

Effective Branding: The Evolution of the New York Philharmonic Brand

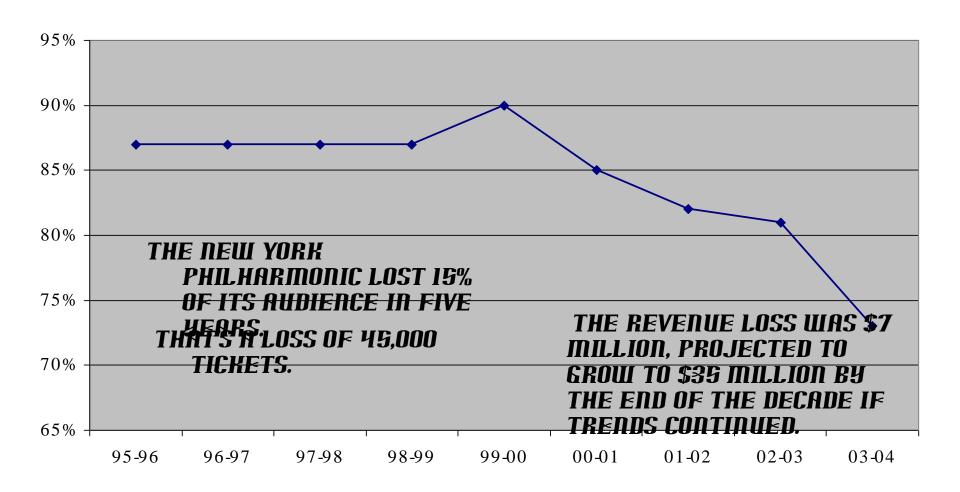
David Snead Kate Prescott April 8, 2010

"Reality has a way of eventually getting your attention."

-- Walrus Research

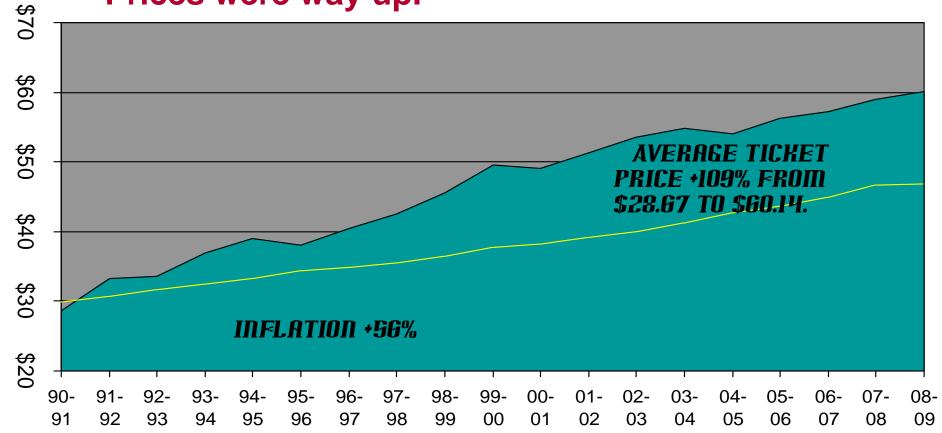


Attendance Was Down...



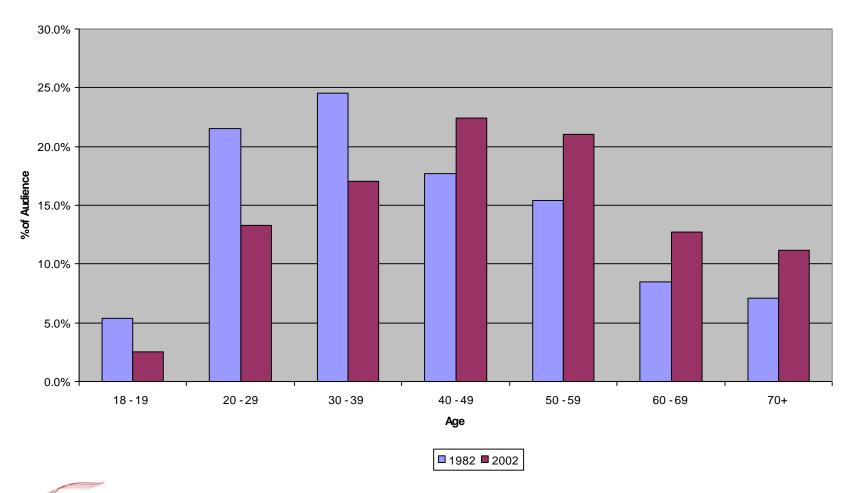


Prices were way up.





And The Audience Was Aging.





SOURCE: AGE AND ARTS PARTICIPATION, NEA, 1997;

DEMOGRAPHIC CHARACTERISTICS OF ARTS

ATTENDANCE NEA 2002

Background

- Like most American orchestras, the NYP began experiencing a decline in ticket sales in the late 90s.
- With the arrival of new executive leadership and the announcement of a new music director, the NYP chose to also undergo a rebranding process.
- This is a case study of the NYP's evolution towards effective branding over the last seven years.



Arts Organizations as Brands

- A brand is the foundation of a strong and lasting relationships with your customers.
- Arts brands are about relationships:
 - What you bring to the relationship
 - Why you are a worthy or perhaps the best partner
 - · It's about creating lifetime value
- Brands are more than products, they're entire organizations.
- Brands are customer-centric it's about how the world sees you, not how you see the world



The Young & Rubicam Brand Asset Valuator: 19,500 brands studied among 350,000 consumers since 1993

Lagging Indicators:

The Current Power of the Brand

Leading Indicators:

The Growth Potential of the Brand

Esteem

 How good are they? Perception of quality and delivery of the brand promise.

Knowledge

 How much do I know about them? Level of awareness of the brand.

Differentiation

 Do they stand apart? Strong differentiation leads to more trial and less substitution.

Relevance

 Do they matter to me? If a brand is not personally relevant, it will not attract or retain consumers



Differentiation and Relevance Drive Growth

- "Brands that grow their Differentiation have about a 50% higher operating margin on average than those which allow their Differentiation to decline.
- "Relevance is the key to market penetration."
- "Those brands that grow both their Differentiation and Relevance report the greatest increase in operating earnings."
 - Young & Rubicam

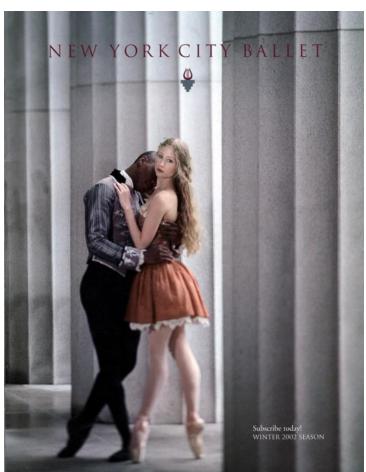


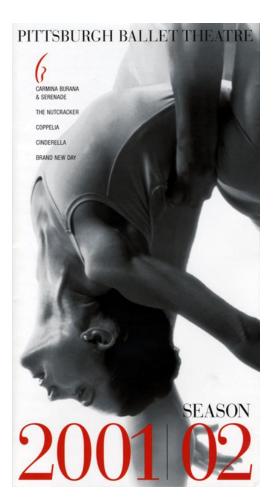














The Chapters of the Philharmonic Brand Story.

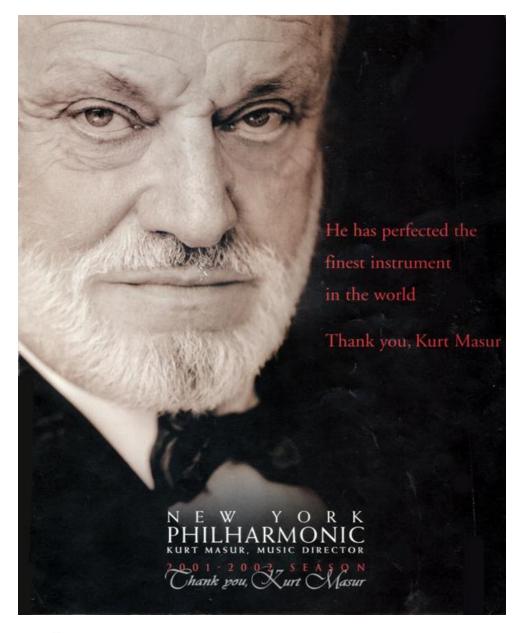
- The logo
- The artistic director
- Communications
 - Emarketing
- The concert experience
 - Programming
 - Customer engagement
- Extending the brand: Summertime Classics
- The quest for greater relevance
 - Packaging by Segment
 - User-Generated Branding





Chapter One: The Logo

N E W Y O R K PHILHARMONIC



New York **Philharmonic**

The Situation

- Sales were trending down.
- New management team wanted a new logo.
- But, no consumer input into what the logo should mean.
 - Defines who you are
 - How you're relevant and resonant
 - How your brand personality sets you apart

Internal Interview Findings.

