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**NEW YORK PHILHARMONIC 2016–17 SEASON — CELEBRATING 175 YEARS IN NEW YORK
ALAN GILBERT’S FAREWELL SEASON**

**OPENING GALA CONCERT: New York Philharmonic Premieres Past and Present
*THE NEW WORLD INITIATIVE: Season-Long, Citywide Immersion in
DVOŘÁK’S NEW WORLD SYMPHONY***

**THE NEW YORK COMMISSIONS: Works on NEW YORK Theme by
New York–Based WYNTON MARSALIS, SEAN SHEPHERD, and JULIA WOLFE**

**THE ART OF THE SCORE: Film Week at the Philharmonic Celebrates New York
*MANHATTAN & WEST SIDE STORY***

SPRING GALA: *BREAKFAST AT TIFFANY’S*

ALAN GILBERT’S FAREWELL SEASON HIGHLIGHTS

**SEVEN PREMIERES, FINAL EUROPE TOUR, WAGNER’S *Das Rheingold*, MAHLER’S Fourth Symphony,
BEETHOVEN’S Ninth Symphony with SCHOENBERG’S *A Survivor from Warsaw*,
JOHN ADAMS’S 70th Birthday, LIGETI’S *Mysteries of the Macabre*, HANDEL’S *Messiah*, and More
SEASON FINALE: A Program Exploring How Music Can Effect Positive Change and Harmony in the World**

***BELOVED FRIEND — TCHAIKOVSKY AND HIS WORLD: A Philharmonic Festival*
Conducted by SEMYON BYCHKOV**

**Violinist LEONIDAS KAVAKOS: The Mary and James G. Wallach ARTIST-IN-RESIDENCE
ESA-PEKKA SALONEN: Second Season as The Marie-Josée Kravis COMPOSER-IN-RESIDENCE
Pianist INON BARNATAN: Final Season as Inaugural ARTIST-IN-ASSOCIATION**

**Additional Philharmonic Commissions by JULIA ADOLPHE, LERA AUERBACH,
TANSY DAVIES, HK GRUBER, ESA-PEKKA SALONEN, and XU SHUYA**

**PHILHARMONIC’S NEXT MUSIC DIRECTOR JAAP VAN ZWEDEN To Return
Appearances by ZUBIN MEHTA, VLADIMIR JUROWSKI, IVÁN FISCHER, and MANFRED HONECK
Debuts by Conductor JAKUB HRŮŠA, Sitar Player ANOUSHKA SHANKAR, and
Mezzo-Soprano MAGDALENA KOŽENÁ; Subscription Debut by Pianist KUN WOO PAIK**

**Soloists To Include YO-YO MA in Salonen, DANIIL TRIFONOV in Mozart,
JONATHAN BISS in Timo Andres and Beethoven, RENÉE FLEMING,
JOYCE DiDONATO, STEPHEN HOUGH, and KIRILL GERSTEIN**

The New York Philharmonic’s 2016–17 season celebrates two major milestones: the Orchestra’s 175th anniversary and Alan Gilbert’s valedictory season as Music Director. The season will honor the Philharmonic and Alan Gilbert’s shared hometown of New York City, and celebrate the myriad initiatives Alan Gilbert has introduced throughout his tenure that have become part of the fabric of today’s New York Philharmonic.

Throughout the anniversary season, the Philharmonic will celebrate New York City and its role as home to the Orchestra and to a diverse population. The Philharmonic will engage with New Yorkers citywide through *The New World Initiative*, which will seek to make Dvořák's Symphony No. 9, *From the New World* — the Philharmonic's first World Premiere of a work written in New York that would become part of the standard repertoire — a cultural touchstone for as many New Yorkers as possible. The Philharmonic will explore Dvořák's *New World* Symphony, and its famous *Largo* theme commonly known as "Goin' Home," to initiate conversations about the theme of "home" through performances — from the Opening Gala Concert on September 21, 2016, through the Concerts in the Parks in the summer of 2017 — as well as education projects and community outreach.

The 175th anniversary season also honors the Philharmonic's steadfast tradition of commissioning and premiering new works with the launch of The New York Commissions — featuring the World Premieres of New York-themed works by New York-based composers with ties to the Philharmonic — as well as in programs that spotlight past and present commissions and premieres. And the Philharmonic will showcase its cinematic home through iconic films set in New York, as part of the fourth annual THE ART OF THE SCORE: Film Week at the Philharmonic and the Spring Gala, both of which will feature full screenings of quintessential New York films accompanied by live performances of their acclaimed scores. The Philharmonic also continues its mission of serving as a resource for New York City through its annual free concerts across the city, Philharmonic Free Fridays for young people, and wide-ranging education programs.

A native New Yorker himself, Music Director Alan Gilbert — born and raised in Manhattan to a Japanese mother and Tennessean father, both former Philharmonic musicians — will complete a tenure defined by innovative programming and partnerships, fresh perspectives on classic works, commitment to new music, and an approachability that has aspired to make the New York Philharmonic and classical music more relevant to both New Yorkers and audiences around the world.

The season demonstrates how Alan Gilbert's initiatives have become part of the fabric of the institution. These include the positions of The Mary and James G. Wallach Artist-in-Residence (violinist Leonidas Kavakos in 2016–17), The Marie-Josée Kravis Composer-in-Residence (Esa-Pekka Salonen, in the second season of his three-season tenure), and Artist-in-Association (pianist Inon Barnatan, concluding his three-season tenure); *CONTACT!*, the new-music series; and the annual, multi-week Philharmonic festival (*Beloved Friend — Tchaikovsky and His World*, conducted by Semyon Bychkov, in 2016–17). Maintaining a precedent he set in his inaugural season, Alan Gilbert will present a compelling mix of the classic and the new throughout his farewell season, and will be joined by many of his close collaborators. Highlights of his farewell season include premieres; performances of favorite works by composers including Mahler, Schoenberg, Bartók, Handel, John Adams, Wagner, Brahms, and Beethoven; a concert celebrating his 50th birthday; conducting the Concerts in the Parks, Presented by Didi and Oscar Schafer; and his final tour as Music Director, EUROPE / SPRING 2017, featuring many of Alan Gilbert and the Philharmonic's signature projects. Mr. Gilbert will conclude his final subscription season with a special program exploring how music and musicians can effect

positive change and harmony in the world, a mission close to his heart and long pursued by the Philharmonic.

“The New York Philharmonic has always been and will always be my musical home,” said Music Director Alan Gilbert. “My final season as Music Director — and the Philharmonic’s 175th anniversary season — will present music that the Orchestra and I love, and will celebrate New York City, our shared hometown. Looking back on my tenure, I am particularly proud that the projects and collaborative approach I introduced in my first season are now woven into the fabric of the Philharmonic. I will always treasure the sense of warmth and family with the musicians of the Orchestra: there’s nothing better than to share the stage with friends. My final weeks encapsulate some of my musical aspirations, with the final subscription program examining a question I see as crucial to the future: how music can be a positive force in a world faced with crises. It speaks in part to what I hope I have accomplished at this great Orchestra — to make music an essential part of this city, our world, and people’s lives.”

“The 2016–17 season marks a watershed moment for the New York Philharmonic,” said President Matthew VanBesien. “We are celebrating 175 seasons of serving our dynamic hometown, New York City, through performance, education, and outreach. We also celebrate Alan Gilbert’s many significant contributions as Music Director, which have become part of the Philharmonic’s very identity and have helped us evolve into an Orchestra for today and tomorrow. I can’t wait to experience the special projects that reflect Alan’s impact on the Philharmonic over eight seasons, and look forward to his frequent returns in the future. It will also be a pleasure to welcome back Jaap van Zweden, the exciting conductor who will succeed Alan as Music Director. At a time when the Philharmonic and the world at large are thinking about the idea of home, we are proud to honor ours through *The New World Initiative* — which salutes our living history and home through community connectivity — The New York Commissions, which give a platform to the voices of quintessentially New York composers, and other activities.”

“One of the many wonderful things about the New York Philharmonic is the place it holds in New York City and the way it reflects the very personality of those of us who live here,” said Chairman Oscar S. Schafer. “Alan Gilbert, himself a native New Yorker, truly understands this, and we thank him for all of his accomplishments and his strong artistic vision that has helped the Orchestra break new ground during his Music Directorship. The plans and projects for the 175th anniversary and Alan’s farewell season focus on celebrating and expanding the Philharmonic’s connection with our community. This connection inspires us as we continue to redefine what it means to be an orchestra today.”

2016–17 SEASON HIGHLIGHTS

- The New York Philharmonic celebrates its **175th anniversary season** with programs and activities that highlight its rich history of commissioning and premiering important works and that celebrate its hometown of New York City. (See page 7.)
 - The **Opening Gala Concert** on September 21, 2016, launches the 175th anniversary season with three works tied to New York City and the Philharmonic’s long history of commissions and premieres: the **New York Premiere of John Corigliano’s *Stomp for Orchestra***; **Dvořák’s Symphony No. 9, *From the New World***; and **Gershwin’s Concerto in F**.
 - ***The New World Initiative*** will explore Dvořák’s Symphony No. 9, *From the New World*, through performances, education projects, and community outreach. Throughout the season, citywide events and activities will focus on the theme of “home” as the Philharmonic honors its hometown and its role as an adopted home for many.
 - The Philharmonic also honors its 175th season through **The New York Commissions**, featuring the World Premieres of New York–themed works by New York–based composers with strong ties to the Philharmonic. A new work by **Wynton Marsalis** featuring the Jazz at Lincoln Center Orchestra will be premiered in the 2016–17 season; works by **Sean Shepherd** — a song cycle for soprano Julia Bullock inspired by *The New York Times*’s Metropolitan Diary column — and **Julia Wolfe**, about women in the American work force, will be premiered in the 2018–19 season.
 - The fourth-annual **THE ART OF THE SCORE: Film Week at the Philharmonic**, with Artistic Advisor Alec Baldwin, will feature complete screenings of two iconic New York City films — ***Manhattan***, conducted by Alan Gilbert, and ***West Side Story***, conducted by David Newman — with live performances of the scores by legendary New York composers George Gershwin and Leonard Bernstein, respectively. The New York Philharmonic’s **Spring Gala** will feature a complete screening of the New York–based film ***Breakfast at Tiffany’s*** with a live performance of Mancini’s Oscar-winning score, conducted by Justin Freer.
- **Alan Gilbert** marks his eighth and **final season as New York Philharmonic Music Director**. (See page 12.)
 - Throughout the season Alan Gilbert will lead World, U.S., and New York Premieres by **Lera Auerbach, John Corigliano, HK Gruber, Wynton Marsalis, Esa-Pekka Salonen, and Anna Thorvaldsdóttir**. He will also lead masterworks including **Mahler’s Symphony No. 4** (the final of seven Mahler symphonies he will have conducted throughout his tenure); **Brahms’s Symphony No. 3**; **John Adams’s *Harmonielehre, Absolute Jest, and Short Ride in a Fast Machine*** (in honor of the composer’s 70th birthday); **Bartók’s Music for Strings, Percussion, and Celesta**;

- Ligeti's *Mysteries of the Macabre***; and his first Philharmonic performances of **Handel's *Messiah*** as Music Director.
- Alan Gilbert will also lead **EUROPE / SPRING 2017**, his fifth and final Europe tour with the Orchestra, which will include performances in Luxembourg, Düsseldorf, Essen, Budapest, Vienna, London (as part of the Philharmonic's third Barbican Centre residency), Hamburg (at the new Elbphilharmonie opening in January 2017), and Copenhagen (for the first time in 21 years). He will also conduct a concert celebrating his **50th birthday**, and the New York Philharmonic **Concerts in the Parks**, Presented by Didi and Oscar Schafer.
 - In his final weeks, Alan Gilbert will lead a program pairing **Beethoven's *Symphony No. 9*** and **Schoenberg's *A Survivor from Warsaw***; a program highlighting the Philharmonic's close collaborations, with the **New York Premiere** of Kravis Emerging Composer **Anna Thorvaldsdottir's *Aeriality***, the **New York Premiere** of Composer-in-Residence **Esa-Pekka Salonen's *Wing on Wing***, and **Brahms's *Violin Concerto*** with Artist-in-Residence **Leonidas Kavakos** as soloist; and **Wagner's** complete ***Das Rheingold*** in concert.
 - For the final subscription program of his tenure, Alan Gilbert will present a special program that addresses one of his personal and professional passions: how music and musicians can effect positive change and harmony in the world. Mr. Gilbert will lead the Philharmonic and guest artists from around the world in performances that highlight important international issues and foster the idea of a global community that shares a common humanity.
- **Semyon Bychkov conducts *Beloved Friend — Tchaikovsky and His World: A Philharmonic Festival***, a three-week festival of works by Tchaikovsky as well as composers he was influenced by and whom he influenced, featuring performances by pianists **Yefim Bronfman** and **Kirill Gerstein**. In addition to concerts at David Geffen Hall, the festival will include a chamber music program co-presented with 92nd Street Y and a vocal concert co-presented by the Kaufman Music Center and New York Festival of Song. (See page 20.)
 - **Violinist Leonidas Kavakos** has been named **The Mary and James G. Wallach Artist-in-Residence** for the 2016–17 season. His residency will feature three concerto appearances — **J.S. Bach's *Violin Concerto in D minor (reconstructed), BWV 1052***, which he will also lead in a program marking his Philharmonic **conducting debut**; the **World Premiere–Philharmonic Commission of Lera Auerbach's new violin concerto**; and **Brahms's *Violin Concerto*** — as well as a **recital** with pianist Yuja Wang (presented in association with Lincoln Center's *Great Performers*) and an appearance on a **Young People's Concert**. (See page 22.)
 - **Esa-Pekka Salonen** will begin the second of his three seasons as **The Marie-Josée Kravis Composer-in-Residence**. The Orchestra will give the **New York Premieres** of his new **Cello Concerto**, featuring Yo-Yo Ma, and ***Wing on Wing***, with sopranos Anu and Piia

Komsi. Mr. Salonen will conduct the **U.S. Premiere of Tansy Davies's new work for four horns** with Philharmonic hornists and *Circle Map*, a program celebrating the music of spectral composer **Kaija Saariaho** presented by and held at **Park Avenue Armory**. He will continue his advisory role on *CONTACT!*, the Philharmonic's new-music series. (See page 24.)

