

# NEW YORK PHILHARMONIC

**GUSTAVO  
DUDAMEL**  
THE TANG MUSIC &  
ARTISTIC DIRECTOR  
DESIGNATE

2025–26 Season Sponsored by  
Leni and Peter May

## NEW YORK PHILHARMONIC CONCERTS IN THE PARKS

Presented by  
Didi and Oscar Schafer

Tuesday, June 9, 2026, 8:00 p.m.  
Van Cortlandt Park, Bronx

Wednesday, June 10, 2026, 8:00 p.m.  
The Great Lawn, Central Park, Manhattan

Thursday, June 11, 2026, 8:00 p.m.  
Cunningham Park, Queens

Friday, June 12, 2026, 8:00 p.m.  
Prospect Park, Brooklyn

**Elim Chan**, Conductor  
**Carter Brey**, Cello  
The Fan Fox and Leslie R. Samuels Chair

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

The concerts will be followed by a display by Santore's World Famous Fireworks.

Youth ensembles from New York Philharmonic community partners will perform from 6:00 to 7:30 p.m. before the June 10 and 12 concerts. Visit [nyphil.org/findout](http://nyphil.org/findout) for details.

Major support for these concerts is provided by  
**Award-Winning Airline, Cathay Pacific.**

Major support for the  
New York Philharmonic Very Young  
Composers Program is provided by  
**Susan and Elihu Rose.**

Supported, in part, by public funds from the  
**New York City Department of Cultural  
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Activities are supported by the  
**New York State Council on the Arts,**  
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Governor and the New York State Legislature.

**New York Philharmonic**

**Elim Chan**, Conductor

**Carter Brey**, Cello

The Fan Fox and Leslie R. Samuels Chair

June 9–12, 2026

17,349th–17,352nd Concerts

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**COPLAND**

(1900–90)

*Fanfare for the Common Man* (1942)

**Joan TOWER**

(b. 1938)

*Fanfare for the Uncommon Woman,  
No. 1* (1986)

**SAINT-SAËNS**

(1835–1921)

*Cello Concerto No. 1 in A minor,  
Op. 33* (1872)

Allegro non troppo

Allegretto con moto

Tempo primo

(played without pause)

CARTER BREY

**Intermission**

**BERLIOZ**

(1803–69)

*Le Corsaire Overture* (1844; rev. ca. 1852)

**New York Philharmonic Very Young Composers**

**Celine KIM**

(b. 2014)

*Happy Cities* (2026)

**Peace DIXON**

(b. 2016)

*Orchestra on E* (2026)

**DUKAS**

(1865–1935)

*The Sorcerer's Apprentice* (1897)

**RAVEL**

(1875–1937)

*Boléro* (1928)

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

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

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

### VIOLINS

Frank Huang

*Concertmaster*

*The Charles E. Cupeper Chair*

Sheryl Staples

*Principal Associate*

*Concertmaster*

*The Elizabeth G. Beinecke Chair*

Michelle Kim-Solman

*Assistant Concertmaster*

*The William Petschek Family Chair*

Quan Ge

Hae-Young Ham

*The Mr. and Mrs. Timothy M.*

*George Chair*

Lisa GiHae Kim

Kuan Cheng Lu

Kerry McDermott

Kyung Ji Min

Su Hyun Park

Anna Rabinova

*The Shirley Bacot*

*Shamel Chair*

Audrey Wright

Sharon Yamada

Elizabeth Zeltser+

*The William and Elfriede*

*Ulrich Chair*

Andi Zhang

Yulia Ziskel

*The Friends and Patrons*

*Chair*

Qianqian Li

*Principal*

Lisa Eunsoo Kim\*

*In Memory of Laura*

*Mitchell*

Soohyun Kwon

*The Joan and Joel I. Pickett*

*Chair*

Duoming Ba

Hannah Choi

I-Jung Huang

Dasol Jeong

Alina Ming Kobialka

HyunJu Lee

Jaеook Lee

Marié Schwalbach

Na Sun

*The Gary W. Parr Chair*

Muyan Yang

### VIOLAS

Cynthia Phelps

*Principal*

*The Mr. and Mrs. Frederick P.*

*Rose Chair*

Rebecca Young\*

*The Joan and Joel Smilow*

*Chair*

Cong Wu\*\*

Dorian Rence

Sofia Basile

Leah Ferguson

Katherine Greene

*The Mr. and Mrs. William J.*

*McDonough Chair*

Vivek Kamath

Peter Kenote

Kenneth Mirkin+

Tabitha Rhee

Robert Rinehart

*The Mr. and Mrs. G. Chris*

*Andersen Chair*

### CELLOS

Carter Brey

*Principal*

*The Fan Fox and Leslie R. Samuels Chair*

Matthew Christakos\*

*The Paul and Diane*

*Guenther Chair*

Patrick Jee

Elizabeth Dyson

*The Mr. and Mrs. James E.*

*Buckman Chair*

Alexei Yupanqui

Gonzales

Claire Deokyoung Kim

Maria Kitsopoulos

Sumire Kudo

John F. Lee

Qiang Tu

Nathan Vickery

Ru-Pei Yeh

### BASSES

Timothy Cobb

*Principal*

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*

Alison Fierst\*

Yoobin Son

Mindy Kaufman

*The Edward and Priscilla*

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Mindy Kaufman

### OBOES

*Principal*

*The Alice Tully Chair*

Sherry Sylar\*

Robert Botti

Ryan Roberts+

### ENGLISH HORN

Ryan Roberts+

### CLARINETS

Anthony McGill

*Principal*

*The Edna and W. Van Alan*

*Clark Chair*

Benjamin Adler\*

Pascual Martínez

Forteza

*The Honey M. Kurtz Family*

*Chair*

Barret Ham

### E-FLAT CLARINET

Benjamin Adler

### BASS CLARINET

Barret Ham

(Continued)

