

**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, June 4, 2026, 7:30 p.m.
Donor Rehearsal at 9:45 a.m.†

Friday, June 5, 2026, 7:30 p.m.

Saturday, June 6, 2026, 7:30 p.m.

Semyon Bychkov, Conductor

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

† Donor Rehearsals are available to Philharmonic supporters; learn more at nyphil.org/memberevents.

BRUCKNER
(1824–96)

Symphony No. 8 in C minor (1887,
rev. 1889–90; ed. Nowak, 1955)
Allegro moderato
Scherzo: Allegro moderato —
Trio. Langsam (Slow). Scherzo da capo
Adagio. Feierlich langsam, doch nicht
schleppend (Solemnly slow, but not
dragging)
Finale: Feierlich, nicht schnell (Solemn,
not fast)

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

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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Frank Huang
Concertmaster
The Charles E. Cupeper Chair

Sheryl Staples
Principal Associate
Concertmaster
The Elizabeth G. Beinecke Chair

Michelle Kim-Solman
Assistant Concertmaster
The William Petschek Family Chair

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Hae-Young Ham
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Lisa GiHae Kim

Kuan Cheng Lu

Kerry McDermott

Kyung Ji Min

Su Hyun Park

Anna Rabinova

The Shirley Bacot Shamel Chair

Audrey Wright

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Elizabeth Zeltser+
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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

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Hannah Choi

I-Jung Huang

Dasol Jeong

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Na Sun
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Muyan Yang

VIOLAS

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Katherine Greene
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Peter Kenote

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Tabitha Rhee

Robert Rinehart
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Principal
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Gonzales

Claire Deokyeong Kim

Maria Kitsopoulos

Sumire Kudo

John F. Lee

Qiang Tu

Nathan Vickery

Ru-Pei Yeh

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Principal

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The Herbert M. Citrin Chair

Blake Hinson**

Satoshi Okamoto

Randall Butler

David J. Grossman

Isaac Trapkus

Rion Wentworth

FLUTES

Robert Langevin
Principal
The Lila Acheson Wallace Chair

Alison Fierst*

Yoobin Son

Mindy Kaufman
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Mindy Kaufman

OBOES

Nathan Hughes++
Guest Principal
The Alice Tully Chair

Sherry Sylar*

Robert Botti

Ryan Roberts+

ENGLISH HORN

Ryan Roberts+

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Benjamin Adler*

Pascual Martínez

Forteza
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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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William Hestand

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Mark Almond++

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Tanner West

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Chair

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Ethan Bendorf

Thomas Smith

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Alan Baer

Principal

TIMPANI

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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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Notes on the Program

Symphony No. 8 in C minor

Anton Bruckner

It was not until 1864, when he was 40 years old, that Anton Bruckner composed a work he considered a fully mature product — his D-minor Mass. The first of his nine canonical symphonies followed in 1865–66.

The son of a schoolmaster in the village of Ansfelden, Bruckner grew up surrounded by music, since Upper Austrian schoolmasters were expected to double as parish organists. When his father fell ill in the autumn of 1836, young Bruckner filled in as organist in the local church.

The elder Bruckner died the following June. That very day Bruckner's mother swept him off to the nearby abbey of St. Florian, where he continued his studies. He would never really break away from St. Florian. Following his student years there, he served for a decade on the school's music faculty. Even after he left to seek his fortune in nearby Linz, in 1856, and eventually Vienna, where he moved in 1868, Bruckner returned for regular visits. Today visitors will find his tomb in the abbey's crypt, directly beneath the organ loft in which he spent countless hours starting at age 13.

By the 1880s Bruckner had staked a firm place in Austrian musical life. He had distinguished himself especially as an organist (almost peerless as an improviser on that instrument) and had kept busy teaching harmony, counterpoint, and organ at the Vienna Conservatory. He had confirmed his sympathies with Wagnerian aesthetics, thereby earning a place on the blacklist of Vienna's most influential music critic, the virulent

anti-Wagnerite Eduard Hanslick, who let flow a stream of malicious ink when each new Bruckner opus appeared. He was growing all the while into an eccentric personality, an odd mixture of naïveté and political awareness, an obviously gifted figure who alternated between conviction and self-doubt, one who was generally successful in his undertakings but who entered into unknown professional waters with reluctance.

The Seventh was the only one of Bruckner's symphonies to be greeted as an unquestionable triumph. It was successful at its 1884 premiere in Leipzig, conducted by Arthur Nikisch, and several months later in Munich, led by Hermann Levi. The latter was one of Bruckner's most sympathetic supporters, and the composer accordingly sent him the Eighth Symphony soon after finishing it,

In Short

Born: September 4, 1824, in Ansfelden, Austria

Died: October 11, 1896, in Vienna

Work composed: 1884 through August 10, 1887; revised from April 1889 to March 1890; although no name is included in the score, correspondence reveals that Bruckner dedicated this symphony to Emperor Franz Joseph of Austria.