- Timeless
- Progressive
- Fresh
- Clear



Logo/Creative Development Research

We decided to talk to the market

 Qualitative research to provide guidance on brand positioning, logo design and creative direction.

Specific objectives were to:

- Learn perceptions of and satisfaction with the Philharmonic
- Understand the dimensions of the concert experience – why people go
- And, while we're at it, explore reactions to logos and creative directions for launching Lorin Maazel.



NEW YORK Philharmonic

A: 5.1





B: 3.7





D: 5.0





C: 4.2



NEW YORK Philharmonic

G:3.4





H: 5.2



Realizing the Logo is not the Brand.

- Logos were rejected by consumers as not communicating what they wanted from the Philharmonic.
- Management decided to conduct additional research as part of a new Strategic Plan, and to return to the logo once the Brand Strategy had been determined.

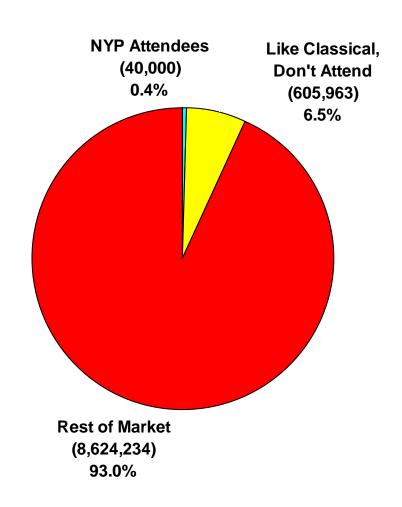


The Next Step: Quantitative Study to develop Brand Strategy & Positioning.

- Conducted a large-scale quantitative study of the classical music market in New York, to determine:
 - Size of potential market
 - Current perceptions of Philharmonic
 - The competitive set
 - Segments of the marketplace, especially underdeveloped areas of opportunity
 - Quantitative input to positioning strategy for Maazel.

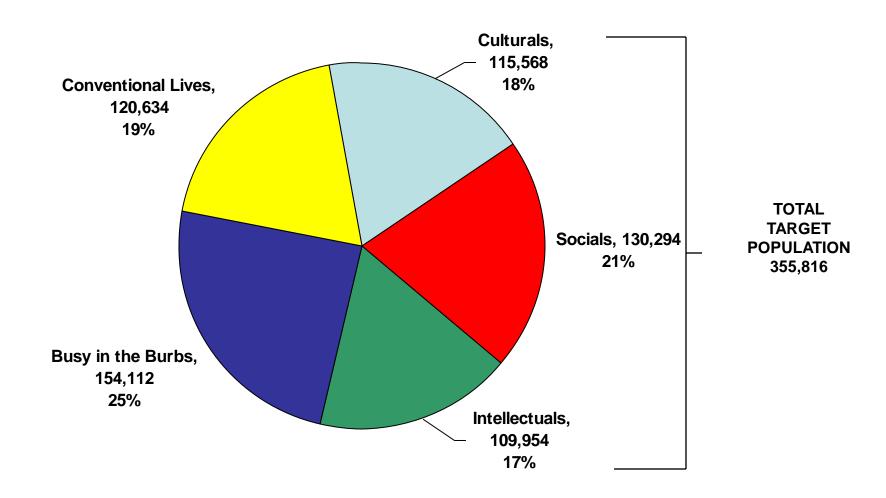


The New York Classical Music Market

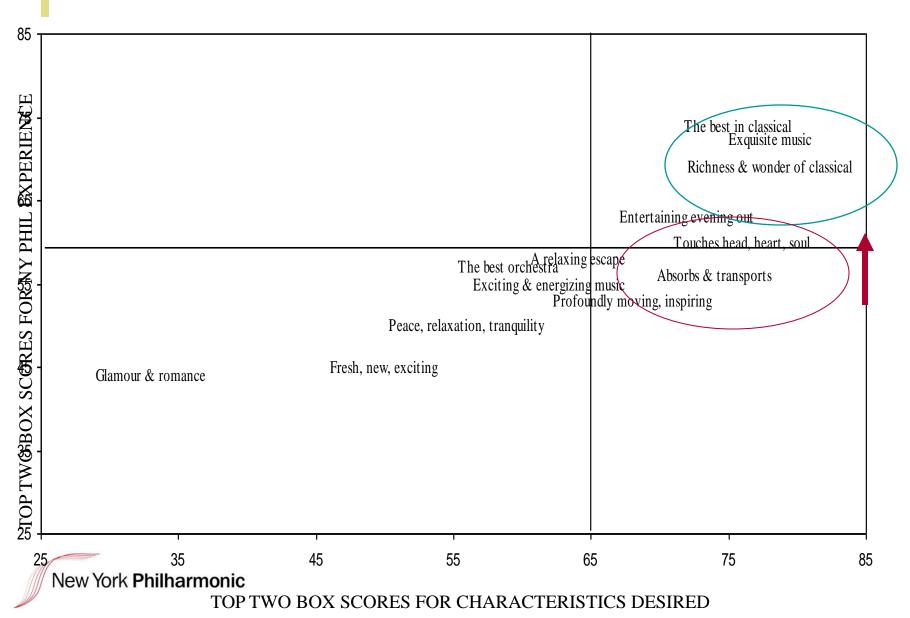


Target Segments

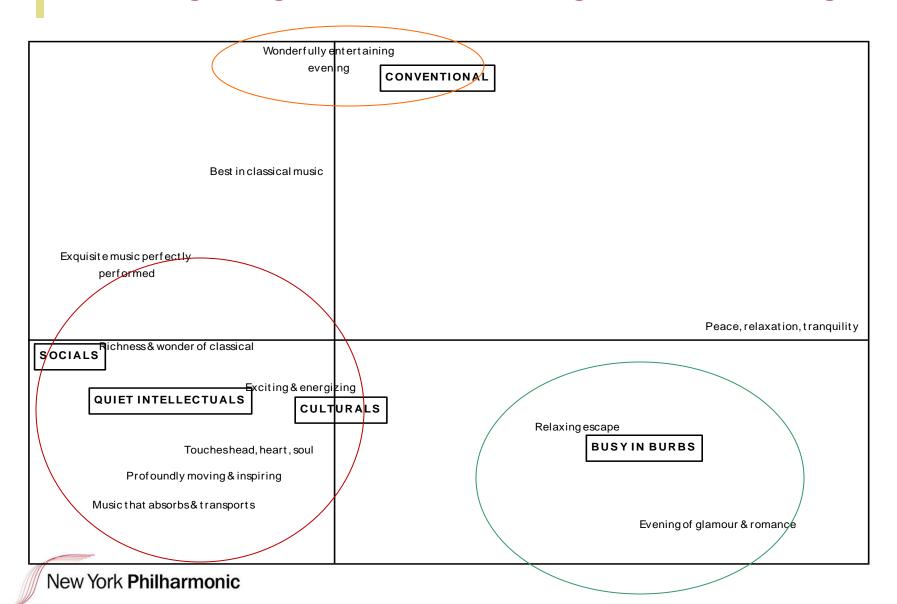
-- Household Population within Target Geographic Area --



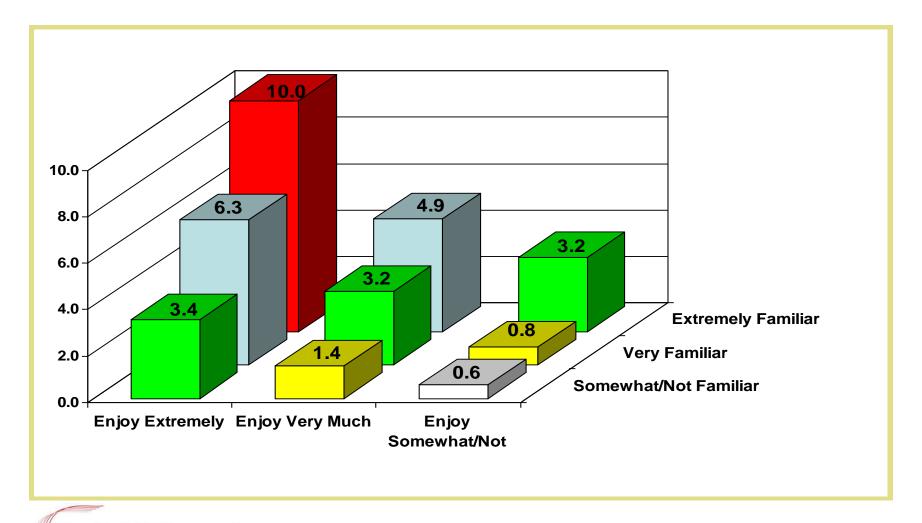
Desired Concert Experience by New York Phil. Experience



Our Target Segments were all looking for the same thing.