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

**Steinway** is the Official Piano of the New York Philharmonic.

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**BASSOONS**

Judith LeClair

*Principal  
The Pels Family Chair*

Julian Gonzalez\*

Roger Nye

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

William Hestand

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David Peel\*\*

*The Rosalind Miranda Chair*

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**

George Curran

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

**TUBA**

Alan Baer

*Principal*

**TIMPANI**

Markus Rhoten

*Principal  
The Carlos Moseley Chair*

Kyle Zerna\*\*

**PERCUSSION**

Christopher S. Lamb

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

Daniel Druckman\*

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

Kyle Zerna

**HARP**

Nancy Allen

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

**KEYBOARD**

*In Memory of Paul Jacobs*

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Paolo Bordignon

**PIANO**

Eric Huebner

*The Anna-Maria and  
Stephen Kellen Piano Chair*

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Joseph Faretta

**AUDIO DIRECTOR**

Lawrence Rock

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\*\* Assistant Principal

\*\*\* Acting Associate

Principal

+ On Leave

++ Replacement / Extra

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

**HONORARY  
MEMBERS OF  
THE SOCIETY**

Emanuel Ax

Deborah Borda

Zubin Mehta

Leonard Bernstein

*Laureate Conductor,  
1943–1990*

Kurt Masur

*Music Director Emeritus,  
1991–2015*

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Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**, the **National Endowment for the Arts**, the **National Endowment for the Humanities**, and the **New York State Council on the Arts**, with the support of the Office of the Governor and the New York State Legislature.

# Notes on the Program

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## *Fanfare for the Common Man*

### Aaron Copland

**D**uring World War II, Aaron Copland produced several works that were specifically and obviously related to the war effort. *Lincoln Portrait*, in which a narrator recites the 16th president's pleas about democratic principles and the responsibilities of citizenship, was unveiled in May 1942. It had been commissioned by the conductor Andre Kostelanetz as one of three works that would add up to, as Kostelanetz put it, a "musical portrait gallery of great Americans." (The other pieces were Jerome Kern's *Mark Twain Suite* and Virgil Thomson's *Canons for Dorothy Thompson* and *The Mayor La Guardia Waltzes*.)

*Lincoln Portrait* was premiered by the Cincinnati Symphony Orchestra, conducted by Kostelanetz. The orchestra's music director at that time was the British conductor Eugene Goossens, and it was he who, several months later, instigated a commissioning project to generate patriotic fervor. He asked 18 composers to write fanfares for brass and percussion. "It is my idea," he said, "to make these fanfares stirring and significant contributions to the war effort." In addition to Copland, the roster of participants included such eminent names as Henry Cowell, Paul Creston, Morton Gould, Howard Hanson, Darius Milhaud, Walter Piston, William Grant Still, Deems Taylor, and Virgil Thomson. Since the pieces were supposed to be short, and since they were to address an immediate need for morale-boosting, all of the composers turned their attention to the project immediately. The new works were all ready so that the Cincinnati

Symphony Orchestra could include one as the opening item on each of its concerts during the 1942–43 season.

Most of the pieces explicitly celebrated a single ally nation or military unit, and for a while it seemed that Copland's would be no exception, as he weighed the possibility of writing a *Fanfare for the Rebirth of Lidice* to honor the Czech town that the Nazis had annihilated in 1942. He also considered naming his piece *Fanfare for the Spirit of Democracy*, *Fanfare for a Solemn Ceremony*, *Fanfare for the Day of Victory*, *Fanfare for Our Heroes*, *Fanfare for the Paratroops*, or *Fanfare for Four Freedoms*. In the end he settled on a title that was at once general and specific. "It was the common man, after all, who was doing all the dirty work in the war and the army," he would later explain. "He deserved a fanfare."

On the work's premiere its memorable contours became instantly popular: stark trumpets proclaiming a proud, unhurried

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## In Short

**Born:** November 14, 1900, in Brooklyn, New York

**Died:** December 2, 1990, in Peekskill, New York

**Work composed:** 1942

**World premiere:** March 12, 1942, in Cincinnati, by the Cincinnati Symphony Orchestra, Eugene Goossens, conductor

**New York Philharmonic premiere:** May 14, 1959, Leonard Bernstein, conductor, at Lincoln Center's groundbreaking ceremony

**Estimated duration:** ca. 3 minutes

theme born of optimistically rising intervals, leisurely expanding from a unison statement to two-part harmony divided between the trumpet and horn sections, and then to the fully harmonized texture of the entire brass section. The composer Arthur Berger, who published the first book-length analytical study of Copland's music, noted (with overtones of disapproval) the piece's resemblance to grand symphonic phrases by Tchaikovsky and, by extension, Shostakovich.

Other explicitly "American" works by Copland followed in short order, most famously the ballets *Rodeo* (1942) and *Appalachian Spring* (1944), but also the score for the Office of War Information propaganda film *The Cummington Story* (1945). Of all these, *Fanfare for the Common Man* would become the most famous, and it continues to be heard regularly either in its stand-alone form or in its adaptation in the finale of Copland's Third Symphony. Arrangers have found it irresistible, and over the years

the piece has been repurposed in many ways: as the theme song for the *Omni-bus* television series, as a jazz number for Woody Herman's Thundering Herd, as entrance music for a Rolling Stones show, and as a fantasy for the rock group Emerson, Lake & Palmer. The New York Philharmonic has performed it at august occasions as well, including the 1959 Lincoln Center groundbreaking ceremony and the 2022 free performance for the hard-hat workers who built the new David Geffen Hall. Similarly, it is programmed tonight to mark the 250th anniversary of the signing of the United States Declaration of Independence.

**Instrumentation:** four horns, four trumpets, three trombones, tuba, timpani, bass drum, and tam-tam.

— 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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## Second Hearings

Copland initially viewed his *Fanfare for the Common Man* as nothing more than a bit of occasional music that would be forgotten once its occasion was past. However, in the summer of 1946 he found himself revisiting the piece as he put together his Third Symphony, in which we find this same music "in an expanded and reshaped form in the final movement" (as he explained).

This was not the first time Copland had turned a "mere" bagatelle into something more imposing. In February 1938 he had composed a short fanfare for small orchestra, titled *Signature*, for his friend Vernon Duke's High-Low Concerts, a short-lived series that explored the overlap of classical and jazz works. Later that year he incorporated *Signature* almost intact, though rescored, into the opening of *An Outdoor Overture*, a nine-minute piece of considerably greater complexity. Duke would recount:



Copland, composing in 1946

Some years later at a performance of Copland's *Outdoor Overture*, I nearly fell out of my seat on hearing our High-Low *Signature* — in its entirety — as the overture's opening. This was all the more astonishing as our concerts were distinctly an indoor undertaking.