- Pianist **Inon Barnatan** begins his third and final season as the New York Philharmonic's inaugural **Artist-in-Association**. He will perform **Beethoven's Piano Concerto No. 1**, led by Manfred Honeck, one of the season's performances of the complete Beethoven piano concerto cycle. (See page 26.)
- In addition to The New York Commissions, the Philharmonic will perform the **World, U.S., and New York Premieres** of works it has **commissioned or co-commissioned** by **Julia Adolphe, Lera Auerbach, Tansy Davies, HK Gruber, Esa-Pekka Salonen, and Xu Shuya**. (See page 27.)
- **Jaap van Zweden**, who will become Music Director of the New York Philharmonic beginning in the 2018–19 season, will return to conduct the New York Premiere—Philharmonic Co-Commission of Julia Adolphe's Viola Concerto, featuring Principal Viola Cynthia Phelps; Tchaikovsky's Symphony No. 4; and Wagner's Prelude to Act I of *Lohengrin*. Other returning conductors will include former Music Director **Zubin Mehta, Vladimir Jurowski, Iván Fischer**, and **Manfred Honeck**. Debuts in the 2016–17 season will include **conductor Jakub Hrůša**, leading an all-Czech program; **sitar player Anoushka Shankar** in Ravi Shankar's *Rāgā-Mālā* Concerto No. 2, led by Zubin Mehta; and **mezzo-soprano Magdalena Kožená** in Berlioz's *Les Nuits d'été*. **Pianist Kun Woo Paik** will make his Philharmonic subscription debut performing Beethoven's Piano Concerto No. 3, led by Jiří Bělohlávek. (See page 28.)
- The **New York Philharmonic Global Academy** activities in the 2016–17 season include the full Orchestra returning to Shanghai in the summer of 2017 for its third annual performance residency, led by Alan Gilbert, as part of the **Shanghai Orchestra Academy and Residency Partnership**. The Orchestra's partnership with the **Music Academy of the West** continues in the summer of 2017, when Alan Gilbert leads the Philharmonic and the Academy Festival Orchestra together in Santa Barbara to commemorate the Music Academy of the West's 70th anniversary. As part of the **Global Academy Fellowship Program**, a group of students from the Shanghai Orchestra Academy and a group from the Music Academy of the West will return to New York to train and play with the Philharmonic as Zarin Mehta Fellows. (See page 30.)

THE NEW YORK PHILHARMONIC — CELEBRATING 175 YEARS IN NEW YORK

The New York Philharmonic's 2016–17 season marks its 175th anniversary, with celebrations focusing on its hometown of New York City through a New York–themed commissioning project — continuing its legacy of commissioning and premiering important works from every era since its founding — and a season-long initiative that uses a seminal work from the Philharmonic's history to engage with its neighbors citywide. The 175th anniversary celebrations will culminate on December 7, 2017, the New York Philharmonic's 175th birthday.

OPENING GALA CONCERT, SEPTEMBER 21: NEW YORK PHILHARMONIC PREMIERES PAST AND PRESENT

The Opening Gala Concert, September 21, 2016, launches the New York Philharmonic's 175th anniversary season and Music Director Alan Gilbert's farewell season with a program led by Mr. Gilbert honoring the Philharmonic's legacy of premiering important works, particularly music connected to New York City. The program will feature three works reflecting the Philharmonic's robust history of commissions and premieres: the New York Premiere of John Corigliano's *Stomp* for Orchestra; Dvořák's Symphony No. 9, *From the New World*; and Gershwin's Concerto in F. The piano soloist will be announced at a later date.

Pulitzer Prize winner and native New Yorker **John Corigliano's *Stomp*** was originally written for solo violin for the 2011 International Tchaikovsky Competition. "I asked the players to tap or stomp on certain beats," the composer writes. "This was because *Stomp* is actually 'fiddle music' — country music, bluegrass, and jazz combined, and the original players of this music often stomp to the rhythm. ... In adapting *Stomp* for orchestra ... I could not give up the tapping and stomping. ... This should be fun for everyone, and I hope it is." The Philharmonic has performed more than a dozen works by Mr. Corigliano — whose father, John Corigliano Sr., served as the Orchestra's Concertmaster from 1943 to 1966 — including commissioning and premiering his Clarinet Concerto (1977), *Fantasia on an Ostinato* (1986), *Vocalise* for Soprano, Electronics, and Orchestra (1999), and *One Sweet Morning* (2011).

Walter Damrosch commissioned Brooklynite **Gershwin's Concerto in F** for the New York Symphony (one of the forebears of today's New York Philharmonic), which gave the work's World Premiere in December 1925, led by Damrosch, with Gershwin as piano soloist.

The 2016–17 Opening Gala Concert will mark the Philharmonic's 370th performance of **Dvořák's Symphony No. 9, *From the New World***, and the beginning of a season-long initiative revolving around the work and its theme of home to honor the Philharmonic's 175th anniversary and marking Dvořák's 175th birthday, September 8. The Orchestra premiered the *New World* Symphony in December 1893, led by Anton Seidl at Carnegie Hall. A work closely tied to the Philharmonic and its New York history — Dvořák wrote it in late 1892 and early 1893 while residing on East 17th Street — the *New World* Symphony reflects influences the composer encountered, including Native American and African American music, while living and working in various parts of the United States. Its performance on the Opening Gala Concert launches the Philharmonic's season-long *The New World Initiative*.

Alan Gilbert said: “It’s unbelievable that the Orchestra has played premieres of pieces that have now become mainstays of the repertoire. These pieces are so popular that you can take them for granted — but if you realize it’s the New York Philharmonic that brought that piece into being, it becomes a very important message. There is a sense of discovery and freshness, which is exactly the kind of spirit that I live for. John Corigliano is one of the great composers, and his connections to the New York Philharmonic are very deep. He grew up around the Orchestra, as I did, and I love that he’s still part of the family and is as vital and creative as ever.”

Stomp and Dvořák’s *New World* Symphony will again be performed on the program September 27, 2016, that also features Mozart’s Clarinet Concerto, with Principal Clarinet Anthony McGill as soloist.

THE NEW WORLD INITIATIVE: SEASON-LONG, CITYWIDE IMMERSION IN DVOŘÁK’S NEW WORLD SYMPHONY

The Opening Gala Concert performance of **Dvořák’s Symphony No. 9, *From the New World***, marks the launch of ***The New World Initiative***, a season-long, citywide exploration of the iconic work as part of the Philharmonic’s 175th anniversary, celebrating its home, and in honor of Dvořák’s 175th birthday. Inspired by citywide book programs, *The New World Initiative* aims to give all New Yorkers the opportunity to hear and creatively engage with Dvořák’s *New World* Symphony, understand its significance, and appreciate its role within New York City’s cultural history. The Philharmonic gave the World Premiere of the *New World* Symphony on December 16, 1893, marking the Orchestra’s first World Premiere of a work written in New York City that would become part of the standard repertoire. The initiative focuses on the work’s theme of “home”: Dvořák wrote the symphony in his adopted home of New York City, and the famous *Largo* theme was later set to the words “Goin’ Home” by Dvořák’s student William Arms Fisher. Fisher wrote that the *Largo* “is the outpouring of Dvořák’s own home-longing. . . . That the lyric opening theme of the *Largo* should spontaneously suggest the words ‘Goin’ home, goin’ home’ is natural enough, and that the lines that follow the melody should take the form of a negro spiritual accords with the genesis of the symphony.” *The New World Initiative* events and activities will explore the theme of “home” as the Philharmonic honors its hometown and its role as an adopted home for many, asking New Yorkers and Philharmonic artists timely questions about the meaning of “home.”

The New World Initiative will explore the *New World* Symphony through citywide performances, education projects, and community outreach. The Orchestra will perform the work on the Opening Gala Concert and other season-opening concerts, a Young People’s Concert, Young People’s Concerts for Schools, and the free New York Philharmonic Concerts in the Parks, Presented by Didi and Oscar Schafer. Ten- to twelve-year-olds in the New York Philharmonic Very Young Composers program will create new music inspired by Dvořák’s *New World* Symphony to be performed by the full Philharmonic at the Young People’s Concerts and Young People’s Concerts for Schools. In preparation for the Young People’s Concerts for

Schools, the New York Philharmonic Education department will develop a curriculum for New York City schools on the *New World* Symphony and the theme of home. Community outreach activities will include lectures and programs at public libraries throughout the New York metropolitan area, public discussions including *Insights at the Atrium* events, exhibits presented by the New York Philharmonic Archives, digital content, engagement with visual artists, publications, and an open call for scores inspired by the *New World* Symphony. Additional *New World Initiative* details and activities will be announced.

President Matthew VanBesien said: “I can think of no better way for the New York Philharmonic to help mark this milestone than through *The New World Initiative*, which celebrates our connection to this iconic work and its central theme of home. In addition to season-spanning performances of a symphony that has long held a special place for audiences around the world and in this Orchestra’s heart, we are proud to work with collaborators across our hometown to engage with our community in an exploration of the idea of home through our performances, education programs, and archival resources.”

THE NEW YORK COMMISSIONS

To celebrate its long history as an active commissioner and New York City cultural institution, the New York Philharmonic will launch **The New York Commissions** in the 2016–17 season in honor of its 175th anniversary. The Philharmonic has commissioned works on New York–inspired themes from New York–based composers with whom the Orchestra has strong ties: Wynton Marsalis, Sean Shepherd, and Julia Wolfe. Mr. Marsalis’s work will be premiered in the 2016–17 season; Mr. Shepherd’s and Ms. Wolfe’s, in the 2018–19 season.

Alan Gilbert said: “I’ve always tried to make the New York Philharmonic not just an orchestra that happens to be in New York, but an orchestra of New York that is New York’s orchestra in a very meaningful way. We’ve asked three composers, very good friends, to write works on what New York means to them. Wynton Marsalis will write something inspired by his adopted city. Sean Shepherd is an amazing, clever young composer who will undoubtedly weave the quirky vignettes from New York City in an exciting way into his music. Julia Wolfe is very much a New York composer and her work will have a very strong social conscience.”

The New York Commissions launches with the Jazz at Lincoln Center Orchestra with Wynton Marsalis joining Alan Gilbert and the Philharmonic for the **World Premiere of a new work by Pulitzer Prize winner Wynton Marsalis, December 28–30, 2016, and January 3, 2017**, in a cross-campus collaboration between the New York Philharmonic and another Lincoln Center constituent, Jazz at Lincoln Center, of which Mr. Marsalis is artistic and managing director. This will be the third work the Philharmonic has commissioned from Mr. Marsalis; the Orchestra and Jazz at Lincoln Center Orchestra performed the World Premiere–Philharmonic Commission of *All Rise* in December 1999, led by Kurt Masur, and the U.S. Premiere–Philharmonic Co-Commission of *Swing Symphony* (Symphony No. 3) on Opening Night 2010, led by Alan

Gilbert. The program will also include William Bolcom's Trombone Concerto with Principal Trombone Joseph Alessi as soloist and Copland's *Quiet City* (trumpet and English horn soloists to be announced at a later date).

The New York Philharmonic will premiere a new work by New York-based composer **Sean Shepherd** in the 2018–19 season. The work will be a song cycle for soprano Julia Bullock inspired by the Metropolitan Diary column in *The New York Times* — a place where New Yorkers have been sharing insights and observations, both simple and profound, about life in the city since 1976. The New York Philharmonic first performed music by Mr. Shepherd in April 2010, when Alan Gilbert led the World Premiere of *These Particular Circumstances* in the inaugural season of *CONTACT!*, the Philharmonic's new-music series. In 2012 the Philharmonic named Mr. Shepherd its inaugural Kravis Emerging Composer, a position that led to the composition of Mr. Shepherd's *Songs*, which the Philharmonic premiered in June 2014, led by Mr. Gilbert, the work's dedicatee. A new work by Sean Shepherd will be premiered at the second NY PHIL BIENNIAL in May–June 2016 as part of violinist Jennifer Koh's *Shared Madness* program, co-presented by the Philharmonic.