We Learned that Familiarity & Enjoyment of Classical Music Drove Their Behavior.



The New York Philharmonic Brand Strategy

- Overall Strategy: Warm Up
 - The Philharmonic should orient resources towards delighting the audience.
 - Using every available customer touch point, focus on delivering memorable, emotionally moving and intellectually engaging concert experiences.
 - While satisfaction with quality of the orchestra is very high, the Philharmonic needs to build a closer relationship with the audience and a greater sense of personal connection.
 - In other words, warm up become a more welcoming, interested and engaged partner.



The New York Philharmonic Brand Strategy

Concert Enhancements

•Classical concert enjoyment is driven by "the music." Experience enhancements should spring from this focal-point.

•Deepening concert-goers' appreciation for, understanding of and familiarity with classical music is the route to increasing enjoyment, and thereby the key to increasing attendance.

•Make the audience familiar with the unfamiliar – turn them on to the music.



The New York Philharmonic Brand Strategy

Positioning Statement

The New York Philharmonic promises exquisite music, perfectly performed, for a profoundly moving concert experience that touches the head, heart and soul.

The New York Philharmonic Brand Strategy

Positioning Statement Deconstructed

The New York Philharmonic promises:

PRODUCT ATTRIBUTE: Exquisite music, perfectly performed

PRODUCT BENEFIT: Profoundly moving concert experience

CONSUMER BENEFIT: Touches the head, heart and soul



New York Philharmonic Brand Strategy

- Brand Personality
 - Elegant
 - Sophisticated
 - Intelligent
 - Powerful
 - Proud
 - Warm an emotionally engaged partner



New brand personality had nothing in common with the old one.

Internal Perspective:

- •Timeless
- •Contemporary
- ·Fresh
- ·Clear

External Perspective:

- •Elegant
- Sophisticated
- Intelligent
- Powerful
- Proud
- •Warm



Now, we returned to the logo project.

Criteria for new logo evaluation:

Is it consistent with the brand strategy:

- The brand positioning (what we stand for and to whom)
- The value proposition (what essential need we fulfill)
- The brand personality (intelligent, powerful, elegant, sophisticated)
- The emotional associations we want to create in target's mind (warm, moving)



The Second Round.



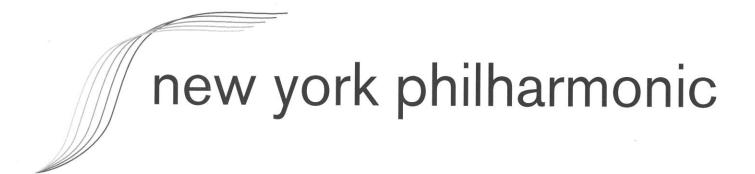
The Second Round.



The Second Round.



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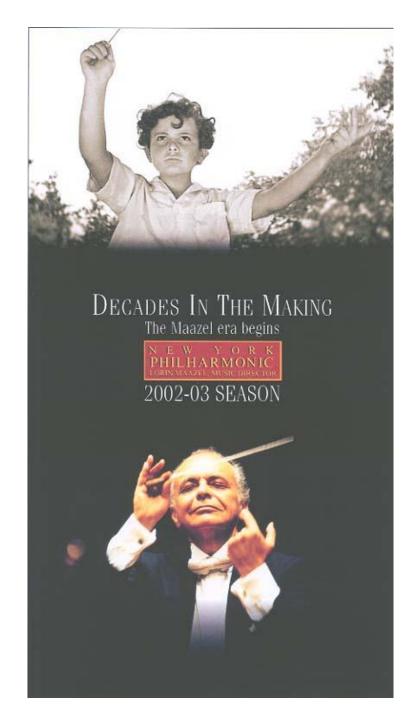
Expression of the strategy: The New Logo



