CARNEGIE HALL

Friday, November 13, 2026 at 7:30 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

New York Philharmonic

Gustavo Dudamel, Conductor
Marina Rebeka, Soprano
Jonas Kaufmann, Tenor
Ben Reisinger, Tenor
Benjamin Taylor, Baritone
Ludovic Tézier, Baritone
Ben Brady, Bass-Baritone
Christopher Humbert Jr., Bass-Baritone
Andrew Moore, Bass-Baritone
Emrys Pengelly, Treble
New York Philharmonic Chorus
Malcolm J. Merriweather, Chorus Director
Brooklyn Youth Chorus
Dianne Berkun Menaker, Chorus Director

GIACOMO PUCCINI (1858–1924) *Tosca*, Melodrama in Three Acts (1898–1899)

Tosca	Marina Rebeka*
Cavaradossi	Jonas Kaufmann*
Scarpia	Ludovic Tézier*
Angelotti	Andrew Moore*
Sacristan	Ben Brady*
Spoletta	Ben Reisinger*
Sciarrone	Benjamin Taylor*
Jailer	Christopher Humbert Jr.*
A Shepherd Boy	Emrys Pengelly*

*New York Philharmonic debut

This evening's program will be performed with an intermission following Act I and a brief pause following Act II. Please note that the performance includes sound effects that mimic gunfire and cannons.

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Carnegie Hall is also supported by public funds from the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.

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The New York Philharmonic's 2026–2027 Season is sponsored by Leni and Peter May.

Marina Rebeka, Jonas Kaufmann, Ludovic Tézier, Andrew Moore, Ben Brady, Ben Reisinger, Benjamin Taylor, Christopher Humbert Jr., and Emrys Pengelly are Chang-Chavkin Debut Artists.

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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Emrys Pengelly appears courtesy of Saint Thomas Choir School.

SuperTitle System courtesy of Digitext Chatham, VA
David Rebhun, Supertitles Caller
English supertitles by Sonya Friedman. © Sonya Friedman, assigned to Miriam Lewin

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Casting Director: Ilias Tzempetonidis

Management for Marina Rebeka and Ludovic Tézier: GM Art & Music, gmartandmusic.com

Management for Andrew Moore and Ben Brady: IMG Artists, imgartists.com

Management for Ben Reisinger: Askonas Holt, askonasholt.com

Management for Benjamin Taylor and Christopher Humbert Jr.: Opus 3 Artists, opus3artists.com

11-13 NY Phil (ISA).indd 20 11/5/26 1:57 PM

The Program

GIACOMO PUCCINI (1858–1924)
***Tosca*, Melodrama in Three Acts**



Giacomo Puccini maintains such an indispensable and generous presence in the world of opera that it comes as something of a surprise to realize that his reputation rests almost exclusively on four works: the operas *La bohème* (premiered in 1896), *Tosca* (1900), *Madama Butterfly* (1904), and *Turandot* (almost completed when he died, in 1924). Of his dozen operas, another six make more occasional appearances on the boards: *Manon Lescaut* (1893), *La fanciulla del West* (1910), *La rondine* (1917), and the three one-act operas purveyed sometimes singly and sometimes as *Il trittico* (*Il tabarro*, *Suor Angelica*, and *Gianni Schicchi*, premiered together in 1918). His first two operas—*Le villi* (1884) and *Edgar* (1889)—are produced so rarely as to count as curiosities.

Puccini was born in Lucca, into a family that had included musicians for generations, back to a Giacomo Puccini who had been a musical mover and shaker in the mid–18th century. The Puccini who concerns us—Giacomo Antonio Domenico Michele Secondo Maria Puccini, to use his full and glorious name—went to the Milan Conservatory, attended every performance he could at the Teatro alla Scala (where he was particularly entranced by works of modern French composers such as Bizet, Gounod, and Thomas), and was already receiving good reviews for his compositions by the time he graduated. In 1883, he entered his first opera, *Le villi*, in a competition sponsored by Edoardo Sonzogno, a Milan-based music publisher who was casting about for new operas to publish and promote. *Le villi* didn't win, and there has been speculation that this may have involved machinations by a rival publisher, Giulio Ricordi, who was interested in snagging Puccini as his own client rather than see him join Sonzogno's roster. In fact, Ricordi did sign up Puccini and

11-13 NY Phil (ISA).indd 21 11/5/26 1:57 PM

Scoring:
3 flutes (2nd and 3rd doubling piccolo)
2 oboes
English horn
2 clarinets
bass clarinet
2 bassoons
contrabassoon
4 horns
3 trumpets
4 trombones
timpani
snare drum
triangle
cymbals
tam-tam
bass drum
chimes
orchestra bells
gunshots
cannon fire
harp
organ
celesta
strings

stage bands:
end of Act I (4 horns, 3 trombones)
beginning of Act II (flute, harp, viola)
during Act II (snare drum)

immediately began planning how to position him as Verdi's successor. In 1884, we find Verdi writing to a friend, "I have heard the composer Puccini well spoken of ... He follows modern trends, which is natural, but remains attached to melody, which is above passing fashion."