# Fanfare for the Uncommon Woman, No. 1

Joan Tower

When she was marking her 80th birthday, in 2018, Joan Tower reflected on six decades of music-making with a typically straightforward comment to *The New York Times*: “The credentials, like winning certain prizes, are very nice, but the important rewards are that your music gets picked up and played a lot.”

She could have been speaking directly about *Fanfare for the Uncommon Woman*. It is the most recognized piece in her catalogue, with around 900 performances to date. No one is suggesting that in this it rivals the piece that inspired it, Copland’s *Fanfare for the Common Man*. But give it time; Copland’s *Fanfare* was written in 1942, after all.

In fact, Tower composed her three-minute *Fanfare* in 1986, as an homage and a tweak to Copland’s familiar work. She began with a similar opening theme and used almost the same instrumentation, but with some additional percussion, as is her wont. Tower’s compositions are riddled with percussive rhythms and instrumentations, a throwback to her childhood in Bolivia, where her father worked as a mining engineer. She often tagged along with her babysitter to local music events, absorbing South American sounds that have influenced her ever since.

Tower dedicated her piece to conductor Marin Alsop and “women who take risks and who are adventurous.” That dedication, along with the title, has lent the fanfare a reputation as a feminist statement. As one of the few prominent women composers in classical music, Tower said she was always bothered by Copland’s title, and she intended to turn it upside down.

But there are a couple of other things to know about *Fanfare for the Uncommon*

*Woman*. The first is that while Tower has never shied away from pointing out gender inequities in the classical music world, she does not describe this as an inherently feminist piece of music. “I don’t even know what that means,” she said in a 2015 interview for the Library of Congress.

The second is that *Fanfare for the Uncommon Woman* does not stand alone. Over three decades it blossomed into a project encompassing six numbered fanfares under the same title. Each explores different instrumentation, and each is dedicated to a woman of note — from one-time St. Louis Symphony Orchestra general manager Joan Briccetti (No. 2, from 1989) to conductor JoAnn Falletta (No. 4, 1992), philanthropist Joan Harris (No. 5, commissioned for the inauguration of Harris Hall at the Aspen Music Festival, 1993), composer Tania León (No. 6, solo piano version), and “the intrepid Hillary” Clinton (No. 6, revised for orchestra, 2017). *Fanfare for the Uncommon Woman*, No. 3, for double brass quintet, was premiered by Musicians from the New York Philharmonic and the Empire Brass Quintet in 1991 at the celebration of Carnegie Hall’s

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## In Short

**Born:** September 6, 1938, in New Rochelle, New York

**Resides:** in Red Hook, New York

**Work composed:** 1986

**World premiere:** January 10, 1987, by the Houston Symphony Orchestra, Hans Vonk, conductor

**New York Philharmonic premiere:** April 4, 1991, Leonard Slatkin, conductor

**Estimated duration:** ca. 3 minutes

centennial; it was dedicated to Frances Richard, longtime director of ASCAP's symphony and concert department.

For Tower, the *Fanfare for the Uncommon Woman* heard in this concert (now appended with the designation No. 1) was an opportunity to stretch her compositional skills by writing for brass instruments. She had begun her career as a pianist, performing into the 1980s with the DaCapo Chamber Players. The group, which she helped found in 1969, served as a performance vehicle for her early compositions. Her performing career inevitably subsided as her stature as a composer grew, following the 1981 premiere of *Sequoia*. Tower's first work for full orchestra, it was soon picked up by major ensembles; the New York Philharmonic first performed it the next year. Numerous accolades followed, among them the 1990 Grawemeyer Award for *Silver Ladders*; three Grammys in 2008 for the Nashville Symphony's recording of her *Made in America*; and *Musical America's* 2020 Composer of the Year.

Tower's musical output continues unabated. Among recent works, cellist Alisa Weilerstein premiered the concerto *A New Day* at the Colorado Music Festival in 2021. In December of that year, the Philharmonic performed the World Premiere of *1920/2019* as part of its *Project 19* commissioning initiative honoring the centennial of the 19th Amendment. Tower is among 19 women composers selected for the project, a group that includes *Fanfare* No. 6 dedicatee Tania León and others who take risks and are adventurous.

**Instrumentation:** four horns, three trumpets, three trombones, tuba, timpani, snare drum, bass drums, cymbals, gongs, tam-tam, tom-toms, temple blocks, and triangle.

— *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.*

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## Angels and Muses



Joan Tower

Although Marin Alsop, the dedicatee of *Fanfare for the Uncommon Woman*, No. 1, did not conduct its premiere, in 1987, she has gone on to lead numerous performances of the work. Her 2015 recording of the first five of Tower's fanfares, with the Baltimore Symphony Orchestra, was selected for inclusion in the Library of Congress's National Recording Registry.

Alsop, who has fielded more than her share of questions about women conductors, addressed the nature of Tower's composition in 2021, telling Colorado Public Radio:

It's so interesting, because people often ask me, "Can you tell if it was written by a woman or can you tell if a woman was conducting?" Of course you can't. I would say that Joan Tower's music is so un-typical to what you would have as a stereotype for "feminine" music. It's muscular, rhythmic, lots of percussion, lots of driving rhythms. And I urge everybody to hear some of what she's done. It's really accessible but really challenging at the same time.

# Cello Concerto No. 1 in A minor, Op. 33

## Camille Saint-Saëns

“**M**onsieur Saint-Saëns possesses one of the most astonishing musical organizations I know of,” wrote his fellow French composer Charles Gounod. “He is a musician armed with every weapon. He is a master of his craft as no one else is. ... He plays, and plays with the orchestra as he does the piano.” Gounod might have also noted that the Parisian composer was a highly accomplished organist (who for two decades reigned in the loft at Church of the Madeleine), a champion of forgotten early music and of contemporary composers, an inspiring teacher (who did much to shape the talents of Gabriel Fauré and André Messager), a gifted writer, a world traveler, and an informed aficionado of such disciplines as Classical languages, astronomy, archaeology, philosophy, and even the occult sciences.