N E W Y O R K PHILHARMONIC

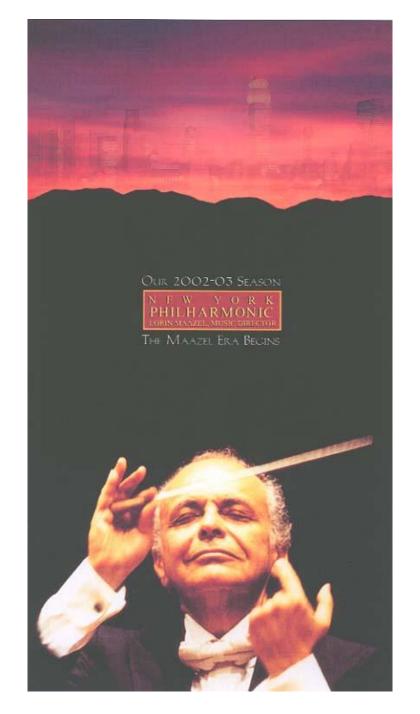


Chapter Two: The Maestro



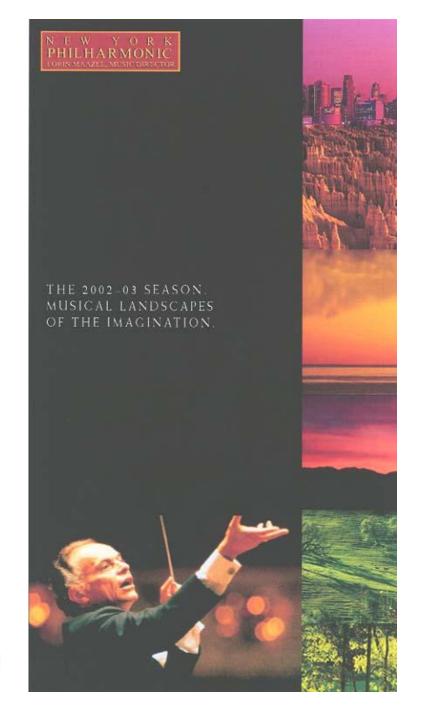


1-B: 5.6



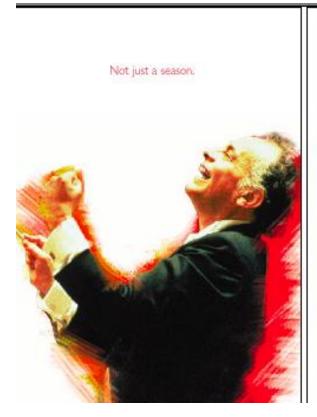


1-C: 5.6





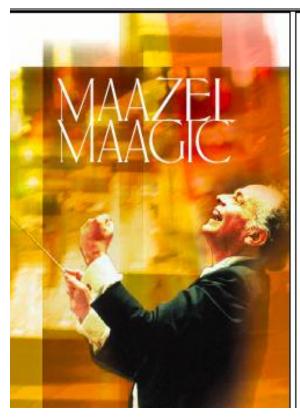
3-A: 5.4







1-D: 5.1



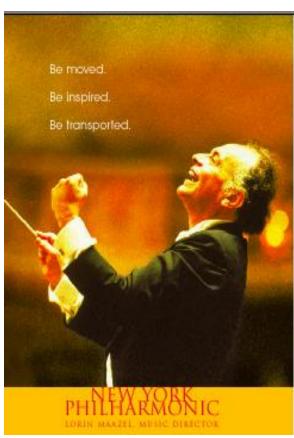




4-D: 5.4



2-B: 6.0

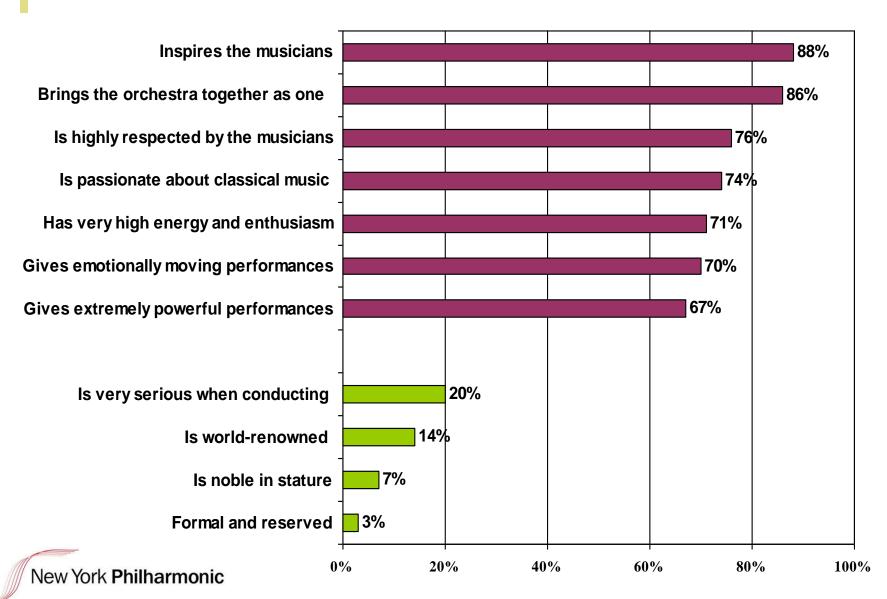




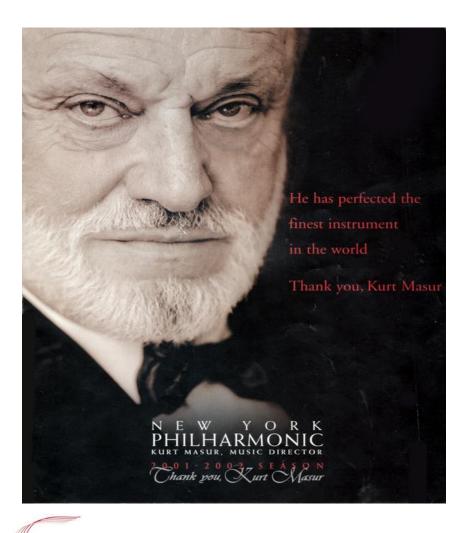


4-F: 6.2

Qualities Sought in a Conductor -- % 'Very Important' --

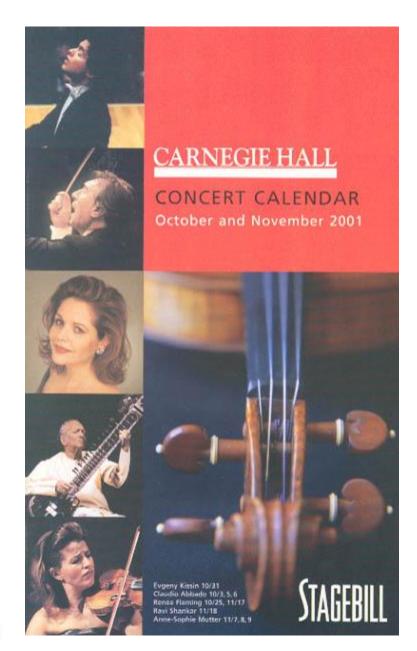


Evolving the Face of the Brand



EXPECT THE EXTRAORDINARY THIS IS NEW YORK

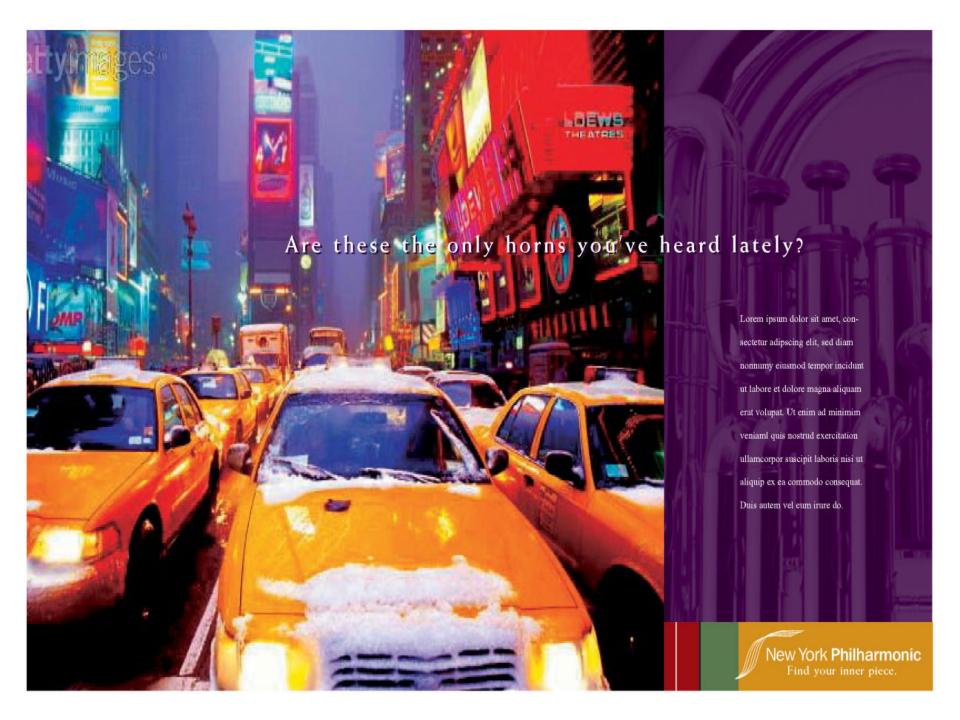
New York Philharmonic

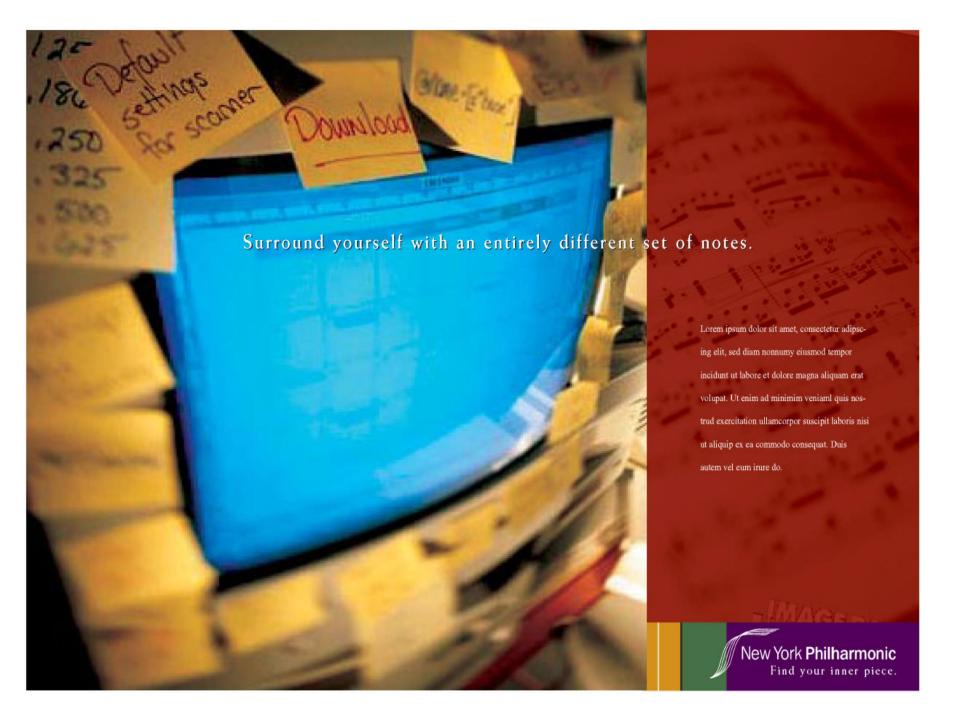


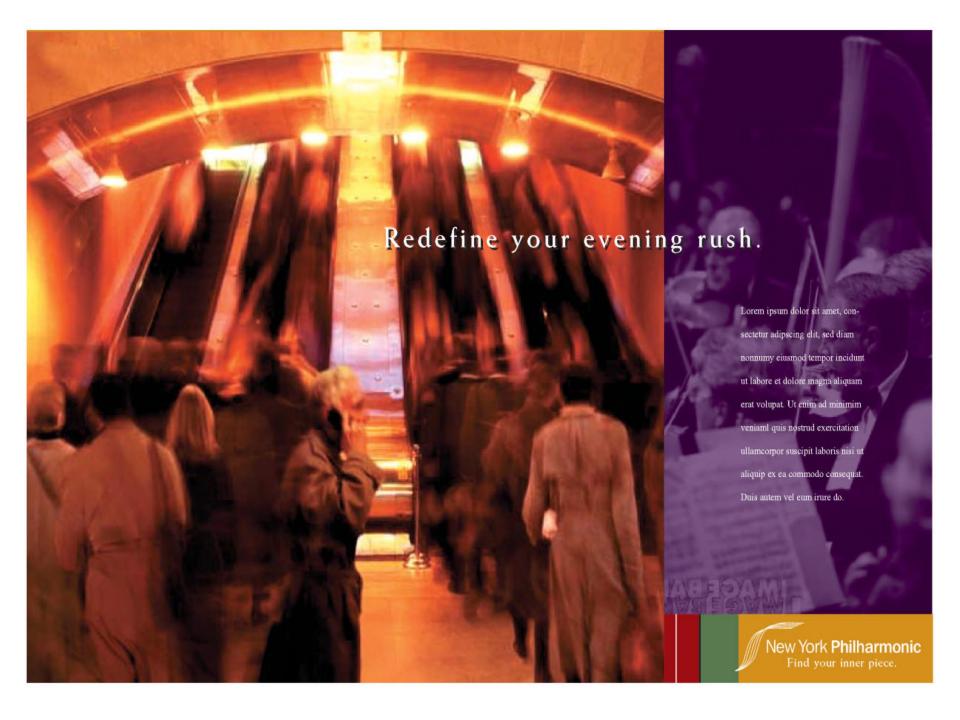


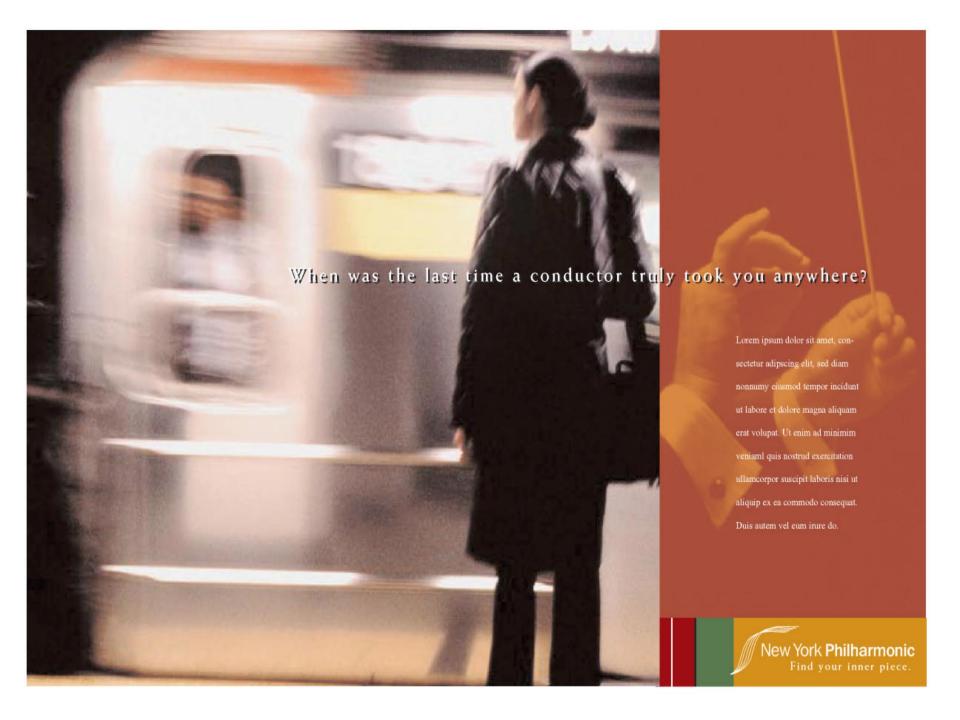


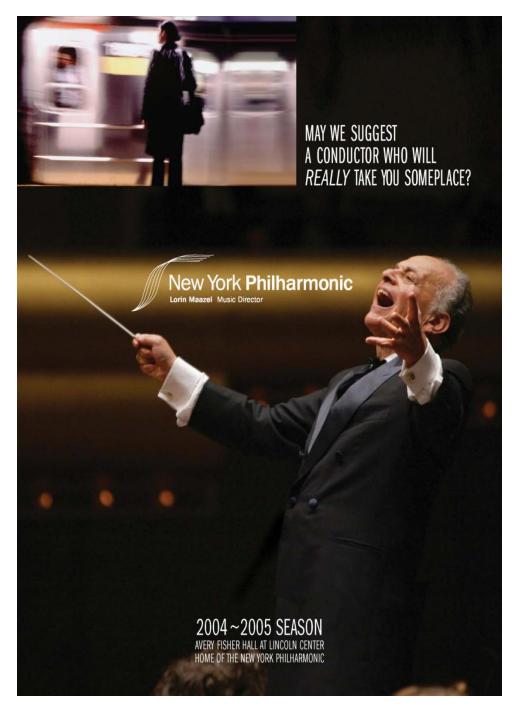
Chapter Three: The Evolution of Communications













The Next Step: Non-Renewer Research – 10/04

- Dissatisfied with customer retention, we went back to the customers.
- Conducted qualitative research to better understand subscriptions from the consumer's perspective
 - Focused on factors leading to non-renewal and reacquistion opportunities
- 25 one-hour in-depth interviews with non-renewers and STBs



Key Findings of 2004 Non-Renewer Research

- Attend classical concerts frequently; competition a major factor
- Subscription drivers:
 - Love of classical music
 - Can attend concerts I really want to see
- Highly familiar with classical repertoire; concert selection decisions made very quickly

"I want to be selfish and pick what makes me happier. When I was younger I wanted to hear new things; now I just want to relax and escape. I don't have enough time for other things."

- Decisions based on works being performed, then composer, then guest artist unless a very big name. Conductor plays little role.
