NEW YORK PHILHARMONIC

GUSTAVO DUDAMEL
THE TANG MUSIC & ARTISTIC DIRECTOR

Wu Tsai Theater
David Geffen Hall at Lincoln Center
Home of the New York Philharmonic

2026–27 Season Sponsored by Leni and Peter May

Wednesday, November 25, 2026, 7:30 p.m.

Friday, November 27, 2026, 7:30 p.m.

Saturday, November 28, 2026, 7:30 p.m.

Tuesday, December 1, 2026, 7:30 p.m.

Santtu-Matias Rouvali, Conductor
Judith LeClair, Bassoon
The Pels Family Chair

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

New York Philharmonic
Santtu-Matias Rouvali, Conductor
Judith LeClair, Bassoon
The Pels Family Chair

November 25, 27–28 & December 1, 2026
17,407th–17,410th Concerts

2026–27 Season Sponsored by
Leni and Peter May

PRICE
(1888–1953)
orch. W.G. Still

Dances in the Canebrakes (1953)
Nimble Feet
Tropical Noon
Silk Hat and Walking Cane

Kevin PUTS
(b. 1972)

Concerto for Bassoon and Orchestra
(2025; World Premiere–New York Philharmonic Co-Commission with the St. Louis Symphony Orchestra and Minnesota Orchestra)
I. Deeply expressive — Somewhat faster, light and airy
II. Scherzo quasi un bolero (Steady; moderate)
III. Envoi (Deeply expressive)

JUDITH LECLAIR

Intermission

SCHUBERT
(1797–1828)

Symphony in C major, D.944, *Great*
(1825–26)
Andante — Allegro ma non troppo
Andante con moto
Scherzo. Allegro vivace — Trio
Finale. Allegro vivace

Kevin Puts's Concerto for Bassoon and Orchestra was made possible through the generous support of **Kenneth and Susan Greathouse; Joseph and Bette Hirsch; Jeffrey and Deborah Pierce;** and **an anonymous donor.**

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

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

GUSTAVO DUDAMEL, *Music & Artistic Director*

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
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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

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Elizabeth Zeltser+
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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

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Cynthia Phelps
Principal
The Mr. and Mrs. Frederick P. Rose Chair

Rebecca Young*
The Joan and Joel Smilow Chair

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Sofia Basile

Leah Ferguson

Katherine Greene
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Vivek Kamath

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Tabitha Rhee

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Patrick Jee

Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair

Alexei Yupanqui Gonzales

Claire Deokyong Kim

Maria Kitsopoulos

Sumire Kudo

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Qiang Tu

Nathan Vickery

Ru-Pei Yeh

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Principal

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The Herbert M. Citrin Chair

Blake Hinson**

Satoshi Okamoto

Randall Butler

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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

Nathan Hughes++
Guest Principal
The Alice Tully Chair

Sherry Sylar*

Robert Botti

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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.**

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Judith LeClair
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The Pels Family Chair
Julian Gonzalez*
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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
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TIMPANI
Markus Rhoten
Principal
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** Assistant Principal
+ On Leave
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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
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Notes on the Program

Dances in the Canebrakes

Florence Price

Florence Price's reception as a composer can be charted by two polar moments: her history-making breakthrough and her posthumous rediscovery. Born in Little Rock, Arkansas, Price was in her adopted home of Chicago for the 1933 World's Fair, during which Frederick Stock conducted the Chicago Symphony Orchestra in the premiere of her Symphony No. 1 in E minor; it was the first symphonic work by an African American woman to be performed by a major orchestra. In the ensuing years Price — an extraordinary keyboardist — taught, performed, and composed prolifically, earning an enviable professional reputation, if little visibility on the concert stage. Her determination to get her works consistently performed appears in a 1943 letter to Serge Koussevitzky:

> I do so want to make tangible progress and to get examined and performed some of my accumulated scores. I ask no concessions because of race or sex, and am willing to abide by a decision based solely on worth of my work.