Victorien Sardou's 1887 French melodrama, *La Tosca*, was written as a vehicle for the astonishing actress Sarah Bernhardt. Though not a particularly distinguished literary lion, Sardou was a capable exponent of the French commodity known as the "well-made play." It was not until he began writing expressly for Bernhardt that his reputation skyrocketed; in a sense, he made her career and she made his. The critic Clayton Hamilton wrote in 1910:

> His heroines are almost always Sarah Bernhardts—luring, tremendous, doomed to die. Fedora, Gismonda, La Tosca, Zoraya, are but a single woman who transmigrates from play to play. We find her in different countries and in different times, but she always lures and fascinates a man, storms against insuperable circumstance, coos and caws, and in the outcome dies.

Puccini was just as smitten by *La Tosca* as everyone else was, and as early as 1889 he begged Ricordi to get him the rights to turn Sardou's play into an opera. Nothing happened, but in 1895 Puccini saw Bernhardt perform the play and became excited about it again. By then the operatic rights had been given to another composer, Alberto Franchetti, who had already had a libretto drafted by Luigi Illica. But Ricordi knew how to pull strings, and he and Illica convinced Franchetti to transfer the rights to Puccini. Giuseppe Giacoso was brought on as co-author (thereby reassembling the team that had created *La bohème*), and Puccini steadfastly insisted that the libretto—and his opera—represented a marked improvement on the original play.

Tosca is an unabashedly brutal piece—a "shabby little shocker," as musicologist Joseph Kerman memorably called it—but it certainly does pack a

11-13 NY Phil (ISA).indd 22 11/5/26 1:57 PM

punch, and not just in its violent moments. *Tosca* furnished the repertoire with such irreplaceable arias as Tosca's "Vissi d'arte" and Cavaradossi's "Recondita armonia" and "E lucevan le stelle," with sizzling duet encounters between each pair from the three principal characters, and a truly symphonic sweep in such sections as the monumental Act I *Te Deum* in the Roman Church of Sant'Andrea delle Valle and the nail-biting finale of Act III, dramatically set on the ramparts of the Castel Sant'Angelo.

The Puccini Sound

Puccini's style is so distinctive that one could start listening to most of his operas at any point and identify the composer within a few bars. On the heels of *Tosca*'s premiere, the Italian critic Ippolito Valetta, writing in the publication *Nuova antologia*, targeted a few Puccinian fingerprints:

> Certain habits of harmonizing the scale, many successions of fourth chords, immense delays in resolving dissonances (one no longer speaks of preparation), rapid transitions of curious modulations, and contrasts of rhythm and frequent syncopations, jerks caused by strong accents on weak beats of a measure, this is the mobile or kaleidoscopic background that Puccini took pleasure in in *Bohème* and delights in in *Tosca*. No one will succeed in convincing me that it does not constitute, as one says, a *manner* ... Granted this system, few employ it with the ease and ability of Puccini.

The Story

The opera's story, set in Rome, transpires over a 24-hour period and centers on the titular character, Floria Tosca, an opera singer who is in love with Mario Cavaradossi, a painter with revolutionary ideals. She is in turn loved—or, better put, desired—by Baron Scarpia, the corrupt chief of the Roman police, who

Performance Time:
approximately 2 hours, 5 minutes

Premiere:
Completed in 1899, Puccini's *Tosca* was first performed at the Teatro Costanzi in Rome on January 14, 1900, with Leopoldo Mugnone conducting and a cast headed by Hariclea Darclée (Tosca), Emilio de Marchi (Cavaradossi), and Eugenio Giraldoni (Scarpia). It received its Carnegie Hall premiere on July 8, 1947, with soprano Leonora Corona, tenors Frank Murray and Lawrence Harwood, baritone Frank Wennerholm, bass Lloyd Harris, unspecified voice Josef Christea, and the Internationale Opera Company conducted by George Schick.

11-13 NY Phil (ISA).indd 23 11/5/26 1:57 PM

decides to turn the thumbscrews (literally) on the painter to make him reveal some sensitive political information (specifically, where the prisoner Angelotti, a friend of Cavaradossi, has escaped to). When Cavaradossi remains defiant even in the face of torture, Scarpia goes so far as to sentence the painter to death. By making Tosca aware of Cavaradossi's suffering, Scarpia gets her to spill the beans about the escapee's whereabouts.

Tosca finally consents to succumb to Scarpia, in exchange for a memo guaranteeing safe passage to less perilous climes for her and Cavaradossi. However, Scarpia first insists that Cavaradossi be subjected to a mock execution for appearance's sake; this will allow Scarpia to save face, since everyone knows he has sentenced the painter to death. Tosca agrees to these terms, but when it is time to surrender herself to Scarpia in his private chambers she instead runs him through with a dinner knife, then dashes off to coach Cavaradossi in his impending feigned execution. The execution, however, atop Rome's Castel Sant'Angelo, turns out to be very real indeed, and when guards discover that Scarpia has been killed and move in on Tosca, she flings herself from the castle's parapets.

—James M. Keller

Former New York Philharmonic Program Annotator and author of *Chamber Music: A Listener's Guide*

11-13 NY Phil (ISA).indd 24 11/5/26 1:57 PM

Jason Bell



The Artists

Gustavo Dudamel

Gustavo Dudamel is one of the defining cultural figures of our time. He has dedicated his life to the unifying power of music and the belief that art is not simply entertainment but a force for compassion, dignity, and transformation. Combining artistic brilliance with an unwavering optimism, Dudamel has redefined the role of the conductor in public life while expanding the reach of classical music across continents, communities, genres, and generations.