 - Decision heuristics (e.g. maximizing, optimizing, minimizing)
 - Rules of thumb (e.g. like 2 of 3 works, no more than one contemporary)

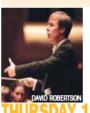
New York Philharmonic

Key Findings of 2004 Non-Renewer Research

- Factors in non-renewal:
 - Time/life issues great reluctance to commit
 - Ticket prices in a word "Expensive"
 - Programming:
 - Not enough appealing concerts in the season
 - Similar year to year
 - · Too much forced contemporary, deliberate assortment
- Brochure: dark/uninviting, difficult to read, too many words, too much emphasis on conductor
- Communications should be simple, clear, to the point
 - Enable consumers to quickly find more concerts they might like
 - Focus less on conductor, more on musicians and guests
 - Utilize a warmer tonality

WEDNESDAY SA	AMPLER 1 7:30 F	PM	
Sep 22 LORIN MAAZEL conductor	MAXIM VENGEROV violin	MESSIAEN Les Offrandes oubliées MENDELSSOHN Violin Concerto BEETHOVEN Symphony No. 7	
Nov 24 DAVID ROBERTSON conductor	EMANUEL AX plano	PROKOFIEV Symphony No. 1, "Classical" CHOPIN Plano Concerto No. 2 Gyrgy LGEIT Concert Românesc * MENDELSOHN Symphony No. 4, "Italian"	
Jan 12 LORIN MAAZEL conductor	PHILIP MYERS hom	NOZART Symphony No. 29 R. STRAUSS Horn Concerto No. 1 Hark-Antheny TURNAGE Scherzold + + + Web Pasies With Milanus (Label Billianus) Consensor) BRITTEN Four Sea Interludes from Peter Grimes	The commissioning of Mich Androny Tenegal Schedulins made possible with presents pagest from the France André Red.
Mar 31 CHARLES DUTOIT conductor Thu	SUSANNE MENTZER mezzo-sopramo (Marguerite) PAUL GROVES tenor (Faust) SUBLIARO WHITE bases (Meghistophelite) CHERISTOPHER FEIGUN bass-baritone (Brander) Westminster Symphonic Cheir	BERLIOZ La Damnation de Faust	
Jun 15 LORIN MAAZEL conductor	GIL SHAHAM violin	Osvakie GOLUOV Last Round * SIBELIUS Violin Concerto	