World premiere: December 18, 1892, in Vienna, by the Vienna Philharmonic, Hans Richter, conductor

New York Philharmonic premiere: November 28, 1919, Josef Stransky, conductor

Estimated duration: ca. 84 minutes

after three years' work, in September 1887. He wrote: "At long last the Eighth is finished and my artistic father must be the first to know about it.... May it find grace!"

But Levi demurred; the new piece baffled him. The stunned Bruckner sank

into depression and busied himself for several years revising his existing symphonies — encouraged in this effort by several well-meaning students — rather than producing anything genuinely new. In 1890, assisted by his pupil

About the Edition



Bruckner's first sketch of the Finale of his Symphony No. 8

Bruckner's symphonies present unusual challenges due to a plethora of performing editions. The problem essentially derives from the bewilderment with which most audiences greeted Bruckner's scores when they were new. Hoping to make his music more palatable to listeners, three of his students — Joseph Schalk, his brother Franz Schalk, and Ferdinand Löwe — proposed revisions, sometimes very extensive ones, that might "normalize" their teacher's symphonies.

As a rule, Bruckner placed his imprimatur on their alterations, if sometimes with misgivings. The case of the Eighth Symphony is emblematic. Bruckner's original version, completed in August 1887, was not performed when it was new; it was not even published until 1973, when it was first heard in its entirety. Bruckner's 1890 revision, carried out with the assistance of Joseph Schalk, was the score heard at the work's premiere, in 1892. When the International Bruckner Society began preparing "official" Bruckner editions during the 1930s, editor Robert Haas made a startling decision vis-à-vis the Eighth. Rather than follow either version, he settled on one that drew on aspects of both, maintaining what are widely considered improvements in the 1890 text while holding on to certain aspects of the original score and eliminating many changes that seemed to derive from Schalk rather than from Bruckner. Musically, it's an effective edition, but its musicological basis is wobbly.

After World War II, Haas was succeeded at the International Bruckner Society by Leopold Nowak, who brought about a new "official" edition of the Eighth Symphony in 1955, hewing to the 1890 version and eliminating only a few Schalk touches that could be clearly identified. There is no "right" version of Bruckner's Eighth Symphony, but Nowak's is at least unassailable on musicological grounds, and it is the one used in this performance.

Joseph Schalk, he produced a revision of the Eighth Symphony that was much altered in both structure and instrumentation. Although Levi was not to introduce it, the piece did score considerable success when it was finally

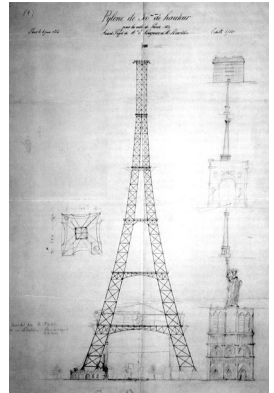
premiered, in 1892, under the baton of Hans Richter.

Levi's bewilderment was not implausible: this is one of Bruckner's two longest symphonies (along with the Fifth), it is in no hurry to make its points, and

At the Time

In 1887, the year Anton Bruckner completed his Symphony No. 8 (which soon underwent revisions), the following events were taking place:

- In the United States the first official Groundhog Day was observed in Pennsylvania, where Punxsutawney Phil saw his shadow, predicting six more weeks of winter; teacher Anne Sullivan took on a student named Helen Keller.
- In France, construction began in Paris on the Eiffel Tower, designed to be an entrance for the 1889 World's Fair.
- In London, Queen Victoria celebrated her Golden Jubilee; the character Sherlock Holmes made his first appearance, in *A Study in Scarlet*.
- In Scotland, electrical engineer James Blyth created a cloth-sailed wind turbine to generate electricity for his cottage in Marykirk; the Glenfiddich single-malt whisky was first produced.
- In Poland, ophthalmologist L.L. Zamenhof published a booklet outlining a new international language, which later took its name from his pseudonym, Doktor Esperanto (Doctor Hopeful).
- In China, the Yellow River flood killed almost a million people.
- In Russia, artist Marc Chagall was born.



From top: Helen Keller and Anne Sullivan in 1889; blueprint for the Eiffel Tower comparing its height with those of other landmarks; Chagall's The Fiddler, 1912

its powerful grandeur can seem intimidating. One might say that the Eighth Symphony finds Bruckner at his most extreme, inviting — even demanding — a strong reaction, yet there is no overlooking the authenticity of his distinctive sort of expression.

Instrumentation: three flutes, three oboes, three clarinets, three bassoons (one doubling contrabassoon), eight horns (two doubling tenor Wagner tubas, two doubling bass Wagner tubas),

three trumpets, three trombones, tuba, timpani, triangle, cymbals, three harps, and strings.

Edition: by Leopold Nowak, published in 1955 by the International Bruckner Society, Vienna, following the text of the composer's revised score of 1890.