At the time of her death, Price left behind hundreds of unpublished manuscripts, a trove of which was miraculously found in 2009 in the dilapidated house 60 miles south of Chicago that had once been her summer home. The acclaim Price received in the 1930s through the success and publicity surrounding her First Symphony, and the explosion of interest resulting from the recovery 70 years later, are the spectacular bookends of the legacy of one of the United States's singular composers.

The recent Florence Price renaissance has resulted in a flood of publications, performances, and recordings, particularly of large-scale orchestral and chamber works: her symphonies, concertos, string quartets, piano quintets, and piano sonatas. The lifeblood of Price's output was her single-movement piano works, many of which were found in those roughly 30 abandoned boxes. Piano music makes up nearly half of the 450 works that Price composed, more than any other genre. Even before the premiere of her symphony, Price was writing award-winning works for solo piano, including her Piano Sonata, her four *Fantasies nègre,* and *Cotton Dance.* The latter was originally included in

In Short

Born: April 9, 1888, in Little Rock, Arkansas

Died: June 3, 1953, in Chicago, Illinois

Work composed: begun in 1929 and finalized and published in 1953; orchestration by William Grant Still published in 1953

World premiere: June 26, 1998, at A Multicultural Celebration of Diversity in Music: A Tribute to William Grant Still, at Ardrey Auditorium at Northern Arizona University, by the Centennial Celebration Orchestra, John McLaughlin Williams, conductor

New York Philharmonic premiere: these performances

Estimated duration: ca. 9 minutes

the work we hear tonight, *Dances in the Canebrakes*, which evolved over the 24 years between its conception and its appearance in print as a work comprising three movements: *Nimble Feet*, *Tropical Noon*, and *Silk Hat and Walking Cane*. Begun in 1929, performed often by the composer, and popular among other pianists during her life, *Dances in the Canebrakes* was not published until five months after Price's death. That same year composer William Grant Still, also a native of Little Rock, arranged the suite for orchestra. Price and Still were bound by friendship and by the appearance of their landmark New Negro Renaissance–era symphonies just two years apart. Notably, both Still's 1931 *Afro-American* Symphony and Price's E-minor Symphony featured Black vernacular sources, Price basing her third movement on the Juba dance and Still composing a 12-bar blues for his opening theme.

Dances in the Canebrakes conveys the spirit of a Black recreation in a communal space. Canebrakes are dense thickets of bamboo found in low-lying areas alongside a river, and they bore symbolic importance among southern African Americans. Slave narratives recall canebrakes as a locale for backbreaking work but also as a safe harbor for social gathering, bearing children, or simply escaping brutal punishment. *Dances in the Canebrakes* — "based on authentic NEGRO RHYTHMS," the cover announced — tapped the 1920s vogue for art and literature depicting African American life and culture, though it also reflects Price's personal attachment to writing music evoking the Black South.

Sources and Inspirations



A dense canebrake bordering a watercourse in an 1894 photograph from Mobile County, Alabama

In the famous memoir about his forced enslavement, *Twelve Years a Slave,* Solomon Northup described the canebrakes' distinctive mix of menacing isolation and protective sanctuary. "A lonelier spot, or one more disagreeable, than the centre of the 'Big Cane Brake,' it would be difficult to conceive; yet to me it was a paradise," Northup remembered. "I labored hard, and oft-times was weary and fatigued, yet I could lie down at night in peace, and arise in the morning without fear."

The Work at a Glance



An 1892 engraving depicting the cakewalk

Price chose the canebrake as the stage for her three dances, with *Nimble Feet* and *Tropical Noon* employing rhythms that invoke both Juba and Joplin, and *Silk Hat and Walking Cane* evoking the cakewalk, a partner dance popular among African Americans on plantations that, it is said, was intended to lampoon the effete manners of white slaveholders. Like many 19th- and 20th-century single-movement piano pieces, the movements of *Dances in the Canebrakes* follow an A-B-A structure that features a distinctive main theme that brackets a contrasting middle section. In Price's dances, these short central episodes turn to the minor mode and are marked by a subtle change in character. In the B section of *Silk Hat and Walking Cane,* for instance, Price introduces a new scale that suddenly colors the movement with a conspicuously exotic tone; the middle of *Tropical Moon* turns abruptly to what sounds like a tango. Throughout the set, Still's mastery of subtle details of orchestration are on full display, translating Price's piano pieces to a large orchestra that includes alto saxophone and expanded percussion, preserving the elegance of the original dances while enabling us to hear their gestures on a grander scale.