		TCHAINOVSKY Francesca da Rimini
WEDNESDAY S	AMPLER 2 7:30	PM
Sep 29 LORIN MAAZEL conductor	LANG LANG PIANO HEIDI GRANT HURPHY Soprano	MUSORGKY Khovanshchina Prelude TCHAKOVSKY Plano Concerto No. 1 Augusta Read THOMAS Gathering Paradise, Emily Tckinson Settings for Soprano and Orchestra + + BARTOK The Miraculous Mandarin Sulte
Dec 29 KURT MASUR conductor	OLLI MUSTONEN plano	RACHMANINOFF The Isle of the Dead PROKOFIEV Plano Concerto No. 3 NUSORGSKY/GORCHAKOV Pictures at an Exhibition
Jan 26 LORIN MAAZEL conductor	STEPHEN HOUGH plano Westminster Symphonic Cheir	HONEGGER PacYle 231 RACHMAHINOFF Piano Concerto No. 1 RAVEL Daphrils et Chloé (complete)
Apr 14 RICCARDO MUTI conductor	THOMAS MOSER tenor Men of the New York Choral Artists Joseph Flummerfelt director	LISZT: A Faust Symphony



Jun 22 LORIN MAAZEL conductor







ш	UKSDAY 1 /	:30 PM	
Sep 23	LORIN MAAZEL conductor	MAXIN VENGEROV violin	MESSIAEN Les Offrandes oubliées Mendelssohn violin Concerto Beethoven Symphony No. 7
Dec 2	DAVID ROBERTSON conductor	CHRISTIAN TETZLAFF violin	BARTÓK Violin Concerto No. 2 Steve REICH Triple Quartet * BEETHOVEH Symphony No. 8
Dec 30	KURT MASUR conductor	OLLI MUSTOHEN plano	RACHMANINOFF The Isle of the Dead Prokofiev Plano Concerto No. 3 MUSORGSKY/GORCHAKOV Pictures at an Exhibition
Jan 27	LORIN MAAZEL conductor	STEPHEN HOUGH plano Westminster Symphonic Chair	HONEGGER Pacific 231 RACHMANINOFF Plano Concerto No. 1 RAVEL Daphnis et Chioé (complete)
Mar 3	LORIN MAAZEL conductor		R. STRAUSS Ein Heldenleben, Don Juan R. STRAUSS/MAAZEL Der Rosenkavaller Suite *
May 5	LEONARD SLATKIN conductor	LYNN HARRELL cello	Jufferson FRIEDMAN The Throne of the Third Heaven* BLOCH Schelomo R. STRAUSS Symphonia Domestica
Jun 9	LORIN MAAZEL conductor	DEBORAH VOIGT soprano	WAGNER Slegfried Idyll BERG Seven Early Songs BRUCKNER Symphony No. 3

	LODIN MAAZEL constructor	LANG LANG plano	MUSOBOSKY Whove pshiobles Dreiving	Be completed at the con-
seb an	LORIN MAAZEL conductor	HEIDI GRANT MURPHY soprano	MUSORGSKY Whovarshichina Prelude TCHAIMOVSKY Plano Concerto No. 1 Augusta Read THOMAS Gathering Paradise, Emily Dickinson Settings for Soprano and Orchestra +++ BARTOK The Miraculous Mandarin Sulte	The commissioning of Augusta Seed Formath Gathering Patadas, Smith Ottoberon Seelings for Septiaco and Debestos esta made pomilio liga passeous glifticos il debasis ani lib Barda. Additional supportures provide to the liber Region (Backs Maria by the liber Region (Backs Maria 19).
Hov 11	SAKARI ORAMO conductor	KARITA MATTILA SO prano"	SIBELIUS The Bard * Kaja SAARIAHO Quatre instants ** TCHAINOVSKY Manfred Symphony	These concerts are made possible with paratrus support from the freeds Goolef Feet.
Jan 20	LORIN MAZEL conductor	GLENN DICTEROW violin	RAURÉ Pelléas et Mélisande Suite Aaren lay KERNIS Lament and Prayer * SIBELIUS Symphony No. 1	
Feb 10	RICCARDO CHAILLY conductor		MAHLER Symphony No. 7	
Mar 10	LORIN MAAZEL conductor	USA BATIASHVILI <i>vioni</i>	HAYDH Symphony No. 95 Walfgang RifM Orchestral work *** CHAUSSON Poème SANTSABIS Introduction and Rondo capriccioso RAYEL Bolero	The connectioning of Workpung Riber orthose for least made years be with previous propert from the free child field.
Apr 7	CHRISTOPH VOH DOHHÁNYI conductor	MITSUKO UCHIDA piano THOMAS STACY English horn	György LIGETI Atmosphères BEETHOVEN Plano Concerto No. 4 SIBELIUS The Swan of Tuonela JANAČEK Sinfonietta	
May 12	PINCHAS ZUKERMAN conductor/violin	ROBERT LANGEWIN flute LIONEL PARTY harpsichord	BACH Brandenburg Concerto No. 3 BACH Brandenburg Concerto No. 5 STRAVNSKY Histolie du Soldat	
Ш	IRSDAY 3 74	RO PM		
0at 7	LORIN MAZEL conductor	SAYAKA SHOJI VIDIIIn"	PROKOREY Three selections from Romeo and Juliet PROKOREY Violin Concerto No. 1 PROKOREY Symphony No. 5	
Dec 9	SIR COLIN DAVIS conductor	HILARY HAHN violin	SIBELIUS En Saga JANÀCEK Taras Buiba ELGAR Violin Concerto	
Jan 13	LORIN MAAZEL conductor	PHILIP MYERS horn	MOZART Symphony No. 29 R. STRAUSS Horn Concerto No. 1 Mark-Anthony TURNAGE Scherzold + + + (Malf-Anthony TURNAGE Scherzold + connected) BRITTEN Four Sea Interludes from Peter Grimes	The commissioning of Nort-Authory Turnage's Scherosis was made possit with generous support from the Presch Gelde Fuel.
Feb 17	RICCARDO CHAILLY conductor	OLGA BORODINA mezzo-soprano*	Arve PÄRT Cantus in Memory of Benjamin Britten * MUSORGSKY/SHOSTAKONICH Songs and Dances of Death STRAVIHSKY The Firebird (complete)	1
Mar 17	SIR NEVILLE MARRINER conductor	SUSAH GRITTON SOPrano PATRICIA MSLEY mezzo-soprano* Wwmen of the New York Cheral Artists JOSEPH FLUMMEBFELT director EDWARD BERKELEY stage director Activs TBA	MENDELSSORIN A Midsummer Might's Oream Compilete Incidental music performed with Edward Berkeley's adaptation of the play for a full cast of actors.	
May 26	HANS GRAF conductor*	HÉLÈNE GRIMAUD plano	LYADOV The Enchanted Lake, Kikimora, Baba-Yaga RACHMAHINOFF Plano Concerto No. 2 TCHAIKOVSKY Symphony No. 2, "Little Russian"	Ham Craft appearance with the New Philliamental is much possible by the fart Blaze Paul for the Milliament, or accomplishments of the Milliament accomplishments of the Milliament Music Director Emertics, Kart Maur
Jun 23	LORIN MAAZEL conductor		MAHLER Symphony No. 6	
Ш	IRSDAY 4 75	30 PM		
	JAMES CONLON conductor	PETER SERKIN plano	Peter LIEBERSON Red Garuda * MAHLER Symphony No. 1	
Dec 16	SIR COLIN DAVIS conductor	LORRAINE HUNT LIEBERS ON mezzo-so prano*	MOZART Symphory No. 31, "Paris" MOZART "Defi, per questo" from La clemenza di Tito BRITTE Phaedra HADD Symphory No. 103, "Drumroli"	
lan 6	DANIELE GATTI conductor	YEFIM BRONFMAN plano	SCHUMAHH Manfred Overture BARTOK Plano Concerto No. 2 BRAHMS Symphony No. 4	
Feb 24	LORIN MAAZEL conductor	DIANA DOHERTY oboe*	DUKAS The Sorcerer's Apprentice Ross EDWARDS Obse Concerto ** RIMSKY-KORSAKOV Scheherazade	
Mar 24	KENT NAGANO conductor	SHERYL STAPLES WON'N SHERRY SYLAR oboe	BACH/HODAIRA Selections from The Art of the Fugue BACH Wolh and Obse Concerts, BWV 1060 MESSIAEN Eciairs sur TAu-Delâ	

Program to Include: PROKOFIEV Symphony No. 7 DVOŘÁK The Noon Witch BARBER Cello Concerto Henri DUTILLEUX Mystère de l'Instant * HAYDN Symphony No. 90

Apr 28 MSTISLAV ROSTROPOVICH conductor MARTHA ARGERICH plano

CARTER BREY cello

* New York Philippenonic Promises ** U.S. Francisco *** North Principles: New York Philippenonic Commission (C): Notices of the Septed Actival

Jun 2 ALAN GILBERT conductor



TUESDAY EVENINGS

Hear audio clips, get background on music and artists, find and reserve your seats at newyorkphilharmonic.org/tuesdays.