The New York Philharmonic will premiere a new work by New York-based Pulitzer Prize winner **Julia Wolfe** in the 2018–19 season. The work, for orchestra and women's choir, will explore women in the American work force, building on Ms. Wolfe's interest in American labor history as seen in her *Anthracite Fields* (which the Philharmonic presented in its New York Premiere in May 2014 during the inaugural NY PHIL BIENNIAL, for which Ms. Wolfe received the 2015 Pulitzer Prize for Music, and the recording of which was nominated for a 2016 Grammy for Best Contemporary Classical Composition) and *Steel Hammer*. Drawing from oral histories, interviews, and historical writings, the work will focus on women working in New York's garment industry at the turn of the century. The performances will feature video projection and stage design by Jeff Sugg. Co-commissioned with Cal Performances at the University of California, Berkeley; the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign; and the University Musical Society of the University of Michigan, the work is being created through campus-wide workshops at these institutions. A new piece by Julia Wolfe will be premiered at the second NY PHIL BIENNIAL in May–June 2016 as part of violinist Jennifer Koh's *Shared Madness* program, co-presented by the Philharmonic.

Landmark works commissioned by the Philharmonic throughout its 175-year history include Gershwin's Concerto in F (1925), Copland's *Connotations* (1962), Luciano Berio's *Sinfonia* (1968), Thomas Adès's *America (A Prophecy)* (1999), John Adams's Pulitzer Prize- and Grammy Award-winning *On the Transmigration of Souls* (2002) and *Scheherazade.2* — Dramatic symphony for violin and orchestra (2015), Esa-Pekka Salonen's Piano Concerto (2007), Magnus Lindberg's *EXPO* (2009), Christopher Rouse's Symphony No. 4 (2014), and Peter Eötvös's *Senza sangue* (2015), among others.

FOURTH ANNUAL THE ART OF THE SCORE: FILM WEEK AT THE PHILHARMONIC CELEBRATES NEW YORK

MANHATTAN & WEST SIDE STORY

The fourth season of THE ART OF THE SCORE: Film Week at the Philharmonic, exploring the genre's distinctive uses of music, will honor the Philharmonic's 175th anniversary and its cinematic home with complete screenings of two acclaimed New York City-based films with live performances of their scores by famed New York-based composers: *West Side Story*, with Bernstein's score led by David Newman (September 13–15, 2016), and *Manhattan*, with Gershwin's music led by Alan Gilbert (September 16–17, 2016).

The presentation of Woody Allen's 1979 film *Manhattan* will mark the World Premiere screening of the complete film combined with a live performance of Gershwin's music. Led by Zubin Mehta, the New York Philharmonic recorded 10 of the 13 Gershwin works featured on the *Manhattan* sound track, including the rendition of *Rhapsody in Blue* that opens and closes the black-and-white film. Woody Allen said that *Manhattan* "evolved from the music. I was listening to a record album of overtures from famous George Gershwin shows, and I thought 'This would be a beautiful thing to make a movie in black-and-white, you know, and make a romantic movie.'"

New York Philharmonic Laureate Conductor Leonard Bernstein was composing the score for *West Side Story* when, in November 1956, he was appointed Joint Principal Conductor of the New York Philharmonic (he became Music Director in September 1958). Set in Manhattan's Upper West Side of the 1950s, which later became the New York Philharmonic's home with the establishment of and move to Lincoln Center, *West Side Story* features Bernstein's iconic score, which appeared in both the 1957 Broadway musical and the 1961 film, leans heavily on jazz and Latin American influences, and includes classic songs such as "America," "Tonight," "Somewhere," and "Maria."

Actor and Philharmonic Board Member Alec Baldwin continues as Artistic Advisor of THE ART OF THE SCORE.

SPRING GALA: *BREAKFAST AT TIFFANY'S*

The New York Philharmonic's annual Spring Gala will take place May 11, 2017, featuring a complete screening of the New York-based film *Breakfast at Tiffany's* with the Orchestra performing Henry Mancini's Oscar-winning score live, conducted by Justin Freer. *Breakfast at Tiffany's* director Blake Edwards asked Mancini, a longtime friend, to write the score following the composer's Grammy wins for the music for *Peter Gunn* and *Mr. Lucky*, two television shows Edwards created. The *Breakfast at Tiffany's* sound track comprises 12 original compositions, including "The Big Blowout" and "Moon River," the film's unofficial theme song, which the Philharmonic performed as vocal and instrumental arrangements in December 2006 and July 2014, respectively.

ALAN GILBERT'S FAREWELL SEASON

The 2016–17 season marks Music Director Alan Gilbert's eighth and final season as Music Director of the New York Philharmonic; his tenure has been marked by innovative programming, adventurous productions, forward-thinking initiatives, and engaging partnerships with artists and institutions that have affirmed the Orchestra's enduring role as one of New York City's most influential cultural institutions as well as its status as a modern, 21st-century ensemble. During his farewell season, Alan Gilbert will conduct programs that represent the breadth of programming that has been a hallmark of his tenure, and that feature artists with whom he has established close relationships.

ALAN GILBERT'S FINAL WEEKS

In his final weeks, Alan Gilbert will lead programs reflecting signature themes of his tenure, featuring works that hold particular meaning for him and musicians with whom he has formed close relationships.

Alan Gilbert said: "I've learned a lot over the years that I've been lucky enough to be Music Director of the New York Philharmonic — but one thing I knew from the beginning was that I couldn't do it alone. Right away I began to build up a team, a family of artistic partners. During these final weeks I'll be celebrating and acknowledging this very important and very close group of artistic friends. We're also presenting a picture of what has been particularly meaningful to me — a range of works that explore some of the themes that have been successful and exciting during my years as Music Director."

On May 3–6 and 9, 2017, Alan Gilbert will lead Beethoven's Symphony No. 9 and Schoenberg's *A Survivor from Warsaw*, a program that juxtaposes the tragedy and optimism of human experience through Schoenberg's depiction of the horror of the Holocaust and the message of hope, brotherhood, and joy in Beethoven's Ninth Symphony. The soloists in **Beethoven's Symphony No. 9** will include soprano Camilla Tilling and bass-baritone Eric Owens (the Philharmonic's 2015–16 Mary and James G. Wallach Artist-in-Residence), as well as the Westminster Symphonic Choir directed by Joe Miller (narrator to be announced at a later date). Alan Gilbert led the Orchestra in Beethoven's Ninth once before, in October 2013. *The New York Times* praised the performance as "a vibrant, lucid and intriguing account that culminated with a fleet, exciting finale" and hailed Mr. Gilbert as an "insightful musician" who "reveals the inner workings and wondrous complexities of the piece." The New York Philharmonic gave the U.S. Premiere of Beethoven's Ninth Symphony in 1846, for which it commissioned the first English translation of "Ode to Joy." **Schoenberg's 1947 *A Survivor from Warsaw*** will feature the Westminster Symphonic Choir directed by Joe Miller. The 12-tone work, which the Philharmonic last performed in May 1974 with then Music Director Pierre Boulez, honors the victims of the Holocaust. The work's libretto, which Schoenberg wrote, is in English, with the exception of a few lines in German and Hebrew.

Alan Gilbert said: “The message of Beethoven’s Ninth is eternal: it speaks of freedom and the power of the human spirit. Schoenberg’s *A Survivor from Warsaw* is an incredibly powerful piece that shares a very similar DNA to the Beethoven. They couldn’t be more different in terms of musical language, but the fact that they are about the triumph of faith and the indomitable nature of the human spirit makes it a perfect pairing that I’ve always wanted to do.”

On May 19–20 and 23, 2017, Alan Gilbert will lead a program highlighting important artistic relationships he has cultivated during his tenure. The program will feature the New York Premiere of Kravis Emerging Composer Anna Thorvaldsdottir’s *Aeriality*; the New York Premiere of Composer-in-Residence Esa-Pekka Salonen’s *Wing on Wing*; and Artist-in-Residence Leonidas Kavakos in Brahms’s Violin Concerto. **Anna Thorvaldsdottir’s *Aeriality*** is, in the composer’s words, “on the border of symphonic music and sound art.” Its name is a play on the words *aerial* and *reality*, and the music evokes the freedom and fear of gliding through space “with little or nothing to hold on to.” The work demonstrates what Ms. Thorvaldsdottir has called a “sound mass” — a layered sound that evokes a “single moving body.”

The Philharmonic named Anna Thorvaldsdottir the second Kravis Emerging Composer, bestowed on an up-and-coming composer as part of The Marie-Josée Kravis Prize for New Music, established during Alan Gilbert’s tenure. As part of the honor, the Philharmonic has commissioned Ms. Thorvaldsdottir to compose a work that the Philharmonic will premiere in a future season. **Esa-Pekka Salonen’s *Wing on Wing*** will feature sopranos Anu and Piia Komsu, the former in her Philharmonic subscription debut and the latter in her Philharmonic debut. The performances of **Brahms’s Violin Concerto with Leonidas Kavakos** will mark the violinist’s final appearances as the 2016–17 Artist-in-Residence.

Alan Gilbert said: “I love the connection between *Aeriality* and the sense of flying in *Wing on Wing*. The fact that we can bring a very established composer from today — our wonderful Composer-in-Residence Esa-Pekka Salonen — and a wonderful but not-yet-as-well-known composer — our exciting Kravis Emerging Composer, Anna Thorvaldsdottir — together in the same program is an emblem of what we’ve tried to do at the Philharmonic. Our brilliant Artist-in-Residence Leonidas Kavakos, another member of our family, opens this ‘family concert.’”

On June 1, 3, and 6, 2017, Alan Gilbert will lead a complete concert version of **Wagner’s *Das Rheingold***, the first of four operas that make up the composer’s *Ring* cycle. Soloists include bass-baritone Eric Owens as Wotan, mezzo-soprano Jamie Barton as Fricka (in her Philharmonic debut), baritone Christopher Purves as Alberich (debut), tenor Russell Thomas as Loge, mezzo-soprano Kelley O’Connor as Erda, bass Morris Robinson as Fasolt (debut), soprano Rachel Willis-Sørensen as Freia (debut), tenor Brian Jagde as Froh (debut), bass-baritone Christian Van Horn as Donner (debut), soprano Jennifer Zetlan as Woglinde, mezzo-soprano Jennifer Johnson Cano as Wellgunde, and mezzo-soprano Tamara Mumford as Flosshilde. In June 2013 Alan Gilbert conducted *A Ring Journey*, his own arrangement of music from the *Ring* cycle, as part of the season-concluding *Gilbert’s Playlist*. During his tenure as Music Director, he has also led the

Orchestra in music from Wagner's *Lohengrin*, *Die Meistersinger von Nürnberg*, *Rienzi*, *Tannhäuser*, *Tristan und Isolde*, and *Die Walküre* (featuring 2015–16 Artist-in-Residence Eric Owens as Wotan), as well as *Siegfried Idyll*.

Alan Gilbert said: "Performing great opera with the New York Philharmonic is special on many levels. Very often it is music that the Orchestra is not as familiar with, which is wonderful: it's always a thrill to introduce new music to an orchestra discovering it for the first time. We've put together an ace cast starring Eric Owens as Wotan: the beauty of his voice and the kind of depth of his psychological understanding of the role is exactly what I think is demanded. And it's rare these days."

In the final subscription program of his tenure, June 8–10, 2017, Alan Gilbert will present a special program that speaks to one of his personal and professional passions and a notion that the Philharmonic has been exploring: how music and musicians can effect positive change and harmony in the world. Alan Gilbert will lead the Philharmonic and guest artists from around the world in performances that highlight important international issues and foster the idea of a world community that shares a common humanity. Details will be announced at a later date.

Alan Gilbert said: "I've been thinking about how music can be a positive force in a world faced with unprecedented challenges — how we musicians can do our small part in effecting social change and responding to adversity. So the last week is going to be about calling attention to causes that we feel are important — about hopefully making a difference and spreading a message of harmony and our shared humanity. The New York Philharmonic is fortunate to occupy a highly visible position that can spread a wide and powerful message. I think it's wonderful when we actually take that chance. I can't think of a better way to speak on this prominent stage as Music Director of the New York Philharmonic."

WORLD, U.S., AND NEW YORK PREMIERES LED BY ALAN GILBERT

Throughout the 2016–17 season, Alan Gilbert will lead the Orchestra in World, U.S., and New York Premieres, commissioned or co-commissioned by the Philharmonic. The New York Philharmonic has long championed the new music of its time, commissioning and/or premiering works by composers from every era since its founding 175 years ago. By the end of the 2015–16 season, Alan Gilbert will have led the Philharmonic in the World Premieres of 28 works, in addition to 7 works as part of *CONTACT!*, the Philharmonic’s new-music series, which he established at the beginning of his tenure in 2009.