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

Views and Reviews



Bruckner and his Critics, illustration by Otto Böhlér (1847–1913)

Despite the success Bruckner's Seventh Symphony had scored in Leipzig and Munich, the composer was nervous about the premiere of his Eighth, which took place in Vienna on December 18, 1892, with Hans Richter on the podium. Sure enough, critic Eduard Hanslick let loose in predictable fashion, condemning not only the work and its composer but also the program notes (by Joseph Schalk) and the appreciative audience:

For Bruckner, the concert was certainly a huge success. Whether Hans Richter performed a similar favor for the subscribers by devoting an entire program to the Bruckner symphony is doubtful. The program seems to have been chosen only for the sake of a noisy minority.

However, others found much to admire. Five days after the premiere, composer Hugo Wolf wrote to another composer, Emil Kauffmann:

This Symphony is the creation of a Titan, and in spiritual vastness, fertility of ideas, and grandeur even surpasses his other symphonies. Notwithstanding the usual Cassandra prophecies of woe, even from those in the know, its success was almost without precedent. It was the absolute victory of light over darkness, and the storm of applause at the end of each movement was like some elemental manifestation of Nature. In short, even a Roman Emperor could not have wished for a more superb triumph.

The Artist



Semyon Bychkov's tenure as chief conductor and music director of the Czech Philharmonic began in 2018 with concerts in Prague, London, New York, and Washington, DC, celebrating the 100th

anniversary of Czechoslovak independence. The following year marked the culmination of *The Tchaikovsky Project*, presenting that composer's symphonies with the orchestra in concerts and residencies both at home and on tour as well as on recordings. Czech composers were given pride of place for 2024's Year of Czech Music: in addition to recordings of Smetana's *Má vlast* and Dvořák's Symphonies Nos. 7, 8, and 9, Czech music was at the center of extensive European tours and concerts in the US, including three concerts at Carnegie Hall. This season, Bychkov leads the orchestra in subscription concerts in Prague and on tours to Taiwan, Japan, South Korea, Austria, Italy, Germany, Luxembourg, Sweden, and Finland. In the spring of 2026 Pentatone is releasing their complete cycle of Mahler symphonies recorded over the past eight seasons.

Bychkov brings a unique combination of innate musicality and rigorous Russian

pedagogy to a repertoire spanning four centuries. He is a frequent guest with leading international orchestras and opera companies and has recorded extensively, including with the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, Amsterdam's Royal Concertgebouw Orchestra, London's Philharmonia Orchestra, London Philharmonic Orchestra, and Orchestre de Paris. This season he conducts a new production of Tchaikovsky's *Eugene Onegin* at Paris Opéra and returns to the Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Orchestra dell'accademia nazionale di Santa Cecilia, Berlin Philharmonic, and New York Philharmonic, among others.

Born in St. Petersburg in 1952, Semyon Bychkov emigrated to the United States in 1975 and is now based in Europe. In 1989 he returned to the former Soviet Union to serve as principal guest conductor of the St. Petersburg Philharmonic, and the same year was named music director of Orchestre de Paris. In 1997 he was appointed chief conductor of the WDR Symphony Orchestra Cologne and, in 1998, chief conductor of the Dresden Semperoper. He holds honorary titles with the BBC Symphony Orchestra and Royal Academy of Music. Bychkov was named Conductor of the Year by the International Opera Awards in 2015 and *Musical America* in 2022.

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.

Q&A David Peel, Assistant Principal Horn

THE ROSALIND MIRANDA CHAIR

nyphil.org/david-peel



MATT DINE

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

Are there other musicians in your family?

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

What is your earliest musical memory?

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

Who are your greatest musical influences?

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

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

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

What are your Philharmonic highlights?

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

What music are you listening to right now?

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

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

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

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

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

Q&A: I-Jung Huang, Violin

nyphil.org/i-jung-huang



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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New York Philharmonic Guide

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David Geffen Hall

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Photo by Brandon Patoc.

Our Gratitude

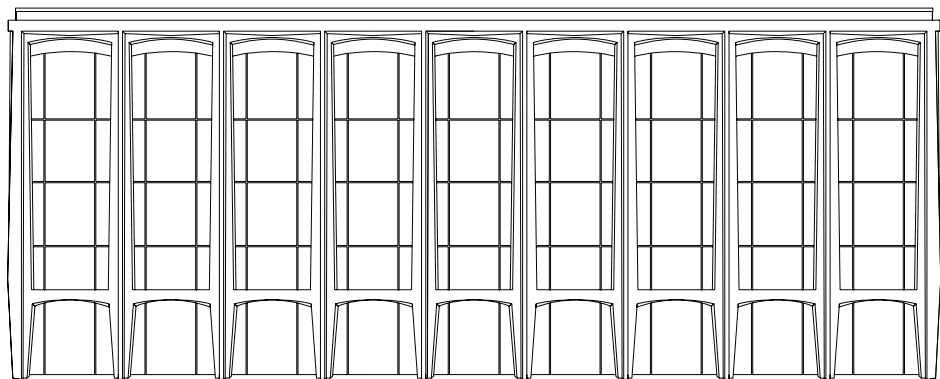
The New York Philharmonic extends its sincere thanks to **US Senator Charles E. (“Chuck”) Schumer** for his extraordinary leadership in securing **\$2 million** to support the New York Philharmonic's Youth Development & Education Programs.

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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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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