Camille Saint-Saëns started piano lessons at the age of two-and-a-half and embarked on composition and organ instruction at seven, by which time he was already performing in public. He made his formal recital debut in 1846 in a program at Paris’s Salle Pleyel that included piano concertos by Mozart and Beethoven — with a cadenza he had written for the Mozart — plus solo pieces by Bach and Handel. “We have attended the debut of a charming child of ten who in a concert given chez M. Pleyel has made known to us one of the most formidable talents of the day,” reported the magazine *L’Illustration*. “He knows everything, but lacks inexperience,” quipped Hector Berlioz.

Saint-Saëns was born when Beethoven was still being mourned and died when Stravinsky’s *The Rite of Spring* was being assimilated into the repertoire.

Some viewed him as a curious relic of antiquity, to be sure, but those with open ears could hardly overlook that his style continued to develop practically until the day he died, at the age of 86, while on vacation in Algiers; he was in the midst of a series of woodwind sonatas that are marked by neoclassical transparency.

By the time he composed his Cello Concerto No. 1, in November 1872, at the age of 37, Saint-Saëns was highly regarded in French musical circles but had not yet written the works for which he is most famous today. His first opera had been produced that June (*La Princesse jaune*, unveiled to little acclaim), and he had set aside another opera that seemed to be leading nowhere (*Samson et Dalila*, which he would pick up again with refreshed insights in 1873). His first two symphonies and his unnumbered symphony *Urbs Roma* were behind him — all are broadly ignored today — and his famous Third Symphony lay far in the future. Of his symphonic poems, he had achieved only

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### In Short

**Born:** October 9, 1835, in Paris, France

**Died:** December 16, 1921, in Algiers, Algeria

**Work composed:** November 1872

**World premiere:** January 19, 1873, at the Société des Concerts du Conservatoire de Paris, Édouard Deldevez, conductor, Auguste Tolbecque, the work’s dedicatee, soloist

**New York Philharmonic premiere:** January 15, 1890, with Leopold Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928), Adolphe Fischer, soloist

**Estimated duration:** ca. 18 minutes

*Le Rouet d'Omphale* (*Omphale's Spinning Wheel*); his *Danse Macabre* would emerge in 1874. He was a bit farther along in the genre of the concerto, having completed the first three of his five piano concertos and two of his three violin concertos, as well as the popular Introduction and Rondo Capriccioso for Violin and Orchestra. (His Second Cello Concerto would follow in 1902.) With colleague Romain Bussine he had co-founded the Société Nationale de Musique, established to counter the French predilection for vocal over instrumental music and to promote music by French composers in their own land, which at the time was more respectful of Germanic scores.

The Saint-Saëns biographer Stephen Studd suggests that the composer's sudden interest in the cello — this concerto was immediately preceded by a sonata

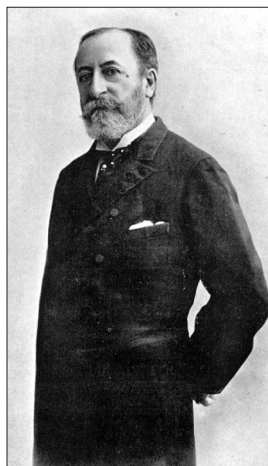
for the instrument — resulted from his mourning a recently departed great-aunt. “His feeling for the cello,” writes Studd, “with its deep, dark tone and capacity for both dignified and impassioned utterance, was now rekindled by the melancholy that set in after his bereavement.” While dependably fervid, this concerto is elegiac only in a short Tchaikovsky-esque interlude in the finale. Still, the second movement — a minuet introduced by strings, muted and staccato — may underscore his relative's connection to the music of an earlier time.

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

— J.M.K.

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## Views and Reviews



Saint-Saëns, ca. 1880

Immediately following the premiere of Saint-Saëns's Cello Concerto No. 1, the *Revue et gazette musicale de Paris* reported:

If Mr. Saint-Saëns should decide to continue in this vein, which is consistent with his violin concerto, the Trio in F, and other works of lesser significance, he is certain to recover many of the votes that he lost with his all-too-obvious divergence from classicism and the tendencies in a number of his recent works. ... We must say that the Cello Concerto seems to us to be a beautiful and good work of excellent sentiment and perfect cohesiveness, and as usual the form is of greatest interest.

It should be clarified that this work is in reality a *Concertstück*, since the three relatively short movements run together. The orchestra plays such a major role that it gives the work symphonic character, a tendency present in every concerto of any significance since Beethoven.

# Le Corsaire Overture

## Hector Berlioz

There is no doubting the genius of Hector Berlioz, but genius does not always ensure a calm passage through life. His biography makes extraordinary reading, especially when liberally peppered with accounts from his beautifully written *Memoirs*, which have been vividly captured in English by David Cairns. Pressed by his father, a physician, to pursue the same profession, Berlioz's musical inclinations were not particularly encouraged in his youth. As a result, he never learned to play the piano in a more than rudimentary sense, and his practical abilities as a performer were limited to lessons on flute and guitar, both of which he played with some accomplishment. He was sent to Paris to attend medical school, hated the experience, and took advantage of being in the big city to enroll in private musical studies and, beginning in 1826, the composition curriculum at the Paris Conservatoire.

Graduation from the Paris Conservatoire was a virtual prerequisite for aspiring French composers. Nearly as essential was snaring the Prix de Rome, a foreign-study fellowship whose winners were sent off to a residency in Italy, a nation whose ancient cultural lineage was considered to wield an indispensable influence over the formation of the creative intellect. Berlioz applied five times to that annual competition, each year marking an incremental step toward success; along the way he composed and submitted (as the required cantata) such pieces as *La Mort d'Orphée* (1827), *Herminie* (1828), and *La Mort de Cléopâtre* (1829), which are occasionally performed today, if principally as youthful curiosities of a developing genius. In

1830, in his fifth attempt, he was finally honored with the Prix de Rome for his cantata *La Mort de Sardanapale*, of which only a fragment survives.