In September 2026, he became Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director of the New York Philharmonic, continuing a lineage that includes Gustav Mahler, Arturo Toscanini, and Leonard Bernstein. He also serves as Music and Artistic Director of the Simón Bolívar Symphony Orchestra of Venezuela, and is Artistic and Cultural Laureate of the Los Angeles Philharmonic and Conductor Laureate of YOLA (Youth Orchestra Los Angeles).

Dudamel's influence extends far beyond the classical music world. He has conducted at global events that include the Academy Awards, the reopening of Notre-Dame Cathedral, the Super Bowl, and the 2026 FIFA World Cup Final Halftime Show, and through his collaborations with artists who range from Coldplay and Billie Eilish to Cynthia Erivo and LL Cool J, he has continually positioned the orchestra not as a relic of the past, but as a living force within contemporary society.

11-13 NY Phil (ISA).indd 25 11/5/26 1:57 PM



Tatyana Vlasova

Marina Rebeka

Marina Rebeka is one of the leading sopranos of our time, praised by audiences and critics for her stunning timbre, exceptional musicality, flawless technique, and captivating acting skills. Born in Riga, Rebeka began her musical journey in Latvia before continuing her studies in Italy, where she graduated from the Conservatorio di Musica Santa Cecilia in Rome. Since her international breakthrough at the Salzburg Festival in 2009, conducted by Riccardo Muti, she has regularly appeared at the world's leading opera houses, including the Metropolitan Opera; Milan's Teatro alla Scala; London's Royal Opera House, Covent Garden; Opéra de Paris; Vienna State Opera; and Staatsoper Berlin. In addition to Muti, she has collaborated with renowned conductors who include Zubin Mehta, Antonio Pappano, Yannick Nézet-Séguin, Daniele Gatti, Marco Armiliato, Michele Mariotti, Lorenzo Viotti, Gianandrea Noseda, and Gustavo Dudamel. Initially renowned for her interpretations of Mozart and Rossini, Rebeka has expanded her repertoire, delving into the more dramatic bel canto and Verdi roles, which have now become central to her career. In the 2024–2025 season, she made history with her starring roles in the long-awaited return of two major operas to Teatro alla Scala: Cherubini's *Médée*, absent for more than 60 years, and Bellini's *Norma*, which had not been performed there in 48 years. A celebrated concert performer, she has appeared at some of the world's most prestigious venues, including Carnegie Hall, Teatro alla Scala, and Salzburg's Großes Festspielhaus, among others.

Jonas Kaufmann

A native of Munich, tenor Jonas Kaufmann completed his vocal studies at the Hochschule für Musik und Theater München. During his first year on stage in Saarbrücken, he continued his training with Michael Rhodes in Trier. Kaufmann has performed more than 70 roles at the world's leading opera houses. With a voice that excels in a large variety of repertoire, he has received recognition for his interpretation

11-13 NY Phil (ISA).indd 26 11/5/26 1:57 PM

of French, German, and Italian roles, as well as for his recital appearances. Standout roles include the title characters in Verdi's *Otello*, Giordano's *Andrea Chénier*, Massenet's *Werther*, and Wagner's *Lohengrin* and *Parsifal*, as well as Alvaro (in Verdi's *La forza del destino*), Canio (Leoncavallo's *Pagliacci*), Cavaradossi (Puccini's *Tosca*), Calaf (Puccini's *Turandot*), Florestan (Beethoven's *Fidelio*), Siegmund (Wagner's *Die Walküre*), and Don José (Bizet's *Carmen*), which he has performed at houses that include Teatro alla Scala, Bavarian and Vienna state operas, Metropolitan Opera, Opernhaus Zürich, Opéra de Paris, and Royal Opera House, Covent Garden. He has been director of the Tyrolean Festival Erl since September 2024. Kaufmann's performances and recordings have earned him multiple honors and awards, including 11 ECHO Klassik (now OPUS Klassik) awards, and he has been named singer of the year by magazines that include *Opernwelt*, *Diapason*, and *Musical America*. He has been knighted as a Chevalier de l'Ordre des Arts et des Lettres and named a member of the Bayerischer Maximiliansorden. In 2022, he was appointed Austrian Kammersänger, and in 2024, he received the Ordre de la Légion d'honneur.



Gregor Hohenberg

Ludovic Tézier



French baritone Ludovic Tézier performs on the world's leading opera stages, such as the Metropolitan Opera, Vienna State Opera, Opéra de Paris, Deutsche Oper Berlin, Teatro alla Scala, Barcelona's Grand Teatre del Liceu, Madrid's Teatro Real, Bavarian State Opera, and Royal Opera House, Covent Garden. He gained a reputation for his interpretation of Verdi, including the title roles in *Macbeth*, *Rigoletto*, and *Simon Boccanegra*, as well as Renato (*Un ballo in maschera*), Ford (*Falstaff*), Germont (*La traviata*), Posa (*Don Carlo*), and Don Carlo di Varga (*La forza del destino*). Tézier's vast repertoire also includes the title roles in Ambroise Thomas's *Hamlet* and Tchaikovsky's *Eugene Onegin*, as well as Count Almaviva in Mozart's *Le nozze di Figaro*, Yeletsky in Tchaikovsky's *The Queen of Spades*, Wolfram in Wagner's

11-13 NY Phil (ISA).indd 27 11/5/26 1:57 PM

Tannhäuser, Scarpia in Puccini's *Tosca*, Athanaël in Massenet's *Thaïs*, and Barnaba in Ponchielli's *La Gioconda*. Tézier regularly collaborates with internationally renowned conductors who include Gustavo Dudamel, John Eliot Gardiner, Myung-Whun Chung, Antonio Pappano, Riccardo Muti, Philippe Jordan, and Riccardo Chailly, among others. Also sought-after as a concert singer, Tézier performs with the world's leading orchestras and regularly sings in recitals, with a focus on French art songs and German lieder.