In another letter to Koussevitzky, Price wrote: "Having been born in the South and having spent most of my childhood there, I believe I can truthfully say that I understand the real Negro music. In some of my work I make use of this idiom undiluted." A work that Price held close for a quarter-century, *Dances in the Canebrakes* reminds us that her firm embrace of the piano as an expressive vehicle was a pillar of her career, while exemplifying the instrument's orchestral possibilities and the long tradition of Black composers who turned to the inspiration of African American vernacular sources.

Instrumentation: two flutes (one doubling piccolo), two oboes, two clarinets (one doubling bass clarinet), two bassoons, alto saxophone, three horns, three trumpets, two trombones, timpani, tom-toms, claves, orchestra bells, suspended cymbal, snare drum, vibraphone, castanets, triangle, harp, and strings.

— Mark Burford is R. P. Wollenberg Professor of Music at Reed College. He is the author of Mahalia Jackson and the Black Gospel Field *and writes about African American popular music, concert music, and opera.*

Concerto for Bassoon and Orchestra

Kevin Puts

Kevin Puts's Bassoon Concerto arrives 30 years into the career of a composer who has earned renown as much for the lushness of his orchestration as for his versatility. "A master polystylist," as described by *Opera News,* Puts received his bachelor's and doctoral degrees from Eastman School of Music and his master's from Yale. His teachers were Samuel Adler, Jacob Druckman, and David Lang, among others. He has since composed at a breathless pace, amassing an estimable, strikingly varied oeuvre that includes operas, symphonies, and concertos as well as choral, wind-ensemble, and chamber-music works.

No less impressive is the apparent ease with which Puts has been able to embrace new genres. Take opera. Puts's first foray into that notoriously unwieldy genre came more than a decade into his career, and the result, *Silent Night,* was a triumph. It played in major opera houses in the United States, Canada, and Europe following its 2011 world premiere with the Minnesota Opera, and netted Puts the 2012 Pulitzer Prize for Music. "It usually takes someone a few tries to write an effective opera," *The New York Times* observed in its review. "This makes [Puts's success] all the more remarkable." He garnered further acclaim in that genre, most notably with *The Hours* (2022), whose star-studded Metropolitan Opera production was acclaimed by critics and audiences alike.

As for the genre of the concerto, Puts has composed for a wide range of orchestral instruments in solo roles, including the violin, cello, bass, flute, oboe, clarinet, percussion, and piano (in addition to a Mozart-inspired marimba concerto early in his career). Given his demonstrated ability to write for seemingly any instrument while remaining true to his artistic voice, it was perhaps only natural that the trend should continue. So when Judith LeClair, Principal Bassoon of the New York Philharmonic, asked if he would compose the bassoon concerto that the Orchestra was commissioning for her, his answer was an easy yes.

Puts and LeClair have had a long-standing mutual respect. The composer, whose wife is Lisa GiHae Kim, a member of the Philharmonic's violin section, has admired LeClair's playing for years. LeClair has long been drawn to Puts's music, particularly his operas: "He has a profoundly beautiful voice that makes his music lush and passionate."