In the course of sailing to Rome in February 1831, Berlioz's ship got caught in a terrible storm and was very nearly wrecked. The biographer Jacques Barzun theorized that Berlioz may have embarked on the work eventually known as *Le Corsaire* on the heels of that misadventure, although more recent scholars are not so sure. The title relates it to Lord Byron's semi-autobiographical, nautical, poetical tale *The Corsair*, which was such a hit that it sold 10,000 copies on its first day of publication, in 1814. (Modern readers tend to be less enthusiastic.) The date 1831 is in fact written on Berlioz's score, but that notation is not in his hand, and the work is otherwise undocumented until 1844, when Berlioz writes of it as if it were an entirely new work.

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### In Short

**Born:** December 11, 1803, in La Côte-Saint-André, Isère, France

**Died:** March 8, 1869, in Paris

**Work composed:** 1844, revised before its publication in 1852; dedicated to James William Davison, an English music critic

**World premiere:** January 19, 1845, in Paris in its original form, as *La Tour de Nice*; in its final form, as *Le Corsaire*, on April 8, 1854, in Brunswick (Braunschweig), Germany, with the composer conducting

**New York Philharmonic premiere:** November 11, 1887, with Walter Drosch conducting the New York Symphony (a forebear of the New York Philharmonic)

**Estimated duration:** ca. 9 minutes

At first this concert overture carried the title *La Tour de Nice* (*The Tower of Nice*), and when Berlioz completed it provisionally in 1844, he was actually staying in a tower perched on a rocky outcropping overlooking Nice. He had gone there to recover from jaundice and to mourn the breakup of his marriage. The overture was premiered under that title, on January 19, 1845, but later Berlioz decided to change the piece's name to *Le Corsaire rouge*, which is the French translation of *The Red Rover*, a marine adventure tale by James Fenimore Cooper, of whose works Berlioz was an avid fan. When he finally revised and published the piece, in 1852, he deleted "rouge," yielding the title *Le Corsaire*, with its Byronic overtones — and that is the name that has stuck. The revised piece was not performed until two years later, on April 8, 1854, and Berlioz wrote a report of the

premiere (which he conducted himself) to the English critic James William Davison, the work's dedicatee:

In Brunswick we performed your overture *Le Corsaire* for the first time. It went very well and made a great impact. With a large orchestra and a conductor with an arm of steel this piece comes over with a certain swagger.

Indeed it does, and if the piece is somewhat less often heard in the concert hall than it was formerly, it's not the fault of its exciting, propulsive spirit.

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

— J.M.K.

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## On the Rebound

When Berlioz provisionally completed his overture *La Tour de Nice* (later revised into *Le Corsaire*) in 1844, he had gone to the south of France to regroup following a period of inordinate stress that included the breakdown of his marriage to the actress Harriet Smithson (to whom he had been wed since 1833) and ongoing bureaucratic hassles involved in presenting his music in Paris. In his *Memoirs* he reported running into his old anatomy professor from medical school, who was so alarmed by Berlioz's yellowed appearance that he promptly bled him and ordered him to go relax in the south, where he could "get some sea air, forget about all these things that overheat your blood and over-stimulate your nervous system."

Berlioz chose Nice, where he had stayed 13 years earlier on his way to Italy for his Prix de Rome stint, and tried to turn back the clock to a happier time. He wrote:



The room in which in 1831 I had written the *King Lear Overture* was occupied by an English family, so I settled higher up, in a tower perched on a ledge of the Ponchettes rock, and feasted myself on the glorious view over the Mediterranean and tasted a peace such as I had come to value more than ever. Then, cured of my jaundice after a fashion, and relieved of my eight hundred francs, I quitted that enchanting Sardinian [sic] coastline which has such an abiding appeal for me and returned to Paris to resume my role of Sisyphus.

*Actress Harriet Smithson, Berlioz's inspiration and wife; Le Corsaire Overture was composed in the aftermath of the breakup of their marriage.*

## New York Philharmonic Very Young Composers

**C**eline Kim and Peace Dixon are two of the exceptional voices to have emerged out of the New York Philharmonic Very Young Composers Program (VYC), through which students write original compositions and hear them performed by Philharmonic musicians, guest artists, and, in some cases, by the full Orchestra. Philharmonic Teaching Artists affiliated with VYC, all of whom are professional composers and musicians as well as trained educators, assist the students as mentors and scribes. Students are selected based on their enthusiasm for music and creativity, whether or not they have had previous musical training. The Teaching Artists help them tap into their innate creativity, express their musical ideas, clarify their musical options, and turn their conceptions into notated, performable compositions.

VYC began in 1995 as an after-school undertaking in several public schools

around New York City. It grew under the leadership of VYC Director Emeritus Jon Deak, former New York Philharmonic Associate Principal Bass and himself an active composer. Today, under the leadership of Director, VYC & Community Programs, Matthew Tommasini, VYC continues to grow, providing after-school instruction to fourth and fifth graders under the banner of VYC Schools, and serves elementary, middle-school, and high-school students through the VYC Bridge Program and VYC Summer Intensive held near David Geffen Hall, the Philharmonic's home.

Every year, almost 200 new compositions by Very Young Composers are performed by ensembles of Philharmonic musicians, guest artists, and Teaching Artists at school concerts, read-throughs, and VYC Showcase events or by the full Orchestra at the Young People's Concerts and the Concerts in the Parks. Teaching Artists guide the students to

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### *Happy Cities*

**Celine Kim** (b. 2014)

**World Premiere:** the orchestral version, on February 12, 2026, by the New York Philharmonic conducted by Tito Muñoz

**Estimated duration:** ca. 2 minutes

Celine Kim is 11 years old and attends Booker T. Washington Middle School (in Manhattan). She began playing the piano at age five and now plays the flute. She was born in New York City and spends most of her time reading. Celine loves classical music, especially the works of Vivaldi and Grieg, and also enjoys K-pop, dancing, and singing.