Corey Rives Visual Arts

Andrew Moore

American bass-baritone Andrew Moore is a member of the ensemble at Opernhaus Zürich. This season, he sings the role of Belcore in Donizetti's *L'elisir d'amore* with Michele Spotti, Biterolf in Wagner's *Tannhäuser*, Publio in Mozart's *La clemenza di Tito* with Gianluca Capuano, and Count Capulet in Gounod's *Roméo et Juliette*. Outside of Zürich, Moore makes his role debut as Angelotti in Puccini's *Tosca* with Gustavo Dudamel and the New York Philharmonic at Carnegie Hall, and sings Johann in Massenet's *Werther* with Alain Altinoglu at the Salzburg Festival and Zuniga in Bizet's *Carmen* with Opéra de Monte-Carlo. Engagements in the 2025–2026 season in Zürich included the title role in Mozart's *Le nozze di Figaro*, de Brétigny in Massenet's *Manon* with Sesto Quatrini, Publio in a production premiere of Mozart's *La clemenza di Tito* with Marc Minkowski, and Biterolf in Wagner's *Tannhäuser*, also a new production. Other roles as an ensemble member have included Leporello and Masetto in Mozart's *Don Giovanni*, Paolo Albiani in Verdi's *Simon Boccanegra*, Périchaud in Puccini's *La rondine*, Don Fernando in Beethoven's *Fidelio*, Johann in *Werther*, Pritschitsch in Lehár's *The Merry Widow*, the Marchese d'Obigny in Verdi's *La traviata*, Marullo in Verdi's *Rigoletto*, Paris in *Roméo et Juliette,* Mamma Agatha in Donizetti's *Viva la mamma*, and Odysseus in Leonard Evers's *Die Odyssee*.

11-13 NY Phil (ISA).indd 28 11/5/26 1:57 PM

Ben Brady


Corey Rives Visual Arts

This season, bass-baritone Ben Brady returns to the Metropolitan Opera as Bello in Puccini's *La fanciulla del West* and covers the role of Don Alfonso in Mozart's *Così fan tutte*. He joins Nashville Opera in the title role of Mozart's *Le nozze di Figaro* and Opera Theatre of Saint Louis as Don Magnifico in Rossini's *La cenerentola*. In concert, he joins the New York Philharmonic as the Sacristan in Puccini's *Tosca* conducted by Gustavo Dudamel and St. Louis Symphony Orchestra in Haydn's "Nelson Mass" led by Carlos Miguel Prieto, and also sings Kantorei in Vaughan Williams's *Five Mystical Songs*. Recent highlights include roles at the Metropolitan Opera in operas that include R. Strauss's *Arabella* (Lamoral), Puccini's *Madama Butterfly* (Imperial Commissioner), Wagner's *Tristan und Isolde* (Steersman), Tchaikovsky's *Eugene Onegin* (Captain), Puccini's *Turandot* (Mandarin), Donizetti's *La fille du régiment* (covering Hortensius), and Bellini's *I Puritani* (covering Giorgio). He has also performed at Opera Philadelphia in Rossini's *Il viaggio a Reims* (Don Profundo), and Santa Fe Opera in Debussy's *Pelléas et Mélisande* (Arkel / Physician) and *Tosca* (Sciarrone). Brady won First Place and Audience Favorite awards at the 2018 James Toland Vocal Arts Competition, and received the 2021 Oakland Symphony Award. He was a semifinalist in the 2020 Metropolitan Opera National Council Auditions, a First Place winner in the 2021 CS Music Online Competition (Emerging Professional division), and a finalist in the 2023 Irene Dalis Vocal Competition with Opera San José. Brady holds a bachelor of music degree in vocal performance from the University of Michigan.

Ben Reisinger

American tenor Ben Reisinger has distinguished himself as an emerging lyric tenor on some of the world's leading operatic stages. Highlights this season include his role debut as Roméo in Gounod's *Roméo et Juliette* with Opera Nacional de Chile in Santiago, Chile; his house and role

11-13 NY Phil (ISA).indd 29 11/5/26 1:57 PM

Dario Acosta



debut at Polish National Opera in the title role in Offenbach's *Les contes d'Hoffmann*; and his return to the Metropolitan Opera as Jonathan Dale in Kevin Puts's *Silent Night*. In recent seasons, Reisinger has appeared at the Met as Gastone in Verdi's *La traviata*, the Young Sailor in Wagner's *Tristan und Isolde*, and the First Armed Man in Mozart's *The Magic Flute*. In 2025, he sang Alfredo Germont in *La traviata* with Opera Colorado and covered the Duke of Mantua in Verdi's *Rigoletto* with San Francisco Opera. Reisinger has received top prizes and distinctions from numerous competitions and organizations, including the Gerda Lissner Foundation International Vocal Competition in 2026, Sara Tucker Study Grant in 2025, Loren L. Zachary National Vocal Competition, James Toland Vocal Arts Competition, Premiere Opera Foundation International Vocal Competition, Opera Index, and The Sullivan Foundation. He was also awarded an engagement at the Semperoper Dresden through the International Hans Gabor Belvedere Singing Competition. A native of Rochester, New York, Reisinger is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program and holds degrees from Nazareth University and Michigan State University.