For the two artists the commission — a joint venture among the Philharmonic, Minnesota Orchestra, and Puts's hometown St. Louis Symphony Orchestra — was an opportunity not just to collaborate, but to contribute to the historically underrepresented solo bassoon repertoire. (Outside of the canonic Mozart, Weber, and Vivaldi bassoon concertos, works for solo bassoon are heard in the concert hall less

In Short

Born: January 3, 1972, in St. Louis, Missouri

Resides: in Yonkers, New York

Work composed: 2025, on commission by the New York Philharmonic, St. Louis Symphony Orchestra, and Minnesota Orchestra

World premiere: these performances

Estimated duration: ca. 20 minutes

In the Composer's Words

Kevin Puts wrote of his Bassoon Concerto:



> I saw this commission as an opportunity, first and foremost, to try to make a meaningful piece for Judith LeClair honoring her great career, and to give her something she feels suits her playing, and her tastes as a performer. We talked about what she envisioned before I started writing. But I also saw it as an opportunity to carve out a little space for my voice in the bassoon repertoire. There are wonderful bassoon concertos, to be sure, but you perhaps don't feel the weight of history and the massive body of great repertoire looming over you in the same way as when you consider a new piano concerto or violin concerto. I didn't feel that weight so much, and dived in with real enthusiasm for the bassoon's great lyrical qualities.

often than those of other instruments.) In envisioning the piece, Puts and LeClair were guided by two underlying tenets: the concerto should showcase the bassoon's full expressive range, and it should be accessible.

Puts manages seamlessly to achieve both. Like his operas, he favors tonality and emotional immediacy over opacity, as in the concerto's deeply expressive first movement, which finds the solo bassoon at the apex of the instrument's register, soaring above the foundation of glistening strings while interweaving plaintively with the other winds. This gives way to a propulsive *Scherzo* in which the bassoon, alternating with the other sections of the orchestra, hammers out a relentless bolero-like rhythm. Puts then returns to the first movement's expressiveness in the dramatic finale, which, in the composer's words, "culminates in a reflective duet between the soloist and the orchestral bassoonist — a kind of passing of the baton."

Kevin Puts's music has been called neo-Romantic, a label he doesn't dismiss outright, but admits "is rather limited, since there are certainly elements of other styles, such as minimalism, in my music as well." Indeed, one can detect certain Glassian touches in this Bassoon Concerto, most notably the rhythmic string ostinatos of the first movement. Still, it is, to borrow Judith LeClair's appraisal, an unapologetically lush and passionate work: not only a fitting tribute to its muse's exceptional musicality and remarkable career, but a worthwhile addition to the list of works for solo bassoon and orchestra.

Instrumentation: two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets (one doubling bass clarinet), bassoon (doubling contrabassoon), two horns, two trumpets, timpani, xylophone, tubular bells, suspended cymbal, bass drum, harp, and strings, plus solo bassoon.

— John Hollahan, Content Editor at the New York Philharmonic, has written program notes for the Westchester Philharmonic.

Kevin Puts's Concerto for Bassoon and Orchestra presented under license from Boosey & Hawkes, Inc., copyright owners

Symphony in C major, D.944, *Great*

Franz Schubert

The popular image of Franz Schubert as a shy, neglected genius who effortlessly tossed off immortal songs on scraps of paper is finally crumbling. Given the quite limited professional opportunities available to a young composer in Vienna during the 1820s, Schubert's career flourished and was clearly heading to new heights in 1828 when he died at age 31, just 20 months after his hero, Beethoven.

Yet the earlier picture of Schubert registers some realities. He composed at amazing speed, writing two or more songs in a single day as a teenager. And although his music was widely published, performed, and praised in Vienna, this exposure was generally limited to domestic genres, such as songs, dances, and short piano pieces. Only near the end of his life did Schubert's sonatas and substantial chamber compositions begin to reach a larger public. On either account, therefore, one can tell a happy story about Schubert's career or a sad one, a tale of a brilliant young composer whose fortunes were clearly ever on the rise, or one of a pathetic genius who never received the recognition he deserved before his untimely death.

So, too, one can tell differing tales about his symphonies. As far as we know, none of them was performed *publicly* during his lifetime. Schubert did hear them played by small private orchestras at school or by what we would consider community orchestras.

Schubert's First Symphony dates from 1813, when he was 16, and the next five followed at the rate of about one a year. He later discounted these initial efforts. There were also unfinished symphonies, not just the one we today know as the *Unfinished*, in B minor. In fact, the *Great* Symphony, performed tonight, may be said to be Schubert's only self-acknowledged complete work in the genre intended for the public, meant to be judged in comparison with Beethoven, the figure who dominated Viennese musical life.