About her piece performed today, Celine writes:

*Happy Cities*, originally for clarinet, violin, and trombone, is inspired by my two favorite places in the world that make me happy and that both just happen to be cities: New York City and Busan, South Korea. The piece was written under the mentorship of New York Philharmonic Teaching Artist Ian Davis.

make informed but ultimately personal decisions; every note in the finished composition is chosen by the student. The program does not take a paint-by-numbers approach, but, rather, encourages students to follow their inspiration in the direction it leads. Deak explained the process:

I sometimes use a visual metaphor. It's as if we give the student a big, blank wall, and paint and fancy brushes, but we don't instruct them to use those things in a specific way. We might say, you could mix this color with another and see what comes out, but the students will make their own choices.

The VYC Program has given rise to affiliate and VYC-emulating initiatives both nationally and globally. The

program regularly partners with organizations including the Festival Orchestra of Lincoln Center, WQXR, Manhattan Youth Ballet, and Helsinki Philharmonic Orchestra to provide unique opportunities to enrich the creative experiences of the young people involved. VYC compositions can be heard on WQXR in the autumn, during an annual back-to-school feature available both on the radio and online.

**Instrumentation:** Both works call for three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings. *Happy Cities* also features harp, celesta, bass drum, cymbals, triangle, snare drum, and orchestra bells, while *Orchestra on E* employs cymbal, vibraphone, and xylophone.

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## *Orchestra on E*

Peace Dixon (b. 2016)



**World Premiere:** the orchestral version, on February 12, 2026, by the New York Philharmonic conducted by Tito Muñoz

**Estimated duration:** ca. 1 minute

Peace Dixon, a student at Great Oaks Elementary School (in Brooklyn), is nine years old and is already on an immersive path in the world of music. Growing up in a family full of talented musicians, he has always exhibited a remarkable natural and creative flair. After being gifted his first piano by his grandmother two years ago, a passion was ignited, and his piano has become a vehicle for his talents. Peace writes:

*Orchestra on E*, originally for string quartet, can be surprising with its use of accents, but constant with its steady beat on the pitch E. The string section plays glissandos and accents, and the variety of orchestral instruments allows for a wide range of pitches and colors to be explored. This piece was written under the mentorship of New York Philharmonic Teaching Artist Alon Nechushtan.

Major support for the New York Philharmonic's Teaching Artists is provided by  
**The Susan W. Rose Fund for Teaching Artists.**

# The Sorcerer's Apprentice

Paul Dukas

Were it not for a single fantastically successful work, Paul Dukas would be almost a complete stranger to music lovers today. *L'Apprenti sorcier* (*The Sorcerer's Apprentice*), composed after a scenario by Goethe and premiered in 1897, has all but singlehandedly kept his name before the concertgoing public. Even before Walt Disney's 1940 film *Fantasia* catapulted it to mass-media stardom, with Mickey Mouse in the title role as the Apprentice, it was one of the most frequently performed of all "modern" compositions.

*The Sorcerer's Apprentice* is a small masterpiece, in its way, fine enough to make a music lover wish for more occasions to visit Dukas's catalogue. Acquainting oneself with his entire output would not be a lengthy task: he brought few compositions to completion, destroyed what he did not (as well as some works he did complete), and in the end left a slender catalogue of only 12 published compositions: *The Sorcerer's Apprentice*, the *Polyeucte* Overture (for Corneille's drama), two substantial piano works (the Sonata in E-flat major and the *Variations, interlude et final sur un thème de Rameau*) and two short ones (including the interesting *La Plainte, au loin, du faune ...*, intended as a response of sorts to Debussy's *Prélude à l'après-midi d'un faune*), two pieces for voice and piano (a Vocalise and a Ronsard setting), a *Villanelle* for horn and piano (for which hornists are grateful), the ballet *La Péri*, the opera *Ariane et Barbe-Bleue* (considered by some an unjustly neglected masterpiece), and a single symphony.

Born into a highly musical family — his mother, it is said, had talent

that would have enabled her to become a concert pianist, had she wished — Dukas studied at the Paris Conservatoire from 1882 to 1888. There he played timpani in the orchestra, received a First Prize in counterpoint and fugue, struck up close friendships with Debussy and d'Indy, and was awarded second place in the Prix de Rome competition for a student cantata. Carl Van Vechten, writing in the *New York Symphony Society Bulletin* in 1911, just prior to that organization's first performance of Dukas's Symphony, observed: "It may be stated almost unreservedly that all French composers are either musical critics or organists." He came awfully close to being right as well as witty.

Dukas began writing music reviews in 1892 and would go on to become a notable critic for the *Revue hebdomadaire*, *Gazette des beaux-arts*, *Chronique des arts et de la curiosité*, and *Revue musicale*. As his career progressed, he became active as a teacher at the Conservatoire and the École Normale de Musique and as an editor of

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## In Short

**Born:** October 1, 1865, in Paris, France

**Died:** May 17, 1935, in Paris

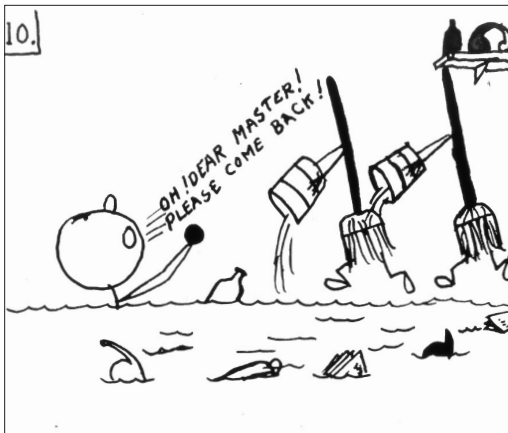
**Work composed:** January–May 1897

**World premiere:** May 18, 1897, at the Nouveau Théâtre de la rue Blanche, Paris, at a concert of the Société Nationale de Musique, apparently with Vincent d'Indy conducting

**New York Philharmonic premiere:** November 25, 1909, Gustav Mahler, conductor

**Estimated duration:** ca. 11 minutes

## The Apprentice Illustrator



From top: scene from Mitchell Mulholland's 1931 *Sorcerer's Apprentice*, and his 1935 version

Luft 1 in Barth, Pomerania, where he continued his sketching. Many of these prison camp life illustrations appear in Odell Myers's *Thrice Caught*.