Jessi Rogers



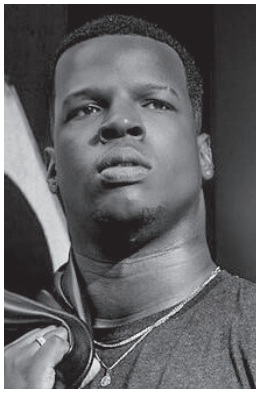
Benjamin Taylor

In the 2026–2027 season, baritone Benjamin Taylor makes his New York Philharmonic debut in Puccini's *Tosca* (as Sciarrone) conducted by Gustavo Dudamel. On the international stage, he makes his debuts in Japan, at the Hyogo Performing Arts Center in Mozart's *The Magic Flute* (Papageno), and at Teatro di San Carlo in Britten's *Peter Grimes* (Balstrode). He also returns to Madison Opera in Argento's *Postcard from Morocco* (Man with a Shoe Sample Case). Last season, he made his Seattle Opera debut in Bizet's *Carmen* (Escamillo) and returned to the Metropolitan Opera for the Gershwins' *Porgy and Bess* (Jake) and *Carmen* (Moralès), and to Opera Theatre of Saint Louis for Gounod's *Roméo et Juliette* (Mercutio). In 2024–2025, he made company debuts at Arizona Opera,

11-13 NY Phil (ISA).indd 30 11/5/26 1:57 PM

Madison Opera, Charleston Opera Theater, and Washington National Opera. Taylor's previous highlights include his Metropolitan Opera debut in Terence Blanchard's *Fire Shut Up in My Bones* (Chester), and performances at the Spoleto Festival in Puccini's *La bohème* (Schaunard) and with Cincinnati Opera in the world premiere of Gregory Spears and Tracy K. Smith's *Castor and Patience* (West). He also made his Cleveland Orchestra debut in Puccini's *La fanciulla del West* (Bello), and participated in the workshop of Will Liverman, DJ King Rico, and Rajendra Ramoon Maharaj's *The Factotum* (Garby) at Lyric Opera of Chicago. Taylor was a Pittsburgh Opera resident artist, Santa Fe Opera apprentice artist, and Gerdine Young Artist and Richard Gaddes Festival Artist at Opera Theatre of Saint Louis.

Christopher Humbert Jr.



Andrew Morstein

Bass-baritone Christopher Humbert Jr.'s 2026–2027 season includes his New York Philharmonic debut, conducted by Gustavo Dudamel, in Puccini's *Tosca* (as the Jailer), and a return to Lyric Opera of Chicago for Mozart's *Don Giovanni* (Masetto). He joins the ensemble of the Deutsche Oper Berlin as a scholarship recipient of the Opera Foundation New York, appearing in operas by Puccini, Mozart, Wagner, and Verdi, as well as J. S. Bach's *St. Matthew Passion*. A third-year member of the Ryan Opera Center at Lyric Opera of Chicago, Humbert's 2025–2026 season included roles in Cherubini's *Médée*, Richard Strauss's *Salome*, Puccini's *Madama Butterfly*, and Donizetti's *Viva la mamma*, as well as debuts with the Nashville Symphony in Verdi's Requiem and the US Naval Academy in Handel's *Messiah*. He made his Seattle Symphony debut in Haydn's *The Creation* led by David Robertson, and he has also appeared with the Santa Fe Symphony in Berlioz's *La damnation de Faust* and the Minnesota Orchestra in *The Listening Project*, performing works by composers of the African American diaspora. Humbert made his Carnegie Hall debut with Manhattan Concert Productions in Vaughan Williams's *Dona Nobis Pacem*, and has since performed oratorios by J. S. Bach, Handel, Brahms, Mozart, and Schütz. He holds

11-13 NY Phil (ISA).indd 31 11/5/26 1:57 PM

a master's degree in opera performance from the Boston Conservatory at Berklee and a bachelor's degree from Capital University Conservatory of Music. He is vice president of the board of Music for All Hearts, a nonprofit organization dedicated to expanding access to music education in underserved communities.



Blake Martin, Saint Thomas Church

Emrys Pengelly

Emrys Pengelly, age 12, is a treble and student at Saint Thomas Choir School in New York City. He sings five services each week as a chorister and occasional soloist with the Choir of Men and Boys at Saint Thomas Church Fifth Avenue; he makes his Carnegie Hall debut with the New York Philharmonic in this evening's performance. His love of music has taken him to programs at the Manhattan School of Music; Royal School of Church Music in Washington, DC; and Interlochen Arts Camp, as well as a choral residency in Truro, England. He recently appeared as the featured treble soloist at Westminster Choir College's performance of Leonard Bernstein's *Chichester Psalms* in Princeton, New Jersey. In addition to singing and playing the piano, Pengelly enjoys composing and learning the organ. He is deeply grateful to both his mother and Richard Tanner, director of music at Saint Thomas Church and Choir School, for their guidance, support, and encouragement throughout his musical studies.