Alan Gilbert will lead the Philharmonic in the **New York Premiere of John Corigliano’s *Stomp for Orchestra*** on the Opening Gala Concert, September 21, 2016. Honoring the Philharmonic’s robust history of premiering important works, particularly music connected to New York City, the program will also include Dvořák’s Symphony No. 9, *From the New World*, and Gershwin’s Concerto in F. In September 2011, Alan Gilbert led the World Premiere of John Corigliano’s *One Sweet Morning*, a Philharmonic co-commission to commemorate the tenth anniversary of 9/11. In June 2016 during the NY PHIL BIENNIAL he will lead the New York Premiere of John Corigliano’s *Conjurer: Concerto for Percussionist and String Orchestra*, with Martin Grubinger as soloist.

On December 28–30, 2016, and January 3, 2017, the Jazz at Lincoln Center Orchestra, led by Wynton Marsalis, will join Alan Gilbert and the Philharmonic for the **World Premiere of a new work by Wynton Marsalis**, the first of The New York Commissions. The program will also include William Bolcom’s Trombone Concerto with Principal Trombone Joseph Alessi as soloist — reprising the Philharmonic commission following its June 2016 premiere in the NY PHIL BIENNIAL — and Copland’s *Quiet City* (trumpet and English horn soloists to be announced at a later date).

On January 5–7, 2017, Alan Gilbert will lead the Orchestra and pianist Emanuel Ax in the **World Premiere of HK Gruber’s Piano Concerto**, a Philharmonic co-commission with the Berlin Philharmonic, Royal Concertgebouw, and Royal Stockholm Philharmonic orchestras. Alan Gilbert led Philharmonic musicians and Mr. Gruber, as chansonnier, in a performance of the composer’s “pan-demonium” *Frankenstein!!* as part of *CONTACT!*, the new-music series, in December 2011. In May–June 2014, during the inaugural NY PHIL BIENNIAL, Alan Gilbert led a Philharmonic co-presentation of HK Gruber’s two-act comic opera *Gloria — A Pig Tale*, staged by Giants Are Small, at The Metropolitan Museum of Art. Emanuel Ax served as the Philharmonic’s Mary and James G. Wallach Artist-in-Residence in the 2012–13 season. In April 2011 he was named an Honorary Member of the Philharmonic-Symphony Society of New York in recognition of his 100th performance with the Orchestra. The program will also include Weill’s *Threepenny Opera Suite* and Schubert’s Symphony No. 2.

HK Gruber said: “Just knowing that you are writing for Emanuel Ax is inspiration enough for a composer’s life. To know that the New York Philharmonic, led by Alan Gilbert, will perform this commission makes me indescribably lucky. When I was about 12, the New York Philharmonic became my favorite orchestra after I

heard them with Lenny Bernstein playing Mahler's Fifth in the Vienna Konzerthaus, and when I was looking in my childhood for good recordings of 20th-century music, mostly the New York Philharmonic saved me! When I write for a soloist, I always ask, 'Who is your favorite concerto composer?' to get a picture of the personality of my magician. Manny's answer was: Brahms. Behind his hint I felt a fullblooded musician's massive dose of vitamins, an essential help for a composer!"

On March 1–3, 2017, Artist-in-Residence Leonidas Kavakos will perform the **World Premiere of Lera Auerbach's new violin concerto**, which the Philharmonic commissioned at Mr. Kavakos's suggestion, marking the Philharmonic's first performance of a work by Ms. Auerbach. Led by Alan Gilbert, the program will also include Mahler's Symphony No. 4 with soprano Christina Landshamer.

On March 15–18, 2017, cellist Yo-Yo Ma will join Alan Gilbert and the Philharmonic for the **New York Premiere of Composer-in-Residence Esa-Pekka Salonen's Cello Concerto**, a New York Philharmonic co-commission with the Chicago Symphony Orchestra (which will give the work's World Premiere), the Barbican Centre, and Elbphilharmonie Hamburg. The program will also include John Adams's *Short Ride in a Fast Machine* and Berlioz's *Symphonie fantastique*. The Orchestra and Yo-Yo Ma will again perform the work on the EUROPE / SPRING 2017 tour. "Yo-Yo Ma is a close musical colleague, and it's always a privilege to be onstage with this giant," Alan Gilbert said. Since his May 1978 Philharmonic debut, Yo-Yo Ma has appeared 55 times with the Philharmonic. Highlights include the World Premieres of Richard Danielpour's Cello Concerto No. 2, *Through the Ancient Valley* (March 2001, led by Kurt Masur) and Bright Sheng's *The Song and Dance of Tears* (March 2003, led by David Zinman), and a concert celebrating the 15th anniversary of the Silk Road Ensemble, led by Alan Gilbert.

On May 19–20 and 23, 2017, Alan Gilbert will lead the Orchestra in a program featuring the **New York Premiere of Composer-in-Residence Esa-Pekka Salonen's Wing on Wing**, featuring sopranos Anu and Piia Komsu, and the **New York Premiere of Kravis Emerging Composer Anna Thorvaldsdottir's Aeriality**. The program will also feature Brahms's Violin Concerto, with Artist-in-Residence Leonidas Kavakos as soloist.

EUROPE / SPRING 2017 TOUR

Alan Gilbert will lead the Philharmonic on the EUROPE / SPRING 2017 tour, March 23–April 7, 2017, marking his fifth and final European tour with the New York Philharmonic. The tour will include performances in Luxembourg, Düsseldorf, Essen, Budapest, Vienna, London (as part of the Philharmonic's third Barbican Centre residency), Hamburg (at the new Elbphilharmonie opening in January 2017), and Copenhagen (for the first time in 21 years). Credit Suisse is the Exclusive Tour Sponsor of the New York Philharmonic.

The EUROPE / SPRING 2017 programming will reflect major highlights of the Philharmonic's 2016–17 season, including Esa-Pekka Salonen's new Cello Concerto with Yo-Yo Ma as soloist; Mahler's Symphony No. 4; Bartók's Music for Strings, Percussion, and Celesta; John Adams's

Harmonielehre, *Absolute Jest* featuring Philharmonic musicians, and *Short Ride in a Fast Machine* as part of Mr. Adams's 70th birthday celebrations; and Prokofiev's Violin Concerto No. 1 with Frank Peter Zimmermann, who served as the Philharmonic's 2011–12 Mary and James G. Wallach Artist-in-Residence.

The performances in London — including John Adams's *Harmonielehre*, *Absolute Jest*, and *Short Ride in a Fast Machine* and Esa-Pekka Salonen's Cello Concerto with Yo-Yo Ma as soloist, marking the work's European Premiere — will be part of the Philharmonic's third residency at the Barbican Centre under the auspices of its International Associates initiative and part of the Barbican programming to mark John Adams's 70th birthday. Educational activities will be announced at a later date. During its last residency, on the EUROPE / SPRING 2015 tour, the Philharmonic presented a theatrical reimaging of Stravinsky's ballet *Petrushka*, staged by Giants Are Small; a *CONTACT!* chamber concert; a Young People's Concert; and a performance of works by Very Young Composers of New York and London, who had been corresponding through Musical Postcards, in which students from different countries share stories and musical ideas.

Alan Gilbert said: "Touring is important because it shares what the Orchestra does with a much wider audience. We try to put down roots and make a real statement. Building a relationship with audiences over time is something that I really believe in and I think is the future of touring and of the New York Philharmonic. The artists we're working with on tour are favorites of mine, of the Orchestra, and audiences around the world. We've been very lucky to be able to tour — it's been one of the exciting things that I've done with the Philharmonic."

ALAN GILBERT — ADDITIONAL SEASON HIGHLIGHTS

In honor of Pulitzer Prize winner John Adams's 70th birthday, Alan Gilbert will lead two programs featuring Mr. Adams's works: on March 9–11, 2017, he leads **John Adams's *Harmonielehre* and *Absolute Jest***, and on March 15–18, 2017, he leads a program that includes **John Adams's *Short Ride in a Fast Machine***. Alan Gilbert will also lead these three works on the EUROPE / SPRING 2017 tour in London as part of its third Barbican Centre residency, and works by John Adams will be performed on the Young People's Concert on March 11, 2017. Written for string quartet and orchestra, *Absolute Jest* will feature Concertmaster Frank Huang, Principal Associate Concertmaster Sheryl Staples, Principal Viola Cynthia Phelps, and Principal Cello Carter Brey. The Philharmonic has enjoyed an ongoing relationship with John Adams since 1983, when it performed the New York Premiere of his *Grand Pianola Music*. The Orchestra has since given the World Premieres of *Scheherazade.2* — Dramatic symphony for violin and orchestra (2015, led by Alan Gilbert with Leila Josefowicz as soloist), co-commissioned by the Philharmonic; *Easter Eve 1945* (2004, led by Mr. Adams); and the Pulitzer Prize-winning *On the Transmigration of Souls* (2002, led by Lorin Maazel), co-commissioned by the Philharmonic and Lincoln Center's *Great Performers* in memory of the victims of 9/11. The Philharmonic's recording of the work on Nonesuch received the 2005 Grammy Awards for Best Classical Album, Best Orchestral Performance, and Best Classical Contemporary Composition. Alan Gilbert made his acclaimed Metropolitan Opera debut in 2008 leading John Adams's *Doctor Atomic*; the DVD and Blu-ray of this production received the 2012 Grammy Award for Best Opera Recording.

Alan Gilbert will conduct the Philharmonic in **Mahler's Symphony No. 4** with soprano Christina Landshamer, March 1–4, 2017, at David Geffen Hall as well as on the EUROPE / SPRING 2017 tour. This will be the seventh symphony by Mahler — Philharmonic Music Director from 1909 until his death in 1911 — that Alan Gilbert has conducted during his tenure; he has led the Orchestra in Mahler's Symphonies Nos. 1, 2, 3, 5, 6, and 9. In the 2010–11 season Alan Gilbert and the Orchestra commemorated the 100th anniversary of Mahler's final Philharmonic season and the 150th anniversary of his birth with performances of *Kindertotenlieder*, featuring baritone Thomas Hampson, in New York and on the EUROPE / SPRING 2011 tour. In September 2011, on the tenth anniversary of 9/11, Alan Gilbert led the Philharmonic in *A Concert for New York*, featuring a critically acclaimed performance of Mahler's Symphony No. 2, *Resurrection*. In April 2016 Mr. Gilbert will lead the Orchestra, Mr. Hampson, and tenor Stefan Vinke in Mahler's *Das Lied von der Erde*. Christina Landshamer will have made her Philharmonic debut earlier in the season, in December 2016, in Handel's *Messiah*, led by Alan Gilbert.

The March 1–3 program will also include the World Premiere of Lera Auerbach's new violin concerto, with The Mary and James G. Wallach Artist-in-Residence Leonidas Kavakos as soloist; the March 4 performance will also include Bartók's Music for Strings, Percussion, and Celesta.

On October 5–8, 2016, Alan Gilbert will conduct **Bartók's Music for Strings, Percussion, and Celesta**, his first time leading the Philharmonic in that work; **Ligeti's *Mysteries of the Macabre, for Trumpet and Orchestra*** (trumpet soloist to be announced at a later date), a continuation of the Music Director's history conducting Ligeti with the Philharmonic; and Beethoven's Piano Concerto No. 4, with Lang Lang as soloist, one of the season's performances of the complete Beethoven piano concerto cycle. In his first season as Music Director Alan Gilbert led a sold-out staged production of Ligeti's *Le Grand Macabre* — named *New York* magazine's number one classical music event of 2010 and “the greatest triumph achieved by any New York musical institution in 2010” by *The New York Times*. The inaugural ART OF THE SCORE: Film Week at the Philharmonic, in September 2013, featured Alan Gilbert conducting the score to *2001: A Space Odyssey* — which includes Ligeti's *Atmosphères*, *Lux aeterna*, *Requiem*, and *Aventures* — as the complete film was screened.

On December 13–17, 2016, Alan Gilbert will conduct the Orchestra in **Handel's *Messiah*** — his first time leading the work as the Philharmonic's Music Director. The soloists will include young vocalists from Germany, the U.K., the U.S., and Canada: soprano Christina Landshamer in her Philharmonic debut, countertenor Tim Mead, tenor Matthew Polenzani, and bass-baritone John Relyea, as well as the Concert Chorale of New York. *The New York Times* called Alan Gilbert's 2004 performance of *Messiah* with the Philharmonic, before he became Music Director, “magical,” praising his “decisive phrasing, generally brisk pacing and insistence on crystalline textures. . . . fresh, unexpected details in balance and articulation.” Christina Landshamer will appear later in the season, in March 2017, in Mahler's Symphony No. 4, led by Alan Gilbert. Alan Gilbert will lead the Orchestra in **Brahms's Symphony No. 3**, January 11–14, 2017, on a program that also includes Beethoven's Piano Concerto No. 5, *Emperor*, with Stephen Hough as soloist, one of the season's performances of the complete Beethoven piano concerto cycle. Alan

Gilbert has said that he loves Brahms's Third Symphony "perhaps the most of all of Brahms's symphonies" because it is "introspective and quite sad, and rich with an ambiguity in a way that makes it particularly special."