In 1824, after more than a year of being seriously ill from syphilis, Schubert wrote an anguished letter to one of his closest friends lamenting his personal and professional affairs. Near the end, however, his tone turns more optimistic as he discloses career plans. Having failed in the world of opera, which was dominated by Rossini, Schubert decided to turn with new determination to the Beethovenian

In Short

Born: January 31, 1797, in Liechtenthal, then a suburb of Vienna (now incorporated into the city), Austria

Died: November 19, 1828, in Vienna

Work composed: 1825–1826; possibly revised in 1828

World premiere: in a rehearsal by the Vienna Society of Friends of Music in 1827 or 1828; first performed publicly after Schubert's death — the *Finale* alone on April 17, 1836, at the Redoutensaal in Vienna, Leopold Jansa, conductor; the entire symphony (with some cuts) on March 21, 1839, with Felix Mendelssohn conducting the Leipzig Gewandhaus Orchestra

New York Philharmonic premiere: January 11, 1851, Theodore Eisfeld, conductor; this was the US premiere

Estimated duration: ca. 50 minutes

realm of instrumental music — keyboard sonatas and chamber works — "to pave the way toward a grand symphony." He concludes by noting that "the latest in Vienna is that Beethoven is to give a concert at which he is to produce his new symphony." That was the Ninth, which left its mark on Schubert's own "grand symphony," begun the next year.

In the summer of 1825 Schubert travelled to Upper Austria, the longest and happiest excursion of his life. He informed friends that he was writing a symphony for which, they would later report, he had a "very special predilection." For quite some time this "Gastein / Gmunden" Symphony was thought to have been lost because the *Great* Symphony we hear today is dated March 1828 in Schubert's hand, although it is now clear they are one and the same (see sidebar below).

The Path to the Premiere



Portrait of Franz Schubert, by Wilhelm August Rieder (1825)

There is scant information about the dates of composition and first performance of most of Schubert's works, and the case of this Symphony in C major is one of the most perplexing. "March 1828," which he inscribed atop the manuscript, would seem to settle the matter, but forensic, stylistic, and historical evidence (including the dating of the paper) indicate that he actually began the work in the summer of 1825, completing it the next year. He may have minimally revised it later.

In October 1826 Schubert sent the manuscript to the Gesellschaft der Musikfreunde (Society of the Friends of Music) in Vienna, dedicating to them "this, my symphony," and they gave him 100 florins, "not as a fee, but as a token of the Society's sense of obligation toward you." The next year the Society produced orchestral parts, but there was still no public performance. Later reports say that the orchestra of the Vienna Conservatory, founded by the Society, read through the long and difficult work, so Schubert probably did hear the piece. Adding to the confusion, some scholars have suggested that performances in 1829 of his other, shorter Symphony in C major, No. 6 (D.589), was actually of the *Great* (for years referred to as No. 9 because of the erroneous presumption of an earlier lost symphony), and that his brother Ferdinand programmed the last movement in April 1836, but reviews confirm it was omitted on the occasion.

Which brings us to the documented premiere. In 1838, a decade after Schubert's death, Robert Schumann visited Vienna and paid a visit to Ferdinand. Schumann was shown a number of scores; he was particularly amazed by the *Great,* saying: "Let me state at the outset: he who does not know this symphony knows little of Schubert."

Schumann gave Ferdinand's copy to his friend Felix Mendelssohn, who conducted the premiere with the Leipzig Gewandhaus Orchestra in March 1839. The next year, after its publication, Schumann wrote a brilliant review in which he stated:

> besides the sheer mastery of the technique of this composition is life in every fiber, color in the finest shadings, meaning everywhere, the acutest etching of detail, and all flooded with a Romanticism that we have encountered elsewhere in Franz Schubert.