New York Philharmonic Chorus

The New York Philharmonic Chorus is an ensemble of New York–based professional vocalists. The chorus made its debut in October 2022, when it performed in the inaugural galas that marked the opening of the transformed David Geffen Hall, displaying its range in works by Bernstein and Handel as well as Beethoven's Ninth Symphony and the world premiere of Angélica Negrón's *You Are the Prelude*, commissioned by the orchestra for the occasion. Later that season, the ensemble joined the orchestra for Adolphus Hailstork's *Done Made*

11-13 NY Phil (ISA).indd 32 11/5/26 1:57 PM

My Vow: A Ceremony, and the New York premiere of John Luther Adams's *Become Desert*, a Philharmonic co-commission. The chorus has since joined the Philharmonic in a staged production of *Émigré*, composed by Aaron Zigman with lyrics by Mark Campbell and Brock Walsh; Mahler's Symphony No. 2, "Resurrection"; the world premiere of David Lang's *the wealth of nations*; and the New York premiere of Ellen Reid's *Earth Between Oceans*. This season's appearances include John Adams's *On the Transmigration of Souls*, Puccini's *Tosca* at Carnegie Hall, and Beethoven's Ninth Symphony—all conducted by Gustavo Dudamel—as well as Orff's *Carmina Burana*. The choral artists in this concert are represented by the American Guild of Musical Artists, AFL-CIO.

Grammy Award–nominated conductor **Malcolm J. Merriweather** is music director of The Dessoff Choirs and Orchestra, has prepared the New York Philharmonic Chorus for all its performances since its founding, and holds the Tania León Endowed Chair in Music at Brooklyn College. His 2026–2027 season highlights include conducting Stravinsky's *Symphony of Psalms*, newly edited choral arrangements and completions by Margaret Bonds, and Beethoven's *Missa solemnis* for the 103rd season of The Dessoff Choirs. He also conducts performances of Mozart's *The Magic Flute* and Floyd's *Susannah*. Merriweather received acclaim for world premiere recordings of Margaret Bonds's *The Ballad of the Brown King*, *Credo*, and *Simon Bore the Cross* (AVIE Records). Solange Knowles invited him to join Saint Heron for *Glory to Glory: A Revival of Devotional Art* with Voices of Harlem and The Clark Sisters. His ensembles have appeared at Carnegie Hall, Lincoln Center, Los Angeles's Walt Disney Concert Hall, and London's Westminster Abbey, as well as before Pope Francis at the Vatican.

New York Philharmonic Chorus

Malcolm J. Merriweather, Director
Michele Kennedy, Choral Associate

Sopranos
Vianca Alejandra
Nina Berman
Samara Bowden
Alicia Brozovich
Halley Gilbert
Jennifer Gliere
Sarah Griffiths
Pamela Jones
Sylvia Maisonet
Barbee Monk
Angela L. Owens
Kathryn Papa
Alexis Rodda
Rachel Rosales
Cherissia Williams
Kiena Williams

Altos
Tanisha Anderson
Gabrielle Barkidjija
Elana Bell
Jennifer Borghi
Caitlin Caruso Dobbs
Brooke Collins
Patrice P. Eaton
Allison Gish
Francesca Lunghi
Natasha Nelson
Nicole Osmolovskaya
Michelle Repella
Sara Trenner
Carla Wesby
Kathryn Whitaker
Hana Yiu

Tenors
Tomás Cruz
Charles Curtis
Paul D'Arcy
Sean Fallen
Liam Fitzpatrick
Brandon Hynum
Brian Jeffers
Matthew Krenz
Thomas Leighton
Taiwan Norris
Nathan Siler
Fernando Silva-Gorbea
David Vanderwal
Edward Washington

11-13 NY Phil (ISA).indd 33 11/5/26 1:57 PM

Basses
Wayne Arthur
Joe Chappel
Martin Hargrove
Earl Hazell
Daniel Hoy
Dominic Inferrera
Andrew Wyatt Jurden
Guanchen Liu
Steven Moore
Brian Mummert
Christopher Seefeldt
Charles Perry Sprawls
D'quan Tyson
Mark Uhlemann

Current as of November 4, 2026

Brooklyn Youth Chorus

The Brooklyn Youth Chorus is a Grammy Award–winning ensemble, led by founder and artistic director Dianne Berkun Menaker, that has been recognized for stretching the artistic boundaries of youth choruses for more than three decades. Its choristers perform on the world's most renowned stages, including Carnegie Hall, Madison Square Garden with Joe Hisaishi, and the United Nations. It regularly collaborates with an impressive range of organizations and artists, such as the New York Philharmonic, Los Angeles Philharmonic (conducted by Gustavo Dudamel), The National, Wye Oak, Bon Iver, Elton John, and Davóne Tines. A bold commissioner of new music, the chorus has introduced more than 140 original works and world premieres by contemporary composers who include Pulitzer Prize winners Caroline Shaw, Tania León, David Lang, and Philip Glass. The chorus has a strong reputation as a producer of original works, including the impactful *Silent Voices* series and *Black Mountain Songs*. In May 2025, the chorus premiered *Port(al)*—an evening-length, site-specific choral theater work co-created by Dianne Berkun Menaker, Paola Prestini, Jad Abumrad, and Jessica Grindstaff—which transformed the Brooklyn Navy Yard into a vibrant canvas for immersive storytelling. Founded in 1992, the chorus has reached more than 10,000 students, serving 600 each year in its after-school and public-school programs.