On September 29–30 and October 1, 2016, Alan Gilbert will conduct **Rimsky-Korsakov's *Scheherazade***, with **Concertmaster Frank Huang** playing concertmaster solos. The program marks Mr. Huang's first Philharmonic performances of this work. The program will also include Berlioz's song cycle *Les Nuits d'été*, featuring mezzo-soprano Magdalena Kožená in her Philharmonic debut.

On September 22–24, 2016, Alan Gilbert will lead a program featuring **Tchaikovsky's Violin Concerto**, with **Lisa Batiashvili** as soloist, and **Dvořák's Symphony No. 9, *From the New World***, part of the Philharmonic's season-long, citywide *New World Initiative*. Lisa Batiashvili served as the 2014–15 season Mary and James G. Wallach Artist-in-Residence, and she appears again in the 2016–17 season as part of Alan Gilbert's 50th birthday concert.

Alan Gilbert will conduct the annual **New Year's Eve concert**, December 31, 2016, featuring mezzo-soprano **Joyce DiDonato** in an evening of American classics, including works by Rodgers & Hammerstein and others.

ALAN GILBERT'S 50th BIRTHDAY CONCERT

On February 23, 2017, Alan Gilbert will lead a concert celebrating his 50th birthday, featuring soloists with whom he has cultivated strong relationships at the Philharmonic. Joining Alan Gilbert and the Orchestra as soloists will be three former Artists-in-Residence: pianist **Emanuel Ax** (2012–13), pianist **Yefim Bronfman** (2013–14), and violinist **Lisa Batiashvili** (2014–15); Philharmonic Concertmaster **Frank Huang**, whom Mr. Gilbert hired, joining in the 2015–16 season; soprano **Renée Fleming**, a frequent guest artist who performed in the 2009 Opening Gala Concert that launched Alan Gilbert's tenure as Music Director; violinist **Joshua Bell**, a frequent guest artist and Philharmonic Board Member; and violinist **Pamela Frank**, with whom Mr. Gilbert has frequently collaborated.

Alan Gilbert said: "Many of my favorite friends and musicians with whom I love to work individually will come together. It's going to be a real reunion of sorts because they are good friends with each other as well. I think it will be a huge party. I'm kind of overwhelmed that this is happening and really happy. This coming together of kindred spirits and people who love music and who love each other is all you can ask for. I feel very blessed."

ALAN GILBERT CONDUCTS DURING THE CONCERTS IN THE PARKS

Alan Gilbert will lead performances during the 52nd season of the New York Philharmonic Concerts in the Parks, Presented by Didi and Oscar Schafer, in June 2017. The popular summertime series offers free concerts in all five New York City boroughs. The 2016–17 Concerts in the Parks will include Alan Gilbert conducting Dvořák’s Symphony No. 9, *From the New World*, a centerpiece of the Philharmonic’s 175th anniversary celebrations. *Share the Stage* — in which local musicians perform on the stage in their home boroughs before the Orchestra’s performances, introduced in the summer of 2015, the 50th anniversary of the Concerts in the Parks — will return for the June 2017 Concerts in the Parks. Dates and complete program details will be announced at a later date.

Alan Gilbert conducted his first Concerts in the Parks performances in July 2008. In 2009, two months before he began his tenure as Music Director, he led all of that summer’s Concerts in the Parks; in July 2013 he again conducted every Parks concert. Most recently, in June 2015, he led the performances in Manhattan’s Central Park and Queens’s Cunningham Park.

Alan Gilbert said: “I have an undying commitment to the Concerts in the Parks. They’re one of the most important and meaningful things that the Orchestra does. They’re also one of the ways that I got to know the Orchestra when I was a little kid, and I’ll never forget sharing the experience with other New Yorkers sitting in the open air with picnics on blankets. I think for many New Yorkers, the Concerts in the Parks *are* the New York Philharmonic. It’s this moment of civic pride and connection that is uniquely New York. I’m very happy that my last concerts in New York as Music Director will be in the Parks.”

BELOVED FRIEND — TCHAIKOVSKY AND HIS WORLD: A PHILHARMONIC FESTIVAL CONDUCTED BY SEMYON BYCHKOV

The Philharmonic will present *Beloved Friend — Tchaikovsky and His World: A Philharmonic Festival*, January 24–February 11, 2017, featuring Russian-born Semyon Bychkov conducting works by Tchaikovsky as well as composers he was influenced by and whom he influenced. The festival will also include a vocal concert co-presented by the Kaufman Music Center and New York Festival of Song and a chamber music program co-presented by 92nd Street Y. *Beloved Friend* continues the Philharmonic’s annual, multi-week festivals, an initiative Alan Gilbert introduced in his inaugural season as Music Director.

Semyon Bychkov, who has made six recordings featuring Tchaikovsky’s works, conceived of the concept and programming for *Beloved Friend*. The programming demonstrates that Tchaikovsky, with his Western and Russian influences and his efforts to bring his works to European and American audiences, was an important bridge between the musical and cultural worlds of the nationalists, represented by Glinka, and his more internationally oriented students, such as Taneyev. The festival’s title takes its name from the sobriquet Tchaikovsky used when addressing his patron, Baroness Nadezhda von Meck, in their correspondence. Mr. Bychkov will take *Beloved Friend* around the world, performing it with the BBC Symphony Orchestra in the fall of 2016 and with the Orchestre national de France in the fall of 2017, and recording it with the Czech Philharmonic for Decca.

Semyon Bychkov said: “I’ve loved Tchaikovsky’s music ever since I can remember growing up and coming into contact with it for the first time. Like all first loves, this one never died. In the music of Tchaikovsky, what is on the surface is beautiful melodies. But the depth of it is tremendous sophistication of harmonic and rhythmic writing. We keep discovering in them so much more about ourselves. In this festival we wanted to reunite composers around Tchaikovsky, to show that nothing exists in isolation. Every musical culture has its genetics. It was Tchaikovsky, after all, who said that from the bud of Glinka’s music, the entire Russian music grew. Tchaikovsky certainly was a child of that.”

In May 1891 Tchaikovsky conducted the New York Symphony (one of the forebears of today’s New York Philharmonic) during the five-day festival that marked the opening of Carnegie Hall, and both the New York Symphony and New York Philharmonic gave the World and U.S. Premieres of many of the works featured in the festival.

The first *Beloved Friend* orchestral program, [January 26–28, 2017](#), features performances of **Tchaikovsky’s Symphony No. 5** and **Piano Concerto No. 2**, with **Yefim Bronfman** as soloist, as well as **Glinka’s Valse fantaisie**. The Philharmonic gave the World Premiere of Tchaikovsky’s Piano Concerto No. 2 in November 1881, led by Theodore Thomas, with Madeleine Schiller as soloist. The program demonstrates the influence of Glinka, a nationalist composer, on Tchaikovsky, who brought his own works, influenced by both Russia and the West, to European and American audiences.

On [February 2–4 and 7, 2017](#), the Orchestra performs **Tchaikovsky’s Manfred Symphony** — which the Philharmonic performed in its U.S. Premiere in December 1886, led by Theodore Thomas — and **Tchaikovsky’s Piano Concerto No. 1**, with **Kirill Gerstein** as soloist. There are three versions of the latter work, with the third version (published posthumously) being the most frequently heard. Tchaikovsky made changes in the original solo piano part to create the second version in 1879; this was the version he conducted — including at Carnegie Hall in 1891 — up until nine days before he died in 1893, when he led a performance of the work in St. Petersburg, Russia. Recent research conducted by the Tchaikovsky Museum and Archive has led scholars to believe that the third version was created without Tchaikovsky’s knowledge; as a result, for this festival Mr. Gerstein will perform the New York Premiere of a new edition of the 1879 version, prepared from a new critical Urtext edition published in 2015 by the Tchaikovsky House-Museum.

The festival’s third program, [February 9–11, 2017](#), features **Taneyev’s Oresteia Overture** as well as **Tchaikovsky’s Francesca da Rimini** and **Symphony No. 6, Pathétique**. The New York Philharmonic gave the U.S. Premiere of *Francesca da Rimini* in 1878, led by Adolf Neuendorff; the New York Symphony (one of the forebears of today’s New York Philharmonic) gave the U.S. Premiere of Tchaikovsky’s *Pathétique* Symphony in 1894, led by Walter Damrosch. Taneyev was Tchaikovsky’s student and successor at the Moscow Conservatory as professor of harmony; a close friend and confidant, he was the dedicatee of Tchaikovsky’s *Francesca da Rimini*.

Beloved Friend will also include a vocal concert co-presented by the **Kaufman Music Center and New York Festival of Song** on January 24, 2017, featuring songs by Tchaikovsky, his students including Rachmaninoff and Taneyev, and his teacher Anton Rubinstein, performed by soprano Antonina Chehovska and pianists Steven Blier and Michael Barrett; a chamber music program co-presented by **92nd Street Y** on January 29, 2017, featuring Yefim Bronfman and Musicians from the New York Philharmonic in a program that includes Tchaikovsky's Piano Trio and *Souvenir de Florence*; and other ancillary events to be announced at a later date.

For complete festival programming and Semyon Bychkov's New York Philharmonic performance history and biography, see *Beloved Friend — Tchaikovsky and His World: A Philharmonic Festival: In Brief*.

VIOLINIST LEONIDAS KAVAKOS NAMED THE MARY AND JAMES G. WALLACH ARTIST-IN-RESIDENCE

The New York Philharmonic has named violinist Leonidas Kavakos The Mary and James G. Wallach Artist-in-Residence for the 2016–17 season, a position Alan Gilbert introduced in his first season as Music Director that has brought seven musicians for intensive, year-long relationships with the Philharmonic. Mr. Kavakos's residency will feature three solo appearances — one of which will also mark his Philharmonic conducting debut — as well as a recital performance with pianist Yuja Wang, presented by the Philharmonic in association with Lincoln Center's *Great Performers*, and a Young People's Concert.

Alan Gilbert said: "Leonidas Kavakos is an unbelievable violinist. What he can do on the violin is unparalleled, and what he stands for as a musician is absolutely special. What I especially love about working with him is this chamber music sense, of giving and taking and being totally attuned to what's going on around him. He's absolutely ferocious in going after what he believes in. The success he's had as a conductor is, in part, because he knows what he wants and how to achieve it, and musicians respect him so enormously that they will follow him to the end of the Earth."

Leonidas Kavakos said: "For any musician growing up in Athens, the New York Philharmonic is extremely important. I will never forget my New York Philharmonic debut playing in Central Park in front of thousands of people who came just for the love for the music. The Philharmonic is full of incredibly talented people who are such fantastic colleagues, and the atmosphere is so friendly. Alan and I have a wonderful friendship, and I feel honored and happy to have worked with him. This honor of being Artist-in-Residence comes after a beautiful, long period of working together. This residency could not be more complete; there's nothing I could wish for more."

On October 20–22 and 25, 2016, Leonidas Kavakos will make his **Philharmonic conducting debut** on a program in which he will also perform as soloist. The program will feature **J.S. Bach’s Violin Concerto in D minor (reconstructed), BWV 1052; Sibelius’s *Pohjola’s Daughter*; and Schumann’s Symphony No. 2**. As a conductor, Mr. Kavakos has led the Camerata Salzburg, where he was artistic director from 2007 to 2009, and the Atlanta, Boston, St. Louis, and London symphony orchestras. In 2009 he won an ECHO Klassik award for his recording with the Camerata Salzburg of Mendelssohn’s Violin Concerto, on which he was both soloist and conductor, and in 2014 he became the first soloist to conduct the Vienna Philharmonic Ball. Leonidas Kavakos will again conduct and perform J.S. Bach’s Violin Concerto in D minor (reconstructed), BWV 1052, on the Young People’s Concert on October 22, 2016.

On March 1–3, 2017, Leonidas Kavakos will join Alan Gilbert and the Orchestra for the **World Premiere of Lera Auerbach’s new violin concerto**, which the Philharmonic commissioned at Mr. Kavakos’s suggestion. Mr. Kavakos’s past collaborations with Ms. Auerbach, an acclaimed pianist, include a performance of her Preludes for Violin and Piano at the 2010 Verbier Festival. The program will also include Mahler’s Symphony No. 4 with soprano Christina Landshamer.

On May 19–20 and 23, 2017, Leonidas Kavakos will make his final concerto appearances as Artist-in-Residence performing **Brahms’s Violin Concerto**, led by Alan Gilbert, marking Mr. Kavakos’s first performance of the work in New York. Mr. Kavakos’s recording of the work, with the Leipzig Gewandhaus Orchestra led by Riccardo Chailly, was called “superb” by *The Guardian*, which also praised Mr. Kavakos for “the wonderful poise and instinctive elegance of [his] playing ... his pianissimo sound, in the closing moments of the first movement especially, is a marvel.” The program also includes the New York Premiere of Kravis Emerging Composer Anna Thorvaldsdottir’s *Aeriality* and the New York Premiere of Composer-in-Residence Esa-Pekka Salonen’s *Wing on Wing* with sopranos Anu and Piia Komsu.