TUESDAY1翻 TU1

Sep 27 Lorin Maazel conductor Lang Lang piano CHOPIN Piano Concerto No. 1 MAHLER Symphony No. 1

Diamond American Conductor Concert Marin Alsop conductor Midori vicen MacMILLAN The Confession of Isobel Gowdie PROKOFIEV Violin Concerto No. 1 BRAHMS Symphony No. 1

Jan 10 Lorin Magzel conductor James Ehnes vioén WAGNER The Flying Dutchman Overture WALTON Violin Concerto DVORÁK Symphony No. 7

Jeffrey Kahane conductor/pieno Michelle Kim violn Rebecca Young viola M MOZART Piano Concerto in G. K. 453 MOZART Piano Concerto in d. K. 466 MOZART Sinfonia concertante in E-flat, K.364

Apr 4 Lerin Maazel conductor Fiorenza Cedolins soprano Luciana D'Intino mezzo-soprano Vincenzo la Scola tenor Orlin Anastassov bass **New York Choral Artists** JOSEPH FLUMMERFLET director VERDI Requiem

TUESDAY2部 TU2

Oct. 11 Charles Dutoit conductor Sarah Chang wolin RAVEL Valses nobles et sentimentales DVORÁK Violin Concerto PROKOREV Romeo and Juliet Suite

Jan 3 Lorin Maazel conductor Julia Fischer vioén Joeseph Robinson obce MARTINŮ Oboe Concerto TCHAIKOVSKY Violin Concerto SIBELIUS Symphony No. 5

Feb 14 Lorin Maazel conductor MOZART Symphony No. 39 MOZART Symphony No. 40 MOZART Symphony No. 41, "Jupiter"

Christoph von Dohnányi conductor Frank-Peter Zimmerman violin Elliott CARTER Allegro scorrevole* SCHUMANN Symphony No. 4 **BRAHMS Violin Concerto**

WEDNESDAY EVENINGS

Hear audio clips, get background on music and artists, find and reserve your seats at newyorkphilharmonic.org/wednesdays.

WEDNESDAY1 327 WE



WEDNESDAY2 解 WE



0ct 26 Itzhak Perlman conductor/violin MOZART Adagio in E, K. 261 MOZART Rondo in C, K. 373 SCHUBERT Symphony No. 3 TCHAIKOVSKY Symphony No. 4

Rafael Frühbeck de Burges conductor André Watts piano WAGNER Die Meistersinger von Nürnberg selections; Tristan und Isolde Prelude and Liebestod SAINT-SABNS Piano Concerto No. 2 in & FALLA The Three-Comered Hat Suites

Dec 28 Lorin Maazel conductor Julia Fischer vicén Joeseph Robinson obce MARTINŮ Obce Concerto TCHAIKOVSKY Violin Concerto SIBELIUS Symphony No. 5

Nos. 1 & 2

Mar 22 Lorin Maazel conductor Gabriela Montero piano SCHUBERT Symphony No. 5 SCHOENBERG Variations for Orchestra, op. 31 RACHMANINOFF Rhapsody on a Theme of Paganini RAVEL La Valse

May 3 Sir Colin Davis conductor Mitsuko Uchida piano Soile Isokoski soprano MOZART La clemenza di Tito Overture MOZART "Ch'io mi scordi di te?," K. 505 MOZART Piano Concerto in D, K. 537, "Coronation" SIBELIUS Luonnotar SIBELIUS Symphony No. 3

Oct 5 Charles Dutoit conductor Sarah Chang violin RAVEL Valses nobles et sentimentales DVORAK Violin Concerto PROKOFIEV Romeo and Juliet Suite

Dec 14 Christian Zacharias conductor/piano HAYDN Symphony No. 83 in g, "The Hen" MOZART Piano Concerto in B-flat, K. 456 HAYDN Symphony No. 86 in D

Mar 29 Lorin Maazel conductor Fiorenza Cedolins soprano Luciana D'Intino mezzo-soprano Vincenzo la Scola tenor Orlin Anastassov bass New York Choral Artists. Joseph Flummerfelt director **VERDI** Requiem

Apr 19 Mstislav Rostropovich conductor Maxim Vengerov violin SHOSTAKOVICH Violin Concerto No. 1 SHOSTAKOVICH Symphony No. 10

Wed May 10 David Zinman conductor Ye-Ye Ma cello Johnathan Gandelsman violin Joel Fan piano BARTÓK Rhapsody No. 1 for Cello and Orchestra BEETHOVEN Triple Concerto John ADAMS Naive and Sentimental Music*

Witten Restant WW-15 Persons
WWW-World President MacFork Philipseconic Commission

Creative Development Research - 11/05

- Focus groups among subscribers and single ticket buyers
- Exposure to 8 covers, inside visuals and copy
- Analysis:
 - Cover as execution
 - Cover as face of the brand
 - Copy/visual performance







The 2006 07 Season





new york philharmonic 2006 07 season









The hours spent rehearsing. Preparing. Practicing. Time in the dressing room, and backstage. Time tuning instruments. The brief moments spent in quiet reflection just before the curtain rises. The anticipation builds. A hush falls over the crowd. It's time... for 106 of the world's finest performers to become one. This is their time. This is your time.

The 2006 07 Season









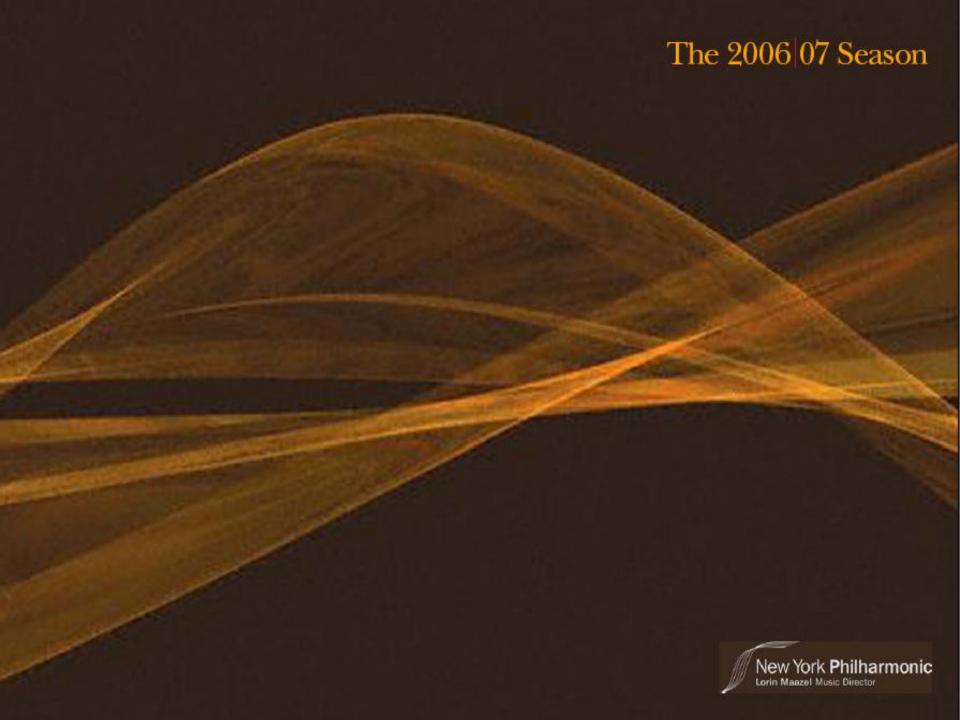
Music you can feel.

New York Philharmonic 2006 07 Season



You hear it, and you feel something. A certain kind of energy. A profound blend of emotions. The music stirs something deep within. It takes you someplace intensely personal. To a place all your own. The music delivers you there... sometimes gently... and sometimes powerfully. It builds and recedes. Triumphs and agonizes. Regales and rewards. The music of the New York Philharmonic. To hear it is to experience it. And to experience it is to never forget it.