Dianne Berkun Menaker is the founder and artistic director of the Brooklyn Youth Chorus. Under her visionary leadership, the chorus has become one of the most highly regarded ensembles in the country. She has prepared the chorus for collaborations with an impressive array of organizations and artists, including the New York Philharmonic, Gustavo Dudamel, Joe Hisaishi, The National, and Elton John. She established a commissioning program that has resulted in more than 140 original works and world premieres by leading contemporary composers who include Pulitzer Prize winners Caroline Shaw and Tania León. Berkun Menaker is also an established arts producer, having developed numerous original productions like the *Silent Voices* series and the site-specific choral theater work *Port(al)*. Her work extends to vocal pedagogy as the creator of Cross-Choral Training, a holistic approach for developing versatile singers.

11-13 NY Phil (ISA).indd 34 11/5/26 1:57 PM

Brooklyn Youth Chorus

Dianne Berkun Menaker, Chorus Director
Naomi Wolfe, Chorus Manager

Gretta Adams
Ridley Apthorpe
Esme Aston
Lydia Bach
Eloise Baker-Robbins
Layla Bannister
Savannah Barkhorn
Ella Bove-Birchfield
Simone Braunstein-Coulston
Gena Brown
Natalie Brzeziak
Mae Burke
Evelyn Cribbs
Greta Currah
Kai Don
Sureena Doshi
Laila Gilabert
Tessa Goldwasser
Dottie Keener Schrager
Oriana Lasky
Gertrude Lipkin
Carmen Lowe
Chloe Malafis
June O'Brien
Hanah Park
Laila Parker
Chloe Puliga
Una Schmidt-Aguirre
Exa Sherman
Paulina Simmons
Liliana Slotnick
Ivy Snow

Current as of November 4, 2026

New York Philharmonic

The New York Philharmonic is a vital force in the cultural life of New York City and a global ambassador for musical excellence and innovation. Each season, the orchestra connects with millions of music lovers around the world. Gustavo Dudamel became Tang Music & Artistic Director in September 2026. This season, Dudamel and the Philharmonic appear at home in David Geffen Hall, at Radio City Music Hall and Carnegie Hall, and on a European tour. Dudamel collaborates with Marina Abramović and Gustavo Santaolalla, The Mary and James G. Wallach Artists-in-Residence, and leads five world premieres, a three-week Beethoven spotlight, and Bernstein's *MASS*. The Philharmonic has commissioned and premiered important works, from Dvořák's "New World" Symphony and Gershwin's Concerto in F to Pulitzer Prize winners by John Adams and Tania León. The orchestra's history is available free online through the Shelby White & Leon Levy Digital Archives. To connect with the community, the orchestra complements annual free concerts with education projects, including the Very Young Composers Program and Young People's Concerts. The Philharmonic has appeared in 437 cities in 63 countries. Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States and one of the oldest in the world.

11-13 NY Phil (ISA).indd 35 11/5/26 1:57 PM

New York Philharmonic

Gustavo Dudamel, Music & Artistic Director
Oscar L. Tang and H.M. Agnes Hsu-Tang Chair

Violins

Frank Huang
Concertmaster
The Charles E. Culpeper 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. Picket Chair
Duoming Ba

Hannah Choi
I-Jung Huang
Dasol Jeong
Alina Ming Kobialka
HyunJu Lee
Jaeook Lee
Marié Schwalbach
Na Sun
The Gary W. Parr Chair
Muyan Yang
Tien-Lin 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

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 Deokyong 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

Flutes

Robert Langevin
Principal
The Lila Acheson Wallace Chair
Alison Fierst*
Yoobin Son

The Edward and Priscilla Pilcher Chair

Piccolo

Oboes

Principal
The Alice Tully Chair
Sherry Sylar*
Robert Botti

11-13 NY Phil (ISA).indd 36 11/5/26 1:57 PM

English Horn

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

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

Contrabassoon
William Hestand

Horns
David Cooper
Principal
Richard Deane*
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
Dovas Lietuvninkas*
Ethan Bensdorf
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 Stephie and Jack Hersh

Keyboard
In Memory of Paul Jacobs

Harpsichord
Paolo Bordignon

Piano
Eric Huebner
The Anna-Maria and Stephen Kellen Piano Chair

Organ
Kent Tritle

Librarians
Lawrence Tarlow
Principal
Sara Griffin*
Claudia Restrepo**

Orchestra Personnel
DeAnne Eisch
Orchestra Personnel Manager

Stage Representative
Joseph Faretta

Audio Director
Lawrence Rock

Video Director
Habib Azar
The Kay and Jackson Tai Chair for Live and Recorded Media

* Associate Principal
** Assistant 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

Peter W. May
Co-Chairman
Oscar L. Tang
Co-Chairman
Matías Tarnopolsky
Linda and Mitch Hart President & CEO