Mulholland retired from the Air Force in 1959 and went on to earn a master's degree in history from the University of Massachusetts at Amherst, becoming a professor of air science and tactics at Lehigh University. He later became a professor of history and government at Berkshire Community College in Pittsfield, Massachusetts, where he was chairman of the history department. You can learn more about him, and about other creative expressions of children who attended Philharmonic YPCs, in the New York Philharmonic Digital Archives, at [archives.nyphil.org](http://archives.nyphil.org).

Before Walt Disney turned Mickey Mouse into *The Sorcerer's Apprentice* for the 1940 hit movie *Fantasia*, the Philharmonic had its own star illustrator, 11-year-old Mitchell Mulholland, who created a visual interpretation of the work for the New York Philharmonic's Young People's Concerts. In fact, he made two versions, one in 1931 and a more elaborate version in 1935.

At the time, Ernest Schelling, conductor and originator of the New York Philharmonic's Young People's Concerts, projected images from glass lantern slides onto the back wall of the Carnegie Hall stage to visually enhance his musical message. The talented Mulholland, who attended the concerts, was discovered and enlisted to help interpret the concerts for his fellow young audience members. In addition to his interpretations of *The Sorcerer's Apprentice*, Mulholland created drawings for Richard Strauss's *Till Eulenspiegel*, a musical alphabet, and Humperdinck's *Hansel and Gretel*, and also equated musical development with the building of a car.

After graduating from Fordham University, Mulholland served during World War II as a B-17 pilot. He was shot down over Germany and spent nine months as a prisoner of war at Stalag

— New York Philharmonic Archives

“ancient music” — that is, by Couperin, Scarlatti, Rameau, and Beethoven.

The legend of the sorcerer’s apprentice dates to antiquity, with variations occurring in Roman, Greek, and even Egyptian literature. When Johann Wolfgang von Goethe (1749–1832) came to write his classic treatment of it, the ballad *Der Zauberlehrling*, he followed the traditional plot closely. An ambitious apprentice eavesdrops on his master, a sorcerer, to learn the incantation the master uses to turn his broom into a servant. When the master steps out, the apprentice tries out the incantation himself, turning the broom into a servant and commanding it to bring a bucket of water. The problem is that the apprentice failed to learn how to break the spell. The broom-servant continues to bring water practically to the point of inundation, and when the apprentice tries to stop it by cutting the broom in half with an ax, he discovers that he now has two brooms bearing water rather than just one. Fortunately, the master returns in time to set everything aright, and the apprentice feels properly chastised. The musicologist Manuela Schwartz astutely remarked that Dukas’s setting of Goethe’s poem

owes its resounding success partly to the aplomb with which it illustrates its programme, partly to its taut, Beethovenian construction, and partly,

## The Curse in the Modern Age

The legend of *The Sorcerer’s Apprentice* does seem to be timeless, with variations reaching from deep antiquity right up to the present. We read of an unfortunate modern twist in *The Jargon Lexicon*:

Sorcerer’s Apprentice Mode: n. [from Goethe’s *Der Zauberlehrling* via Paul Dukas’s *L’apprenti sorcier* in the film *Fantasia*.] A bug in a protocol where, under some circumstances, the receipt of a message causes multiple messages to be sent, each of which, when received, triggers the same bug. Used esp. of such behavior caused by bounce message loops in email software. Compare broadcast storm, network meltdown, software laser, ARMM.

inevitably, to its dazzling orchestration, which succeeds in carrying further the excitement engendered by Wagner’s Valkyries.

**Instrumentation:** two flutes and piccolo, two oboes, two clarinets and bass clarinet, three bassoons and contrabassoon, four horns, two trumpets, two cornets, three trombones, timpani, orchestra bells, bass drum, cymbals, triangle, harp (doubled in this performance), and strings.

— J.M.K.

## Boléro

### Maurice Ravel

**M**elody, harmony, rhythm, timbre, dynamics — these are the irreducible materials of musical composition, and in nearly every piece they follow a certain hierarchical pecking order. In Western music melody and harmony, the tune and the way the tune weaves through the gravity exerted by its key, are generally conceded to be the most important elements of composition, with rhythm — the pulse underlying these musical processes — placing a distant third. Timbre, the acoustical sound of the instruments playing the music, is widely viewed as icing on the cake, as are dynamics, the volume in which the music is played. Although both volume and timbre unquestionably affect how music comes across, composers have often considered them less vital in defining the essence of a composition.

All five of these elements are present in *Boléro*, to be sure, but Ravel manipulates them in a way that skews their accustomed balance. The work's extended, sinuous melody is surely memorable, but there is no more than a single melody in the entire 15-minute piece, and it is repeated over and over without the slightest development or elaboration until near the very end. The harmony, working in lockstep with the melody, is similarly repetitive and unvarying. Since the melody never changes, its rhythm (like its pitches) remains always constant; and so does the essentially pitchless two-bar rhythmic figure that accompanies the melody. In the course of *Boléro*, that rhythmic cell is heard ceaselessly, 169 times over, collapsing only in the rupture of the final few measures. By dint of obsessive

repetition, the interest of the melody, harmony, and rhythm is dissipated; the listener remains very much aware of them, but their unchanging patterns soothe the ear into complacency.

As these aspects of the composition fade into familiarity, timbre and dynamics take on unaccustomed importance. From the nearly silent beginning — the pianissimo drum tattoo, the pizzicato string chords suggestive of a guitar, and the melody introduced by a flute in its low register — the composer builds a tour de force of additive instrumentation, increasing the texture of those parts with every repetition and seizing upon an astonishing variety of constantly changing instrumental combinations, including prominent input from such rarely spotlighted orchestral instruments as oboe d'amore and saxophone. What begins by occupying only three separate lines of musical score grows to occupy huge pages of staves, and, as one would expect, the volume increases accordingly, from gentlest *pianissimo* to grand

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### In Short

**Born:** March 7, 1875, in Ciboure, Basses-Pyrénées, France

**Died:** December 28, 1937, in Paris

**Work composed:** July 6–October 1928, in St-Jean-de-Luz; dedicated to Ida Rubinstein

**World premiere:** November 22, 1928, at the Paris Opéra, in a ballet production by Rubinstein directed by Bronislava Nijinska, conducted by Walther Straram; concert premiere, November 14, 1929, by the New York Philharmonic, Arturo Toscanini, conductor

**Estimated duration:** ca. 15 minutes

*fortissimo*. The work's method, however revolutionary, was essentially simple.