On February 8, 2017, Mr. Kavakos will give a **recital with pianist Yuja Wang** at David Geffen Hall. The program will feature Medtner’s Two *Canzonen mit Tänzen*, Schubert’s Fantasy in C major, D.934, Debussy’s Sonata for Violin and Piano, and Bartók’s Sonata No. 1 for Violin and Piano, BB 84. Mr. Kavakos and Ms. Wang’s previous collaborations include a 2014 recital at Carnegie Hall and a recording of Brahms’s Violin Sonatas. The recital is presented by the New York Philharmonic in association with Lincoln Center’s *Great Performers*.

For Leonidas Kavakos’s New York Philharmonic performance history, complete season programming, and biography, see **Leonidas Kavakos: In Brief**.

ESA-PEKKA SALONEN:
SECOND SEASON AS THE MARIE-JOSÉE KRAVIS COMPOSER-IN-RESIDENCE

In the 2016–17 season Esa-Pekka Salonen begins the second of his three seasons as the New York Philharmonic’s Marie-Josée Kravis Composer-in-Residence, another position Alan Gilbert introduced in his first season as Music Director that has brought two leading composers to Philharmonic audiences and bolstered the Philharmonic’s commitment to new music. Mr. Salonen has expanded the role to fuse performance and curating with composition. During his second season as Composer-in-Residence, the Orchestra will perform the New York Premieres of his *Wing on Wing* and Cello Concerto, with Yo-Yo Ma as soloist, and he will conduct a U.S. Premiere by Tansy Davies with Richard Strauss’s *Also sprach Zarathustra*, as well as the program *Circle Map*, presented by Park Avenue Armory.

Cellist **Yo-Yo Ma** will join Alan Gilbert and the New York Philharmonic March 15–18, 2017, in the **New York Premiere** of Mr. Salonen’s new **Cello Concerto**, a New York Philharmonic co-commission with the Chicago Symphony Orchestra (which will give the work’s World Premiere), the Barbican Centre, and Elbphilharmonie Hamburg. The Orchestra and Yo-Yo Ma will again perform the work on the EUROPE / SPRING 2017 tour, in London as part of the Philharmonic’s Barbican Centre residency — marking the work’s European Premiere — as well as in Hamburg. The program in New York will also include John Adams’s *Short Ride in a Fast Machine* and Berlioz’s *Symphonie fantastique*.

On May 19–20 and 23, 2017, Alan Gilbert will lead the Orchestra in the **New York Premiere** of Esa-Pekka Salonen’s *Wing on Wing*, featuring sopranos Anu and Piia Komsu, the former in her Philharmonic subscription debut and the latter in her Philharmonic debut. The work was commissioned by the Los Angeles Philharmonic, for which Mr. Salonen served as music director from 1992 to 2009, for its inaugural season at the Frank Gehry–designed Walt Disney Hall, in 2004. Mr. Salonen called the work “an homage to an extraordinary building by an extraordinary man. At the same time, it celebrates the efforts of every man and woman whose dedication, skill, and faith made a fantastic vision into reality.” Drawing inspiration from the nautical influences behind Mr. Gehry’s design, *Wing on Wing* evokes metaphors of water, wind, and movement through two coloratura sopranos, recordings of sounds made by Southern California’s plainfin midshipman fish, and distorted samples of Mr. Gehry’s voice. Throughout, the composer envelops both the audience and the performance space in the sound and feel of the work by calling for the sopranos and recordings to travel around the concert hall. The program also features the New York Premiere of Kravis Emerging Composer Anna Thorvaldsdottir’s *Aeriality* and Brahms’s Violin Concerto with Artist-in-Residence Leonidas Kavakos.

On April 27 and 29, 2017, Esa-Pekka Salonen will conduct the **U.S. Premiere of Tansy Davies’s new work for four horns**, co-commissioned by the Philharmonic with the Philharmonia Orchestra and Warsaw Autumn Festival, featuring Principal Horn Philip Myers and Philharmonic hornists R. Allen Spanjer, Leelanee Sterrett in her Philharmonic debut, and Howard Wall; Richard Strauss’s *Also sprach Zarathustra*; and Beethoven’s *Leonore Overture No. 2*. The program marks the first time the Philharmonic has performed the British composer’s work. Mr. Salonen initiated the commission upon listening to Ms. Davies’s music and learning

that, like him, she had studied both the French horn and composition. They will perform the same program at Long Island University's Tilles Center for the Performing Arts on April 28, 2017.

Tansy Davies said: "As a longtime fan of Esa-Pekka Salonen I was absolutely thrilled when he got in contact. I have some dreams and ideas about what the work will be and have come up with a 'harmonic field' based on the natural side of the horn, which I hope I'll be able to build the entire piece upon. I'm very excited about working with the New York Philharmonic and Esa-Pekka Salonen. I feel sure that this, my next big adventure, will be transformative, challenging, and rewarding, in equal measure."

Esa-Pekka Salonen will conduct the Philharmonic in ***Circle Map***, **presented by and performed at Park Avenue Armory, October 13–14, 2016**. The program celebrates the works of Mr. Salonen's frequent collaborator and fellow Finnish-born composer Kaija Saariaho, known for her mastery of spectralism, which uses computers to analyze and explore the nature of sound and requires a massive open space and surround-sound for its full realization. This marks the Philharmonic's first return to Park Avenue Armory since *Philharmonic 360*, the acclaimed, sold-out spatial music program conceived by Music Director Alan Gilbert, co-produced by the Philharmonic and Park Avenue Armory. Curated by Kaija Saariaho, the program will open with soprano Jennifer Zetlan performing ***Lonh***, for soprano and electronics (1996), which draws its inspiration from medieval literature. Clarinetist Kari Kriikku will perform the **New York Premiere of *D'OM LE VRAI SENS, for Clarinet and Orchestra*** (2010), dedicated to him, in a performance directed by Park Avenue Armory artistic director Pierre Audi; like *Lonh*, the work has medieval influences, but here they are the series of six tapestries called *The Lady and the Unicorn*. The Philharmonic will perform the **New York Premiere of *Lumière et Pesanteur***, which Ms. Saariaho wrote as a gift for Esa-Pekka Salonen inspired by his 2009 Los Angeles Philharmonic performance of her *La Passion de Simone*. *Lumière et Pesanteur* is an arrangement based on the section of *La Passion de Simone* that "I know he especially likes," the composer says. The Philharmonic will also perform the **New York Premiere of *Circle Map***, for orchestra and electronics (2012), comprising recorded readings of six untitled poems by 13th-century Persian poet Rumi. The Philharmonic has been performing Kaija Saariaho's work since 1999, when Kurt Masur led the Orchestra in the World Premiere of *Oltra Mar, 7 Preludes for the New Millennium*, commissioned by the Philharmonic as part of the Messages for the Millennium. The Orchestra has also given the U.S. Premieres of Kaija Saariaho's *Quatre Instants (Four Instants)*, in 2004; *Adriana Songs*, a Philharmonic co-commission, in 2006; and *Terra Memoria*, in 2015. A new work by Ms. Saariaho will be premiered at the second NY PHIL BIENNIAL in May–June 2016 as part of violinist Jennifer Koh's *Shared Madness* program, co-presented by the Philharmonic.

In his capacity as Composer-in-Residence, Esa-Pekka Salonen will continue his advisory role in the planning of ***CONTACT!***, **the Philharmonic's new-music series**, which Alan Gilbert introduced in his inaugural season as Music Director and which has featured 21 World Premieres.

Entering its eighth season in 2016–17, *CONTACT!* will continue to highlight the works of both emerging and established contemporary composers, performed by smaller ensembles of Philharmonic musicians in intimate venues outside the Lincoln Center campus. *CONTACT!* will return for concerts at National Sawdust; additional venues, dates, and programs for the 2016–17 season of *CONTACT!* will be announced at a later date.

For Esa-Pekka Salonen’s New York Philharmonic performance history, complete season programming, and biography, see **Esa-Pekka Salonen: In Brief**.

PIANIST INON BARNATAN: FINAL SEASON AS INAUGURAL ARTIST-IN-ASSOCIATION

Pianist Inon Barnatan enters his third and final season as the New York Philharmonic’s inaugural Artist-in-Association. The position, which Mr. Gilbert created and launched in the 2014–15 season, complements the Orchestra’s Composer-in-Residence and Artist-in-Residence positions by spotlighting an emerging artist over the course of three seasons through both concerto and chamber music performances and by cultivating a relationship between the artist, the Orchestra, and the audience.

Inon Barnatan said: “The Orchestra and organization have embraced me in such an unbelievably warm, personal way. I feel a tremendous amount of support, love, and affection, which is wonderful coming from an organization as incredible as the New York Philharmonic. It translates to the music-making — whenever we play together I feel as if it were a conversation between friends. I had a tremendous amount of respect for Alan even before I knew about this position, and that has only magnified: he is one of the most astonishing musicians I know, both intellectually and emotionally.”

On February 15–18, 2017, Inon Barnatan will perform **Beethoven’s Piano Concerto No. 1**, led by Manfred Honeck, one of the season’s performances of the complete Beethoven piano concerto cycle. Mr. Barnatan performed the work with the Philharmonic in Ann Arbor in October 2015 as part of its residency partnership with the University Musical Society at the University of Michigan. He and Alan Gilbert are collaborating on a recording of Beethoven’s complete piano concertos with the Academy of St Martin in the Fields. The program will also include Mahler’s Symphony No. 1.

Inon Barnatan said: “Beethoven’s First Piano Concerto has almost every single aspect of Beethoven that we can think of already — this unbelievable world of emotion and wit and drama and beauty and poetry. It’s one of my all-time favorites.”

For Inon Barnatan’s New York Philharmonic performance history, complete season programming, and biography, see **Inon Barnatan: In Brief**.

**ADDITIONAL PHILHARMONIC COMMISSIONS BY JULIA ADOLPHE, LERA AUERBACH,
TANSY DAVIES, HK GRUBER, ESA-PEKKA SALONEN, AND XU SHUYA**

In addition to The New York Commissions as part of its 175th anniversary celebrations, the New York Philharmonic has commissioned or co-commissioned works by Julia Adolphe, Lera Auerbach, Tansy Davies, HK Gruber, Esa-Pekka Salonen, and Xu Shuya, all of which the Orchestra will perform in their World, U.S, or New York Premieres in the 2016–17 season.

On November 17–19, 2016, Jaap van Zweden, who will become Music Director of the New York Philharmonic beginning in the 2018–19 season, will lead the Orchestra and Principal Viola Cynthia Phelps in the **New York Premiere of Julia Adolphe’s Viola Concerto**, a Philharmonic co-commission with the League of American Orchestras. The commission stems from the relationship established between Ms. Adolphe and the Orchestra in June 2014, when the Philharmonic, in collaboration with the American Composers Orchestra’s program EarShot, the National Orchestra Composition Discovery Network, selected Ms. Adolphe as one of three emerging composers to have works premiered by the Philharmonic in the inaugural NY PHIL BIENNIAL. Alan Gilbert led the Orchestra in the World Premiere of Julia Adolphe’s critically acclaimed *Dark Sand, Sifting Light*. Ms. Adolphe received the commission for the Viola Concerto in 2014 as part of the initiative engaging women composers supported by the League of American Orchestras and EarShot. The program will also include Tchaikovsky’s Symphony No. 4 and Wagner’s Prelude to Act I of *Lohengrin*.

Julia Adolphe said: “I am thrilled to be writing a Viola Concerto for Cynthia Phelps and the New York Philharmonic. Working with Cynthia is a dream come true and her exquisite musicianship and generosity of spirit are truly inspiring. The concerto journeys through shifting relationships between the viola and the orchestra. The viola strives to find her voice, at first attempting (and failing) to take on the entire orchestra single-handedly, then hovering in a distant sonic landscape, and finally, nurturing a playful dialogue and loving relationship with her fellow instrumentalists. It is an honor to receive this commission and I am looking forward to the 2016–17 season!”

On March 1–3, 2017, Artist-in-Residence Leonidas Kavakos will perform the **World Premiere of Lera Auerbach’s new violin concerto**, a Philharmonic commission, led by Alan Gilbert.

On April 27 and 29, 2017, Composer-in-Residence Esa-Pekka Salonen will conduct the **U.S. Premiere of Tansy Davies’s new work for four horns** — a Philharmonic co-commission with the Philharmonia Orchestra and Warsaw Autumn Festival — featuring Principal Horn Philip Myers and Philharmonic hornists R. Allen Spanjer, Leelanee Sterrett in her Philharmonic debut, and Howard Wall. They will perform the same program at Long Island University’s Tilles Center for the Performing Arts on April 28, 2017.

