography. He regularly works with ensembles including the Chicago, San Francisco, National (Washington, DC), and Cologne's WDR orchestras; Berlin, Dresden, and Oslo Philharmonic orchestras; Hamburg's NDR Elbphilharmonie, Bayreuth Festival, Budapest Festival, Zurich's Tonhalle, and NHK orchestras, and the Orchestre de la Suisse Romande, Orchestre Philharmonique de Radio France, and Tokyo Opera Nomori. In the 2024–25 season he made his New York Philharmonic debut.

Janowski was chief conductor and artistic director of the Dresden Philharmonic Orchestra (2019–23 and 2001–03), artistic director of the Berlin Radio Symphony Orchestra (2002–16), music director of the Orchestre Philharmonique de Monte-Carlo (2000–05), and chief conductor of Cologne's Gürzenich Orchestra (1986–90). As music director of the Orchestre Philharmonique de Radio France (1984–2000), he took the orchestra to a position of preeminence in France and abroad. He was the first guest conductor of the Deutsches Symphonie-Orchester Berlin (1997–99).

Born in Warsaw and educated in Germany, Marek Janowski has pursued a path that led him from assistant positions in Aachen, Cologne, Düsseldorf, and Hamburg to his appointment as general music director in Freiburg im Breisgau (1973–75) and Dortmund (1975–79). At the latter his reputation grew, and he was invited to conduct in many of Europe's leading opera houses. Since the late 1970s he has been a regular guest at world-renowned opera houses, from the Metropolitan Opera to Bavarian Staatsoper, from Chicago and San Francisco to Hamburg, from Vienna and Berlin

to Paris. In the 1990s Janowski began to concentrate on the great German symphonic repertoire; his discography, built over the past 40 years, includes the iconic recording of Wagner's *Ring Cycle* with the Staatskapelle Dresden.



**Christopher Martin** joined the New York Philharmonic as Principal Trumpet, The Paula Levin Chair, in 2016. He served as principal trumpet of the Chicago Symphony Orchestra (CSO) for 11 seasons,

and also served as principal trumpet of the Atlanta Symphony Orchestra and associate principal trumpet of The Philadelphia Orchestra. Martin served on the trumpet jury for the 2025 ARD International Music Competition, and will serve on the 2027 jury for the Maurice André International Music Competition in Paris. He made the first of several Philharmonic solo appearances in 2016, performing Ligeti's *The Mysteries of the Macabre*. His international soloist appearances have included the 2012 World Premiere of Christopher Rouse's concerto *Heimdall's Trumpet*, commissioned for Martin by the CSO; Panufnik's *Concerto in modo antico*; 20th-century French concertos by André Jolivet and Henri Tomasi; and J.S. Bach's *Brandenburg Concerto No. 2*. Martin's discography includes a solo performance in John Williams's score to Steven Spielberg's film *Lincoln* (2012) and a concerto for trumpet and wind ensemble he co-commissioned: John Mackey's *Antique Violences*. Martin's first complete solo album — *Kaleidoscope*, featuring works written for him, and recorded with pianist Lisa Leonard—will be released in 2026. A professor of trumpet at The Juilliard School, Martin teaches master classes worldwide. In 2016 he received the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association for outstanding contributions to the wind band genre.

# 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, 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

Sustain the artistic excellence of our Orchestra and get closer to the music with a New York Philharmonic membership. Members receive:

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## DONOR REHEARSAL PASSES

Donor Rehearsal passes, providing a behind-the-scenes look at our music making.

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## EXCLUSIVE EVENT INVITATIONS

Invitations to exclusive events, including ensemble performances and receptions with our musicians.

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## SPECIAL TICKET OFFERS

Special ticket offers, presale access, and additional discounts throughout the season.



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CALL  
212.875.5381

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PHILHARMONIC**  
GUSTAVO DUDAMEL

THE TANG MUSIC &  
ARTISTIC DIRECTOR  
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Membership begins with a fully tax-deductible donation of \$100. Patrons at the \$3,000 level and above receive access to a patron lounge, VIP ticket concierge service through the Patron Desk, and much more

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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.

**Play your part by making a gift to the Education Fund today.**

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GIVE ONLINE:

[give.nyphil.org/edu](http://give.nyphil.org/edu)

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CALL US:

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Photo by Brandon Patoc.

## Our Gratitude

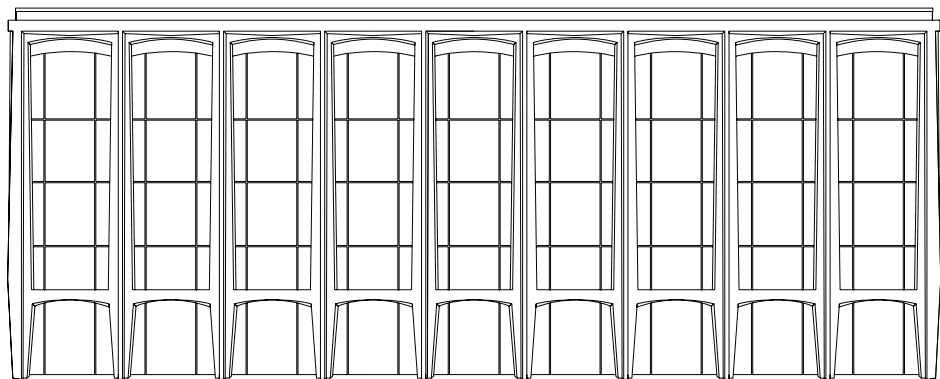
The New York Philharmonic extends its sincere thanks to **US Senator Charles E. (“Chuck”) Schumer** for his extraordinary leadership in securing **\$2 million** to support the New York Philharmonic's Youth Development & Education Programs.

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.**

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# ARE WE PART OF YOUR LEGACY?



If you've included the Philharmonic in your estate plans please let us know — we'll recognize your intentions with membership in our **Heritage Society**.

Heritage Society members receive invitations to special events, Donor Rehearsals, and more — a small token of our appreciation for your generosity.

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CONTACT US FOR MORE INFORMATION:

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