In a letter to his older brother Ferdinand, Schubert described the inspiring beauty of his surroundings, the vast expanse and majesty of the mountains and lakes. The only longer and more ambitious symphony written before this was Beethoven's Ninth, whose *Ode to Joy* theme Schubert briefly alludes to in his own last movement. In Schubert's final year, while trying to interest the German firm of Schott & Sons (Beethoven's publishers), he called attention to his recent large-scale works, including this symphony, as his "strivings after the highest in art."

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

— Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College and the author of The Life of Schubert *(Cambridge University Press, 2000).*

The Work at a Glance

The sights that Schubert devoured during his extended summer trip in 1825 amid the Austrian lakes and mountains resonate with the majestic horn call that opens the first movement of the *Great* C-major Symphony. Lush string writing follows, seamlessly progressing into the fast-paced movement proper, which has more than a touch of Rossinian lightness. The opening horn theme returns majestically in the coda, presented by the full orchestra.

The magnificent slow movement, in the somber key of A minor, opens with a lovely wind melody — first heard from the solo oboe — over one of Schubert's characteristic "wandering" accompaniments familiar from many of his songs. The theme is then contrasted with a more lyrical one in F major. As in many of his mature compositions, Schubert eventually interrupts the movement — one might almost say, briefly "spoils" it — with a violent outburst of loud, dissonant, agonizing pain, what musicologist Hugh Macdonald calls "Schubert's volcanic temper." Such moments, usually placed within passages of extraordinary lyric beauty, may allude in some way to the broken health that intruded so fatefully, ushering in his early death.

The *Scherzo* reminds us that, in addition to his songs, Schubert was one of the great dance composers of his day. The vigorous opening contrasts with a middle section waltz before the opening is repeated. The *Finale* has a perpetual-motion energy that only builds in intensity near the end, concluding what Schumann famously remarked is a piece of "heavenly length."



Beda Weinmann's Panorama von Gmunden *(ca. 1860), showing the area where Schubert traveled in summer 1825 and that inspired his* Great *C-major Symphony*



The 2026–27 season continues **Santtu-Matias Rouvali's** tenures as principal conductor of London's Philharmonia Orchestra and honorary conductor of the Tampere Philharmonic Orchestra, close to his home in Finland.

Rouvali maintains a strong presence in North America, returning to major US orchestras including the New York Philharmonic and The Cleveland Orchestra, strengthening longstanding relationships built over recent seasons, and making his long-awaited San Francisco Symphony debut. He also appears widely across Europe, with engagements including Amsterdam's Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Orchestra Filarmonica della Scala, Orchestre Philharmonique de Radio France, and Zurich Tonhalle Orchestra, alongside continued collaborations with other leading orchestras across the continent. Rouvali collaborates with a wide range of internationally renowned soloists, including pianists Seong-Jin Cho, Bruce Liu, Víkingur Ólafsson, and Jean-Yves Thibaudet; violinists Alena Baeva, Ava Bahari, Lisa Batiashvili, Augustin Hadelich, Hilary Hahn, Nemanja Radulović, and Gil Shaham; and cellist Sol Gabetta.

Rouvali and the Philharmonia Orchestra continued their strong touring tradition by touring the US as well as South Korea in 2025. In May 2027 they embark on an extensive European tour, with concerts in cities including Cologne, Dortmund, and Munich.

The 2024–25 season marked Rouvali's final year as chief conductor of the Gothenburg Symphony Orchestra, following a highly successful eight-year tenure. This season he completes his acclaimed Sibelius recording cycle with the ensemble (on Alpha Classics) with *Kullervo,* following the Violin Concerto with Bahari in 2026. These Sibelius cycle recordings have received widespread critical acclaim, earning awards including *Gramophone* Editor's Choice, Choc de Classica, a prize from the German Record Critics, the prestigious Diapason d'Or "Découverte," and Radio Classique's Trophée.

Santtu-Matias Rouvali's growing discography with the Philharmonia most recently includes Shostakovich's Symphonies Nos. 1, 6, 9, and 10 (Philharmonia Records, the orchestra's own label). Other releases on the label span Stravinsky, Mahler, and Richard Strauss, building on a recording partnership that began with Tchaikovsky's *Swan Lake* (in 2020) and also includes Prokofiev's Symphony No. 5 (2021) and Beethoven's Triple Concerto with Benjamin Grosvenor, Nicola Benedetti, and Sheku Kanneh-Mason (released on Decca in 2024).