On January 5–7, 2017, Alan Gilbert will lead the Orchestra and pianist Emanuel Ax in the **World Premiere of HK Gruber’s Piano Concerto**, a Philharmonic co-commission with the Berlin Philharmonic, Royal Concertgebouw, and Royal Stockholm Philharmonic orchestras.

On March 15–18, 2017, Alan Gilbert will lead the Orchestra and soloist Yo-Yo Ma in the **New York Premiere of Composer-in-Residence Esa-Pekka Salonen’s new Cello Concerto**, a Philharmonic co-commission with the Chicago Symphony Orchestra, the Barbican Centre, and Elbphilharmonie Hamburg. The Orchestra and Yo-Yo Ma will again perform the work on the EUROPE / SPRING 2017 tour, in London as part of the Philharmonic’s Barbican Centre residency — marking the work’s European Premiere — as well as in Hamburg.

The Orchestra will perform the **U.S. Premiere of Xu Shuya’s *The Light of Summer***, a Philharmonic co-commission with the Shanghai Symphony Orchestra. The co-commission is an outgrowth of the Shanghai Orchestra Academy and Residency Partnership, a joint endeavor of the New York Philharmonic and Shanghai Symphony Orchestra, a cornerstone and founding component of the New York Philharmonic Global Academy. The partnership also led to the establishment of the Shanghai Orchestra Academy (SOA) in collaboration with the Shanghai Conservatory of Music, where Xu Shuya served as president and composition professor. Led by Alan Gilbert, the Philharmonic will have performed the World Premiere of *The Light of Summer* in July 2016 during its second annual residency in Shanghai. The date and conductor will be announced at a later time.

Xu Shuya said: “This is one of my pieces composed on the theme of the four seasons, constructed upon my experience of multiple colors and strengths of the sunlight in summer. The heated light of summer, penetrating from the atmospheric layer, continuously pours down and is reflected upon water surfaces, which demonstrates its charismatic vigor. The intervals show the space between the light and shadow with wide-ranging registers that break the confinement of tonality.”

2016–17 GUEST CONDUCTORS AND SOLOISTS

Jaap van Zweden — who will become Music Director of the New York Philharmonic beginning in the 2018–19 season, and currently serves as music director of the Dallas Symphony Orchestra and the Hong Kong Philharmonic Orchestra — returns November 17–19, 2016, to lead the New York Premiere–Philharmonic Co-Commission of Julia Adolphe’s Viola Concerto, featuring Principal Viola **Cynthia Phelps**; Tchaikovsky’s Symphony No. 4; and Wagner’s Prelude to Act I of *Lohengrin*.

Czech conductor **Jakub Hrůša**, who will become chief conductor of the Bamberg Symphony in September 2016, makes his New York Philharmonic **debut**, May 25–27, 2017, with an all-Czech program featuring Dvořák’s Violin Concerto, with **Augustin Hadelich** as soloist; Janáček’s *Taras Bulba*, Rhapsody for Orchestra; and three Slavonic Dances by Dvořák.

Leonidas Kavakos, the 2016–17 Mary and James G. Wallach Artist-in-Residence, will make his Philharmonic **conducting debut**, October 20–22 and 25, 2016, performing and leading J.S. Bach’s Violin Concerto in D minor (reconstructed), BWV 1052, and leading Sibelius’s *Pohjola’s Daughter* and Schumann’s Symphony No. 2.

Czech conductor **Jiří Bělohlávek**, who founded the Prague Philharmonia and has served as chief conductor and artistic director of the Czech Philharmonic since 2012, returns December 8–10, 2016. He leads a Czech-themed program featuring Janáček's *House of the Dead* Overture and Dvořák's Symphony No. 6 as well as Beethoven's Piano Concerto No. 3, featuring **Kun Woo Paik** in his Philharmonic subscription debut, one of the season's performances of the complete Beethoven piano concerto cycle.

Celebrating his 90th birthday season, San Francisco Symphony Conductor Laureate **Herbert Blomstedt** returns to the New York Philharmonic to lead the Orchestra in Beethoven's Symphonies Nos. 7 and 8, February 22 and 24–25, 2017.

Semyon Bychkov — the BBC Symphony Orchestra's Günter Wand conducting chair and the Royal Academy of Music's Otto Klemperer chair of conducting — returns to the Philharmonic to conduct *Beloved Friend — Tchaikovsky and His World: A Philharmonic Festival*, January 24–February 11, 2017. The festival will include performances of works by Tchaikovsky, Glinka, and Taneyev, and feature pianists **Yefim Bronfman** and **Kirill Gerstein**. Ancillary events include a chamber music program co-presented with 92nd Street Y and a vocal concert co-presented by the Kaufman Music Center and New York Festival of Song.

Hungarian conductor **Iván Fischer**, who founded the Budapest Festival Orchestra in 1983 and currently serves as chief conductor of the Konzerthausorchester Berlin, returns November 23 and 25–26, 2016, to lead performances of Beethoven's Violin Concerto, featuring **Nikolaj Znaider**, and Dvořák's Symphony No. 8.

Pablo Heras-Casado, principal conductor of Orchestra of St. Luke's and principal guest conductor of Madrid's Teatro Real, returns October 27–29 and November 1, 2016, to lead Bruch's Violin Concerto No. 1, with **Concertmaster Frank Huang**; Bartók's Dance Suite; and Dvořák's Symphony No. 7.

Manfred Honeck, music director of the Pittsburgh Symphony Orchestra, returns February 15–18, 2017, to lead the Philharmonic in Beethoven's Piano Concerto No. 1, with Artist-in-Association **Inon Barnatan** as soloist (one of the season's performances of the complete Beethoven piano concerto cycle), and Mahler's Symphony No. 1.

London Philharmonic Orchestra principal conductor **Vladimir Jurowski**, who will also serve as chief conductor and artistic director of the Berlin Radio Symphony Orchestra beginning in the 2017–18 season, returns November 9–12, 2016, to lead Mozart's Piano Concerto No. 25, with **Daniil Trifonov** as soloist, and Ravel's *Daphnis et Chloé* (complete ballet), with the Manhattan School of Music Symphonic Chorus and Chamber Choir directed by Kent Tritle.

Bernard Labadie, founder and music director of Les Violons du Roy and La Chapelle de Québec, returns December 1–3, 2016, to conduct an all-Mozart program that includes Symphony No. 31, *Paris*, and Symphony No. 39; Flute Concerto No. 2, with Principal Flute **Robert Langevin** as soloist; and *Exsultate, jubilate*, with soprano **Ying Fang** in her Philharmonic debut.

New York Philharmonic Assistant Conductor **Courtney Lewis** will conduct a program April 20–22 and 25, 2017, featuring selections from Berlioz’s *Romeo and Juliet*; Elgar’s *In the South (Alassio)*; and two works featuring pianist **Jonathan Biss**: Beethoven’s Piano Concerto No. 2 (one of the season’s performances of the complete Beethoven piano concerto cycle) and Timo Andres’s Piano Concerto No. 3, *The Blind Banister*, which was commissioned for Mr. Biss in 2015 as a companion piece to Beethoven’s Piano Concerto No. 2.

Former Music Director **Zubin Mehta** will return November 3–5, 2016, to conduct Schubert’s Symphony in C major, *Great*, and Ravi Shankar’s *Rāgā-Mālā* Concerto No. 2, for Sitar and Orchestra, with soloist **Anoushka Shankar**, the composer’s daughter, in her Philharmonic debut. The Philharmonic commissioned and premiered the work in April 1981, during Mr. Mehta’s tenure. In its review of the premiere, *The New York Times* said that “Mr. Shankar’s ability to echo and extend the coloration of the sitar by the orchestra was often ingenious. . . . Mr. Shankar is one of the great virtuosos. . . . he has also been driven throughout his life to bridge the gaps he perceives between the classical Indian tradition and the music of the West, and his ‘Raga-Mala’ represents his most ambitious ecumenical attempt so far.”

Esa-Pekka Salonen, The Marie-Josée Kravis Composer-in-Residence, will lead two programs. On April 27 and 29, 2017, he will lead Beethoven’s *Leonore* Overture No. 2; Richard Strauss’s *Also sprach Zarathustra*; and the U.S. Premiere–Philharmonic Co-Commission of Tansy Davies’s new work for four horns, with Principal Horn **Philip Myers** and Philharmonic hornists **R. Allen Spanjer**, **Leelanee Sterrett** in her Philharmonic debut, and **Howard Wall**; they will perform the same program at Long Island University’s Tilles Center for the Performing Arts on April 28, 2017. On October 13–14, 2016, Mr. Salonen will lead the program *Circle Map*, presented by and performed at Park Avenue Armory, celebrating Finnish-born spectral composer Kaija Saariaho. The program will include the New York Premiere of *Lumière et Pesanteur*; the New York Premiere of *D’OM LE VRAI SENS*, for Clarinet and Orchestra, with Kari Kriikku as soloist and directed by Park Avenue Armory artistic director Pierre Audi; the New York Premiere of *Circle Map*; and *Lonh*, for soprano and electronics, featuring Jennifer Zetlan.

NEW YORK PHILHARMONIC GLOBAL ACADEMY

Building on its renowned history of international touring and cultural diplomacy, as well as its longstanding commitment to education, in the 2014–15 season the Philharmonic launched the New York Philharmonic Global Academy, collaborations with partners worldwide offering training of pre-professional musicians, often alongside performance residencies.

The four-year **Shanghai Orchestra Academy and Residency Partnership** is the cornerstone and founding component of the New York Philharmonic Global Academy. A joint endeavor of the New York Philharmonic, the Shanghai Symphony Orchestra, and the Shanghai Conservatory of Music, the partnership will continue in 2016–17: groups of Philharmonic musicians will travel to Shanghai to train students as part of the Shanghai Orchestra Academy (SOA) in September 2016, January 2017, and May 2017; a new group of SOA participants will travel to New York City to train and play with New York Philharmonic musicians in David Geffen Hall as Zarin Mehta Fellows; and the full Orchestra will return to Shanghai in the summer of 2017 for its third annual performance residency, led by Alan Gilbert. The partnership was launched in September 2014 and includes the establishment of the Shanghai Orchestra Academy — in partnership with

the Shanghai Conservatory of Music and under the leadership of founding president Long Yu — and annual performance residencies by Alan Gilbert and the New York Philharmonic in Shanghai through the 2017–18 season. The Starr International Foundation is the Presenting Sponsor of the Shanghai Orchestra Academy and Residency Partnership.

As an outgrowth of the partnership and the Philharmonic’s growing relationship with China, the New York Philharmonic will present the **China Philharmonic, led by Long Yu**, its Music Director, at David Geffen Hall on December 11, 2016. The program will feature the New York Premiere of Chen Qigang’s *Enchantements oubliés*; Mendelssohn’s Violin Concerto, with Julian Rachlin as soloist; and Bartók’s Concerto for Orchestra. In addition Long Yu will return to conduct the Philharmonic in its sixth annual **Chinese New Year Concert and Gala, January 31, 2017**, featuring traditional Chinese and Western classical music.

The Orchestra’s partnership with the **Music Academy of the West**, the first American partner in the Global Academy, continues in the summer of 2017, when a new group of Music Academy of the West students will travel to New York as Zarin Mehta Fellows; Philharmonic musicians will again serve as guest faculty in Santa Barbara to train Music Academy Fellows in collaboration with Academy faculty (including leading master classes, chamber music coaching sessions, private lessons, and lectures); and Alan Gilbert leads the Philharmonic and the Academy Festival Orchestra together in Santa Barbara to commemorate the Music Academy of the West’s 70th anniversary. Launched in July 2014, the partnership combines training of Music Academy Fellows by Philharmonic musicians with biennial Philharmonic performances led by Alan Gilbert at the Music Academy Summer Festival, and Alan Gilbert conducting Academy Festival Orchestra performances at Music Academy Summer Festivals. The Music Academy’s partnership with the New York Philharmonic has been made possible through the generosity of lead sponsors Linda and Michael Keston.

REGIONAL CONCERTS

On April 28, 2017, Esa-Pekka Salonen will lead the Philharmonic at Long Island University’s **Tilles Center for the Performing Arts in Brookville, New York**. The program will feature Tansy Davies’s new work for four horns, with Principal Horn Philip Myers and Philharmonic hornists R. Allen Spanjer, Leelanee Sterrett, and Howard Wall as soloists; Richard Strauss’s *Also sprach Zarathustra*; and Beethoven’s *Leonore Overture No. 2*.

CHAMBER MUSIC

The **New York Philharmonic Ensembles** chamber music series spotlights Philharmonic musicians in six concerts at Merkin Concert Hall. All concerts are Sundays at 3:00 p.m., and will take place on October 9, 2016; November 20, 2016; January 8, 2017; February 26, 2017; April 23, 2017; and May 28, 2017. Artists and repertoire will be announced at a later date.