In a 1931 letter to his friend, the critic M.D. Calvocoressi, Ravel wrote:

It is an experiment in a very special and limited direction, and should not be suspected of achieving anything different from, or anything more than, it actually does achieve. [It is] a piece ... consisting wholly of orchestral tissue without music — of one very long, very gradual crescendo. The themes are impersonal — folk tunes of the usual Spanish-Arabian kind.

Ravel wrote this piece on request as a ballet score for the troupe of Ida Rubinstein. At first he demurred, suggesting instead that he merely orchestrate an existing piece by Albéniz. Ravel put off the project and in the end decided to write something original, explaining, "After all, I would have orchestrated my own music much more quickly than anyone else's." When all is said and done, the piece he wrote turned out to be principally orchestration. At the first orchestral

rehearsal Ravel was as astonished as everyone else by the momentum it conveyed, but he nonetheless told friends that he had no doubt so radical an experiment would never find a place in normal orchestral concerts. Was he ever wrong! *Boléro* became an instant megahit. Invitations to conduct the piece poured into Ravel's mailbox, and today its niche in the orchestral repertoire remains utterly secure. "Malheureusement il est vide de musique," Ravel remarked — "Unfortunately, it contains no music." Audiences tend not to agree with him about that.

**Instrumentation:** two flutes (one doubling piccolo) and piccolo, two oboes (one doubling oboe d'amore) and English horn, two clarinets plus E-flat clarinet and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets and piccolo trumpet, three trombones, tuba, soprano saxophone, tenor saxophone, timpani, snare drums, cymbals, tam-tam, bass drum, celesta, harp (doubled in this performance), and strings.

— J.M.K.

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## In the Ears of the Beholder

Ravel created *Boléro* on commission from the dancer Ida Rubinstein, for the ballet company she had formed in Paris. It was choreographed by Bronislava Nijinska (sister of famed dancer Vaslav Nijinsky), with whom Rubinstein had danced at Ballets Russes, and they offered this scenario for the program:

Inside a tavern in Spain, people dance beneath the brass lamp hung from the ceiling. [In response] to the cheers to join in, the female dancer has leapt onto the long table and her steps become more and more animated.



Ida Rubinstein in 1923

Ravel reportedly thought the work, originally titled *Fandango*, should be set in a factory, to emphasize the mechanical nature of the main theme. After playing it for a friend, he had asked,

Don't you think this theme has an insistent quality? I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can.

— The Editors

## The Artists



Conductor **Elim Chan** embodies the spirit of contemporary orchestral leadership with her precision and zeal. She served as principal conductor of the Antwerp Symphony Orchestra, 2019–24,

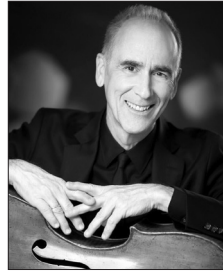
and principal guest conductor of the Royal Scottish National Orchestra, 2018–23. She was recently named the next music director of the San Francisco Symphony, to begin in September 2027.

Chan conducted the First Night of the Proms, with the BBC Symphony Orchestra, in 2024, and in 2025 conducted the Last Night. In the summer of 2025 she also reunited with the Boston Symphony Orchestra, Los Angeles Philharmonic, and The Cleveland Orchestra, toured with Amsterdam's Concertgebouw Orchestra Young, and made her Musikfest Berlin debut with the Staatskapelle Berlin.

Chan's 2025–26 season includes returns to Amsterdam's Royal Concertgebouw Orchestra; the New York, Los Angeles, and Luxembourg philharmonic orchestras; London, ORF Radio, and Toronto symphony orchestras; The Cleveland Orchestra; Staatskapelle Dresden; and Orchestre de Paris. She also makes her Philadelphia Orchestra subscription debut and debuts with the Munich Philharmonic, Orchester der Oper Zürich, and Bamberg and Montreal Symphony Orchestras. She has conducted the San Francisco, Chicago, Pittsburgh, and Vienna symphony orchestras, London's Philharmonia Orchestra, Hong Kong Philharmonic Orchestra, Vienna Symphony, and Deutsches Symphonie-Orchester Berlin.

Born in Hong Kong, Elim Chan studied at Smith College in Massachusetts and the University of Michigan. In 2014 she became the first female winner of the Donatella Flick Conducting Competition and spent 2015–16

as assistant conductor at the London Symphony Orchestra. The following season she joined the Dudamel Fellowship Program of the Los Angeles Philharmonic. She owes much to the support and encouragement of Bernard Haitink, whose master classes she attended in Lucerne in 2015.



**Carter Brey** was appointed Principal Cello, The Fan Fox and Leslie R. Samuels Chair, of the New York Philharmonic in 1996. He made his official Philharmonic solo debut in 1997 performing Tchaikovsky's

*Rococo Variations* led by then Music Director Kurt Masur. Brey has since appeared as soloist almost every season, and was featured during *The Bach Variations*, when he gave two performances of the cycle of all six of Bach's cello suites. Winner of the Gregor Piatigorsky Memorial Prize, Avery Fisher Career Grant, Young Concert Artists' Michaels Award, and other honors, he was the first musician to win the Arts Council of America's Performing Arts Prize. Brey is a member of the New York Philharmonic String Quartet, established in the 2016–17 season, and has appeared regularly with the Tokyo and Emerson string quartets, The Chamber Music Society of Lincoln Center, and at festivals such as Spoleto (in the United States and Italy) and the Santa Fe and La Jolla Chamber Music festivals. He and pianist Christopher O'Riley recorded *Le Grand Tango: Music of Latin America*, released on Helicon Records. Brey was educated at the Peabody Institute, where he studied with Laurence Lesser and Stephen Kates, and at Yale University, where he studied with Aldo Parisot and was a Wardwell Fellow and a Houpt Scholar. His violoncello is a rare J.B. Guadagnini made in Milan in 1754.

# 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.

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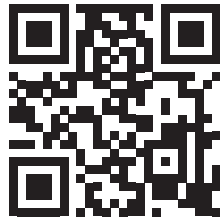
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