11-13 NY Phil (ISA).indd 37 11/5/26 1:57 PM

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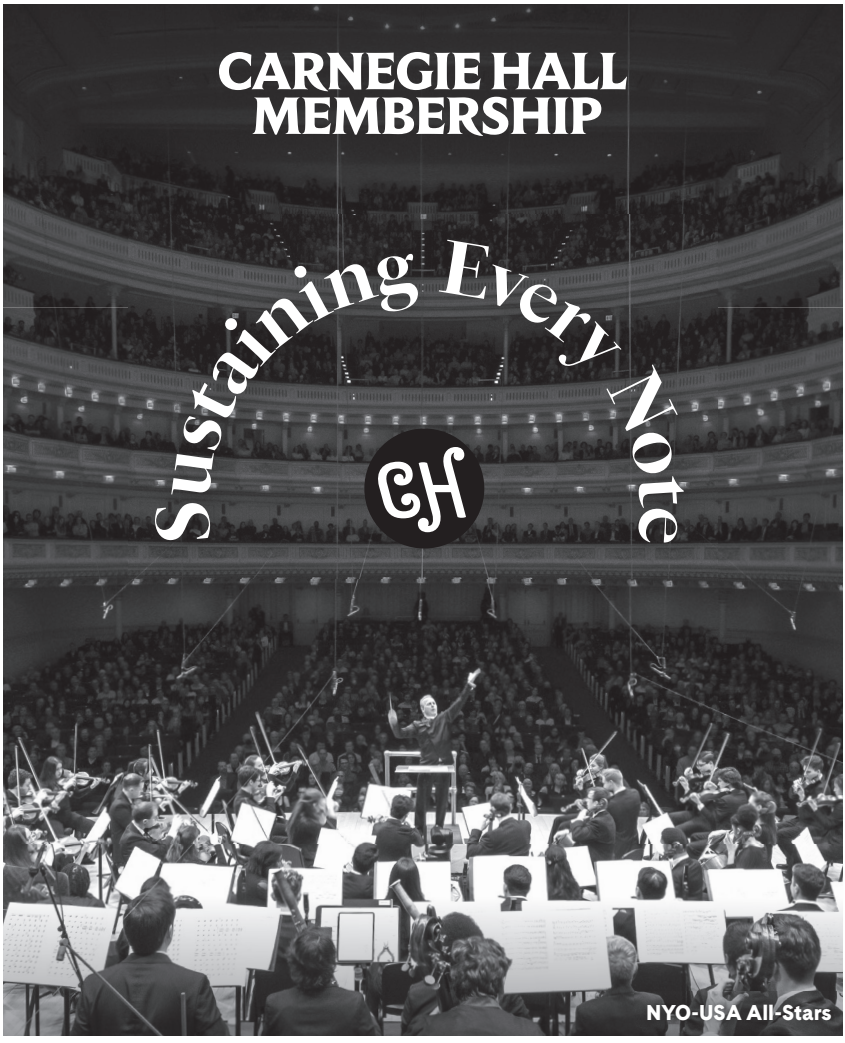
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11-13 NY Phil (ISA).indd 40 11/5/26 1:57 PM

CARNEGIE HALL
Weill Café



Chris Lee

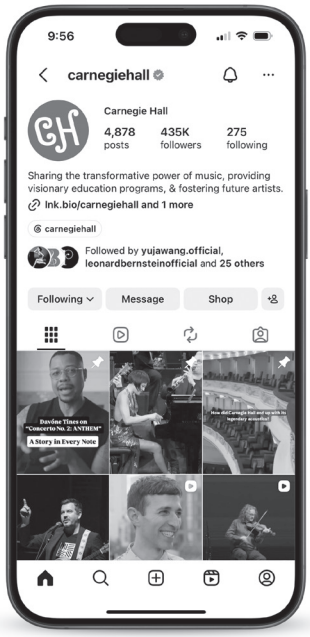
The Perfect Manhattan Interlude

The Weill Café is a historic, jewel-box coffee and espresso bar with casual breakfast and lunch options. Located near the entrance at 154 West 57th Street, it is open weekdays, 8 AM–3 PM.

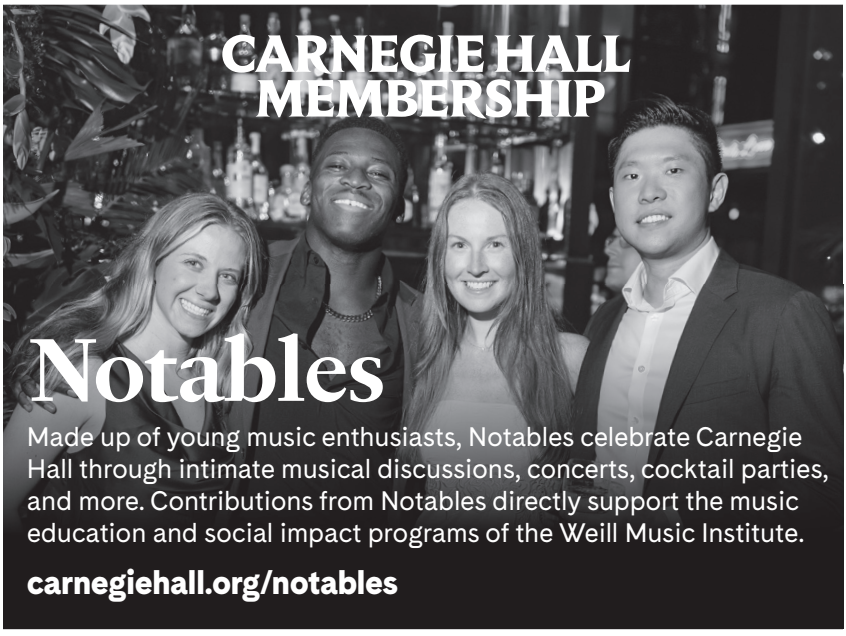
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Brian Hatton