The Philharmonic’s four **Saturday Matinee Concerts** pair a chamber work with music for full orchestra. Three of the concerts are followed by a Q&A session with Philharmonic musicians; the fourth is followed by Philharmonic musicians performing original works by students in the Philharmonic’s Very Young Composers program. All Saturday Matinee Concerts begin at 2:00 p.m., and will take place on November 26, 2016; December 10, 2016; April 22, 2017; and May 20, 2017.

FREE AND LOW COST ACCESS TO THE PHILHARMONIC

Alan Gilbert will conduct the Philharmonic's **Annual Free Memorial Day Concert** at The Cathedral Church of Saint John the Divine, Monday, May 29, 2017. The program will be announced at a later date.

The **New York Philharmonic Concerts in the Parks, Presented by Didi and Oscar Schafer**, will return for its 52nd season in June 2017, bringing free Philharmonic concerts to all five New York City boroughs. The 2016–17 Concerts in the Parks will include Alan Gilbert conducting Dvořák's Symphony No. 9, *From the New World*, a centerpiece of the Philharmonic's 175th-anniversary celebrations. Further details will be announced at a later date.

Launched in the 2014–15 season, **Philharmonic Free Fridays** offers 100 free tickets to 13- to 26-year-olds for each of the 2016–17 season's 16 Friday evening subscription concerts. Almost 2,000 young people have experienced the Philharmonic for free as part of this program. Information is available at nyphil.org/freefridays.

MyPhil offers young adults ages 17 through 35 three or more concerts at a special price, plus benefits including free ticket exchange and ticket add-ons. MyPhil for the 2016–17 season will be announced in September 2016.

A limited number of tickets may be available to students or seniors; identification is required. **Student Rush Tickets** can be purchased for select concerts up to 10 days before the concert at nyphil.org/rush, or at the David Geffen Hall Box Office on the day of the performance. **Senior tickets** can only be purchased at the David Geffen Hall Box Office the day of the performance. For senior rush ticket availability please call (212) 875-5656.

The New York Philharmonic's website, nyphil.org, provides free access to concerts through streaming, downloads, videos, playlists, and photos, as well as educational opportunities and behind-the-scenes interviews with Philharmonic musicians and guest artists. *The New York Philharmonic This Week* episodes are made available free of charge for a minimum of 90 days following each broadcast; video footage of many of the Philharmonic's notable productions — including *A Concert for New York*, *Philharmonic 360* at Park Avenue Armory, and *A Dancer's Dream* — are available to watch for free; and curated playlists of Philharmonic performances are available to stream for free.

EDUCATION

The New York Philharmonic has been a leader in education since the 19th century, and its groundbreaking educational events continue today, collectively serving more than 40,000 people in live events, and millions more online, each year. Education at the New York Philharmonic comprises four overarching programs, each of which is composed of several projects that reach out to communities of varying ages and levels of experience: Young People’s Concerts, Learning Communities, Insights, and the New York Philharmonic Global Academy.

Young People’s Concerts explore musical topics through repertory of all periods, including new music, in three series tailored to three distinct audiences. Each season of **Young People’s Concerts (ages 6–12 / audiences of 10,000 annually)**, made famous by Leonard Bernstein on live television in the 1960s, takes a different approach to exploring the repertory with the full Orchestra. The 2016–17 series, titled *The Ages of Music*, is scheduled for October 22, 2016 (“Baroque”), which will feature Artist-in-Residence Leonidas Kavakos conducting and performing; December 3, 2016 (“Classical”); January 21, 2017 (“Romantic”), featuring Dvořák’s Symphony No. 9, *From the New World*, as part of the Philharmonic’s 175th anniversary celebrations and season-long *The New World Initiative*; and March 11, 2017 (“Modern”), featuring music by John Adams. These concerts are preceded by YPC Overtures, at which children can meet Philharmonic musicians, try out orchestral instruments, and hear live performances of works by Very Young Composers inspired by the YPC’s thematic content. In **Very Young People’s Concerts (ages 3–6 / audiences of 3,600 annually)**, Philharmonic musicians introduce preschool children to classical music through games, active listening, and hands-on music-making. Dates and programs for the 2016–17 series will be announced at a later date. **Young People’s Concerts for Schools (grades 3–12 / audiences of 14,000 annually)** are developed by Philharmonic Teaching Artists and partner school teachers to adapt Young People’s Concerts to classroom audiences, many of whom have been prepared through the in-school curriculum offered by Philharmonic Schools (see below). The Young People’s Concerts for Schools will take place January 18–20, 2017, at David Geffen Hall, and will also feature Dvořák’s Symphony No. 9, *From the New World*, as part of the Philharmonic’s 175th anniversary celebrations and season-long *The New World Initiative*.

Learning Communities comprise nationally recognized school-based programs that foster children’s ownership of music and develop their innate musical responses through informed listening, playing, and composing. **Philharmonic Schools (grades 3–5 / 5,000 students in 16 schools)** is an in-school program in all five boroughs in which Teaching Artists use orchestral repertoire to teach students how to listen, perform, and compose, and to prepare them to hear concerts in their schools and at David Geffen Hall. The **Very Young Composers program (grades 4–12 / 132 composers in NYC / national and global partners)** enables students to create their own music. Very Young Composers serves fourth- and fifth-graders as an after-school program as part of Philharmonic Schools; middle-schoolers in the Composer’s Bridge program at David Geffen Hall; and children and teens around the world. The Philharmonic’s award-winning, interactive website **Kidzone!** (nyphilkids.org) offers information on composers and instruments, interactive composition tools, and music-based video games. The website nyphil.org/teacherresources offers free downloads of lesson plans, activities, and instructive videos of Philharmonic musicians.

Insights events, programs for adults, feature musicians and scholars discussing the music featured throughout the season. Before every subscription concert, concertgoers can learn and ask questions about the repertory from scholars and composers during *Pre-Concert Insights* (**108 lectures / 7,200 attendees**). *Insights at the Atrium* (**6 lectures with performance / 1,000 attendees**) are free events at the David Rubenstein Atrium that combine discussion, often with live performance and video, to explore themes of the season. The **Leonard Bernstein Scholar-in-Residence at the New York Philharmonic**, a position created to support significant research in the New York Philharmonic Archives, also takes part in *Insights at the Atrium* and *Pre-Concert Insights*.

New York Philharmonic Global Academy, established by the Philharmonic as part of its commitment to develop tomorrow's leading orchestra musicians, includes collaborations with partners worldwide, offering training of pre-professional musicians, often alongside performance residencies. The Global Academy was created following the launch of the flagship collaboration with the Shanghai Symphony Orchestra and Shanghai Conservatory of Music, forming the **Shanghai Orchestra Academy and Residency Partnership**. Additional Global Academy partners include **Santa Barbara's Music Academy of the West** and the **Shepherd School of Music at Rice University**. **Philharmonic Academy, Jr.**, offers training of pre-college students by Philharmonic musicians in partnership with institutions in New York committed to strong orchestra programs. The Philharmonic is currently working with the Harmony Program (an El Sistema-inspired system of youth orchestras) and with Hoff-Barthelson Music School.

The New York Philharmonic's five-year residency partnership with the **University Musical Society (UMS) of the University of Michigan**, in conjunction with the University of Michigan School of Music, Theatre & Dance (SMTD), features the Philharmonic in performances and educational activities in Ann Arbor in 2015, 2017, and 2019.

BROADCASTS, WEBCASTS, AND SOCIAL MEDIA

Launched under Music Director Alan Gilbert, the New York Philharmonic's digital recording series of live performances will continue in the 2016–17 season with *Alan Gilbert and the New York Philharmonic*. Produced by the Philharmonic, these recordings, as well as previous concerts dating back to 2009, are available through iTunes, Amazon, Spotify, eMusic, and other major online music stores. More than 80 digital releases and more than 150 works are currently available.

Emmy Award-winning actor Alec Baldwin will return to host *The New York Philharmonic This Week*, the Orchestra's national and international radio broadcast, for the series's 12th season. These two-hour programs are heard 52 weeks a year. Produced by the Philharmonic, they are syndicated to more than 400 outlets nationally and in dozens of countries by the European Broadcasting Union and Chicago's WFMT Radio Network, including to the Shanghai East Radio Co. as part of a cultural exchange between the U.S. and China; streamed to approximately 25,000 listeners via the Philharmonic's website, nyphil.org; available on [SoundCloud](https://www.soundcloud.com/nyphil); and distributed worldwide to millions of households abroad. The program is heard locally in the New York metropolitan area on 105.9 FM WQXR on Thursdays at 8:00 p.m. (Check local listings for times outside New York City.) The New York Philharmonic has had a nearly unbroken radio presence since 1922.

The Orchestra continues its longtime partnership with **WQXR 105.9 FM** and wqxr.org, New York City's classical station, which features multi-platform collaborations and live broadcasts that will continue in the coming season. The Philharmonic, WQXR, and its contemporary music stream Q2 Music will work together throughout the season to bring major events and Alan Gilbert's visionary programming to audiences beyond the concert hall.

The New York Philharmonic has appeared on PBS's award-winning *Live From Lincoln Center* television series every season since the program's inception — including its first telecast, in 1976. *Live From Lincoln Center*, now in its 41st season on PBS, has won 14 Emmy Awards and other honors for its broadcasting excellence. It recently won an Emmy Award for its 2014 broadcast of *Sweeney Todd: The Demon Barber of Fleet Street* with Bryn Terfel, Emma Thompson, and the New York Philharmonic. Selected special events are also featured on WNET's *Great Performances*, which has been bringing critically acclaimed programming to PBS for more than 40 years. *Live From Lincoln Center* and *Great Performances* are also available online through pbs.org. Further details about the 2016–17 season telecasts will be announced at a later date.

Through a partnership with medici.tv — which provides subscribers with online access to classical music documentaries, programs, and concerts from across the globe — highlights from recent Philharmonic seasons are available for online streaming. Most recently, in October 2015, medici.tv presented a free live webcast of the Philharmonic's performance at Carnegie Hall's 2015–16 Opening Night Gala Concert, launching the Hall's 125th anniversary. Webcasts for the 2016–17 season will be announced at a later date.

The New York Philharmonic has developed a vital link to audiences through numerous **social media** channels, including Facebook, Twitter, Instagram, Tumblr, YouTube, and Pinterest. Two new series were launched in the 2015–16 season: *NY Philharmonic Backstage* features live video through Facebook Mentions with guest artists playing and talking about music, and *On the Cover* introduces the New York Philharmonic musician appearing on the cover of each month's *Playbill* through video and social media content created by the musicians themselves. Fans can also get a behind-the-scenes view and learn about the latest Philharmonic news through the Philharmonic's blog, *What's New* (nyphil.org/whats-new) and *What's New with Alan Gilbert* (nyphil.org/wnag).

THE ARCHIVES

The **New York Philharmonic Archives**, the oldest and most comprehensive collection of any symphony orchestra, contains approximately six million pages that date back to its founding in 1842, with holdings that include correspondence, business records, orchestral scores and parts, photographs, concert programs, and newspaper clippings, as well as concert and broadcast recordings dating from the 1920s. The **New York Philharmonic Leon Levy Digital Archives**, archives.nyphil.org, currently comprises more than 1.3 million pages, including printed programs, marked conducting scores, business documents, and photographs. Supported by the Leon Levy Foundation, since 2005 the Digital Archives has received a total of \$5 million to implement one of the world's most ambitious and comprehensive digitization programs. When

completed, the online collection will contain every document in the New York Philharmonic Archives from 1842 through 1970 as well as all public documents from 1970 through today. The Philharmonic is the first major symphony orchestra to provide open access to its performance history data through archives.nyphil.org/performancehistory, the longest running collection of data on classical music in the United States; it now links to the Digital Archives to facilitate access to the history of any artist, concert location, date, and work. The Archives presents a number of changing exhibitions in the Bruno Walter Gallery on the Hall's Grand Promenade; the 2016–17 season exhibitions, which will focus on the Philharmonic's 175th anniversary, will be announced at a later date. The Archives also organizes additional activities, such as lectures and presentations, and is open for research by appointment, Monday through Friday, 10:00 a.m. to 5:00 p.m. Call (212) 875-5930.

GENERAL INFORMATION

The New York Philharmonic's 2016–17 subscription season comprises 113 concerts over 38 weeks. **Season ticket packages go on sale February 3, 2016**, for subscription series comprising four to eight concerts; packages start at \$116. **Single tickets go on sale to the general public August 9, 2016**.

The David Geffen Hall Box Office opens at 10:00 a.m., Monday through Saturday, and at noon on Sunday. On performance evenings, the Box Office closes one-half hour after performance time; other evenings it closes at 6:00 p.m.

Concertgoers requiring information or a complimentary accessibility guide to services for people with disabilities may contact the Department of Programs and Services for People with Disabilities by calling (212) 875-5375. Information is also available 24 hours a day through the Accessibility Hotline: (212) 875-5380.

ALL PROGRAMS SUBJECT TO CHANGE

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Photography is available in the New York Philharmonic's online newsroom, nyphil.org/newsroom/1617 or by contacting (212) 875-5700 or PR@nyphil.org.