Judith LeClair joined the New York Philharmonic as Principal Bassoon in 1981, at the age of 23. She has made more than 75 solo appearances with the Orchestra, performing with conductors including Colin Davis, Sir Andrew Davis, Alan Gilbert, Christopher Hogwood, Rafael Kubelík, Erich Leinsdorf, Lorin Maazel, Kurt Masur, Zubin Mehta, André Previn, John Williams, Andrey Boreyko, Jaap van Zweden, and Santtu-Matias Rouvali. LeClair is a graduate of the Eastman School of Music, where she studied with K. David Van Hoesen. She made her professional debut with The Philadelphia Orchestra at age 15, playing Mozart's Sinfonia concertante with colleagues from the Settlement Music School in Philadelphia, where she studied with Shirley Curtiss. Before joining the New York Philharmonic, she was Principal Bassoon for two seasons with the San Diego Symphony and San Diego Opera. An active chamber musician,

LeClair has performed with numerous leading artists and participated in major festivals around the country. She has given solo recitals and master classes at The Juilliard School, Eastman School of Music, Northwestern University, New England Conservatory, Oberlin College, University of Michigan, Ohio University, and University of Colorado at Boulder. She is on the faculty of the Music Academy of the West, where she teaches and performs chamber music. In April 1995 LeClair premiered *The Five Sacred Trees,* a concerto written for her by John Williams and commissioned by the New York Philharmonic as part of its 150th Anniversary celebration. She later performed the concerto with the San Francisco Symphony and Royal Academy Orchestra in London. She recorded it for Sony Classical with the London Symphony Orchestra in June 1996, with Williams conducting. This, along with her solo *New York Legends* CD for Cala Records, was released in March 1997. Her CD *Works for Bassoon* was released in the spring of 2010.

Gustavo Dudamel and the New York Philharmonic



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 & 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 including 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 ranging 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.

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. In 2026–27 Dudamel and the Philharmonic appear at home in David Geffen Hall, in 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.

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For the Enjoyment of All

Latecomers and patrons who leave the hall will be seated at an appropriate break in the program.

Silence all cell phones and other electronic devices throughout the performance.

Photography, sound recording, and video recording are permitted before and after the concert, as well as during intermission and applause.

Accessibility



David Geffen Hall

All-gender **restrooms** with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men's, women's, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

Braille & Large-Print versions of print programs are available at the Guest Experience Podium on the Leon and Norma Hess Grand Promenade. **Tactile maps,** with a seating chart of the Wu Tsai Theater, are available in the Welcome Center.

Hearing Loops and Assistive Listening Devices — Hearing Loops are available at the Kenneth C. Griffin Sidewalk Studio, Hauser Digital Wall, Music Box, Ackman Family Patron Lounge, Orchestra and Hearst Tier 1 of the Wu Tsai Theater, Welcome Center Box Office, Coat Check, and Guest Experience Podium and Bar on the Leon and Norma Hess Grand Promenade. Guests with telecoil-enabled hearing devices can use this wireless technology to transmit sound to hearing aids and cochlear implants. FM assistive listening devices with headsets and neck loops are available for events in the Wu Tsai Theater and Kenneth C. Griffin Sidewalk Studio.

KultureCity Sensory Room is available in the Karen and Richard LeFrak Lobby. **Noise-reducing headphones, fidgets, and earplugs** are available to borrow.

Accessible seating is available in all performance areas and can be arranged at point of sale. For guests transferring to seats, mobility devices will be checked by staff, labeled, and returned at intermission and after the performance. Extra-width seating is available on the Orchestra level and on Hearst Tier 1 and Tier 2. Accessible entrances are on the Josie Robertson Plaza. Accessible routes from the Karen and Richard LeFrak Lobby to all tiers and performance spaces are accessible by the elevators.

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For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656 and visit lincolncenter.org/visit/accessibility.

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