The 2006|07 Season.



Key Learning

- Strongest executions conveyed:
 - Powerful emotions (passion, anticipation, excitement)
 - Experiential complexity (beauty + power, technical expertise + passion)

Brochure recommendations:

- Utilize striking cover to simply convey musical experience
- Provide visual balance: connection of performers, audience, and music
- Convey richness and totality of experience
- Create copy that 'rings true' and is emotionally moving
- Highlight expertise, passion and humanity of performers
- Present concert information clearly and concisely



The 2006/07 Season Music you feel.



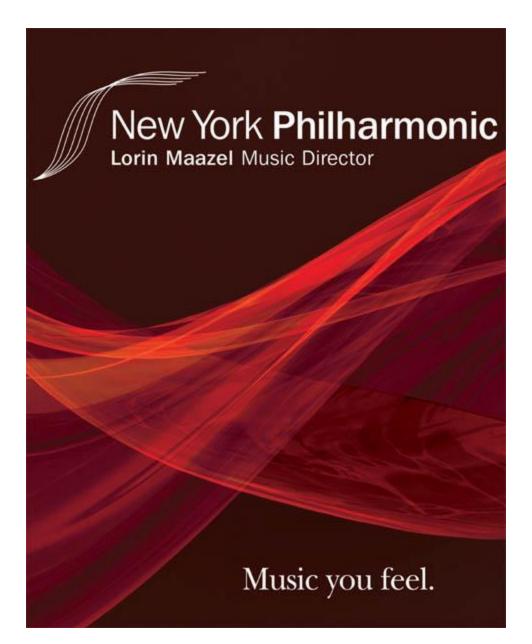
Music you feel.
Introducing
Philharmonic Minis

New 3 and 4 concert series



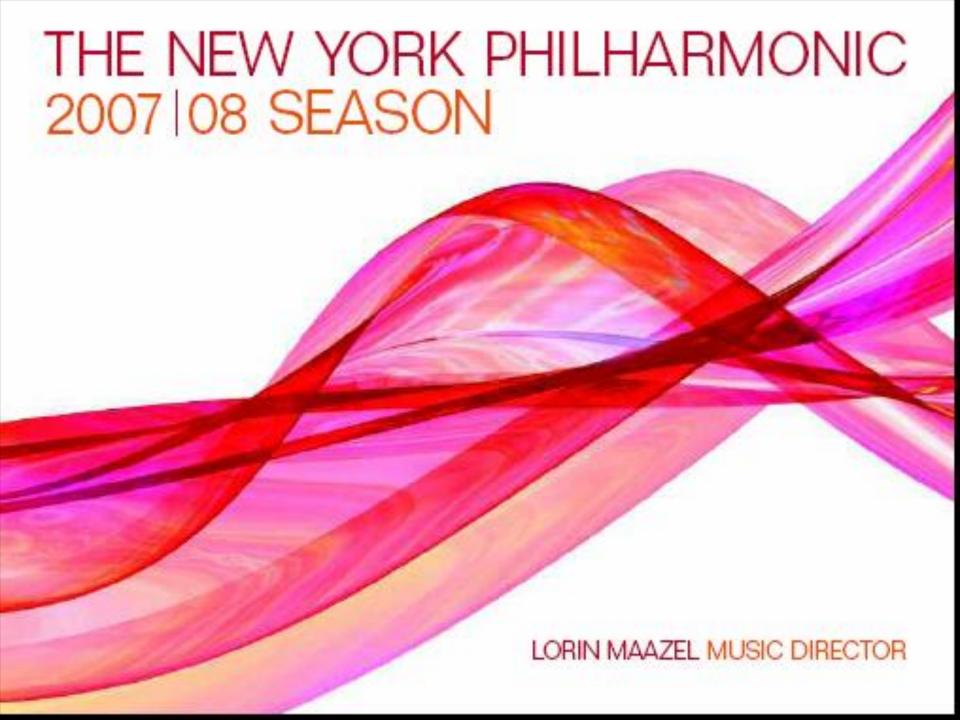
Music you feel. Create Customize your 4-concert collection Series













For some, passion has a color. Red, scarlet, crimson. For others, it has a sound.

Powerful, memorable, inspirational. Walcome to the world-randwined New York Philhamonic.

Music that moves you. Music that touches your soul. Music you feel.

2007108 SEASON



New York Philharmonic

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Pinchas Zukerman Plays Beethoven

A special Saturday Matinee performance conducted by Zubin Mehta. All other performances sold out. **January 6**.

MORE INFO ▶

FIND A CONCERT ▶

EVENT CALENDAR

January 2007

S	M	Т	W	Th	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

Search Site

go



Mehta Conducts Bruckner's Seventh

Alisa Weilerstein displays "an ecstasy and a generosity that lift performance into the realm of pure happiness." (~ The New York Times) January 11-13.

MORE INFO >



A Tribute to Toscanini

One performance only! Renée Fleming, joins the Philharmonic and Italy's Symphonica Toscanini to honor the legendary maestro Arturo Toscanini. January 16.

MORE INFO >

INFO ON THE GALA >



Tchaikovsky's Violin Concerto

"When Muti conducts, the sun is always out." (~ The New York Times) January 18-20.

MORE INFO ▶



Riccardo Muti

The acclaimed maestro leads this evening of Italian classics, featuring Respighi's Feste Romane. January 25-27.

MORE INFO >



PHILHARMONIC DG CONCERTS ON ITUNES



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New York Philharmonic

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THIS MONTH AT THE PHILHARMONIC

SEPTEMBER

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Exclusive Mahler Broadcast available new!

Viait our Broadcasts & Recurrique page for a selection of Philharmonic recordings. Read More



20-26 SEPTEMBER / 10 PM ROBERTSON CONDUCTS MAHLER'S FOURTH

BUY TICKETS

"Impressive and continuously exciting," wrote The New York Times of Robertson's recent performance of Mahler's Sixth. *Gearty, Robertson should keep the Markler coming.*

2 Student Rush Tickets



25 September

Young People's Concerts with Winton Marsiles

Designed for families with pre-achoolers, Very Young People's Concerts introduce youngeters ages 3-5 to classical music through games, active. listening, and hands on music making with musicions of the New York. Philharmonia.



22 September

Andrea Boccelli with the NY Philharmonic

Mr. Boosili and the Philhermonic will perform arise from the world of Italian opera. Encouraged by the acclaimed tenar F. Corelli, Bocelli, studied music and in 1959 started singing in plane bers and clubs.



31 September

Lorin Maazel Orchestra in Central Park

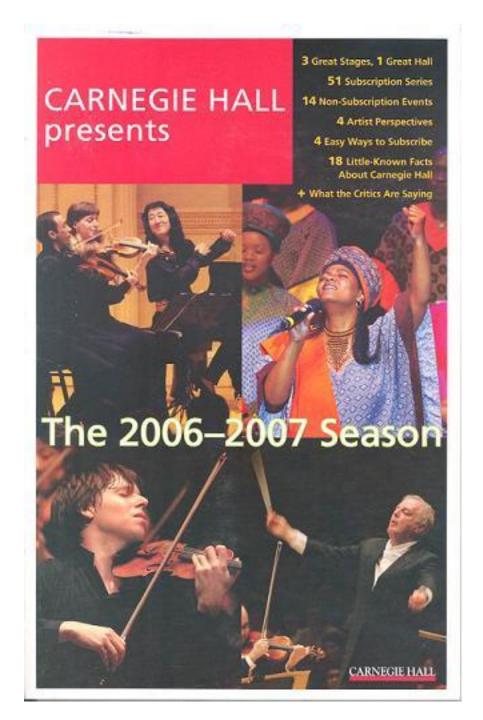
The New Yorker said. "It is one thing: to get all the sates right, ... it is another thing to play the thoughts within the notes, the light around them, the darkness behind them, the allence at the end of the phrase. That is what inspires awe."

M BSS flews feed

WORE INFO

MORE INFO

MORE INFO





NEW YORK PHILHARMONIC

2008/09 season



How the Philharmonic uses E-marketing to turn people on to the music.

New York Philharmonic

CREDIT SUISSE

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Program Notes, Pre-Concert Talks, and Podcasts are now available for your concert

November 8-10, 2007

Program Notes

Program notes for your upcoming concert are now available on our Website at nyphil.org. You can read about the music and artists you're going to hear before you get to Avery Fisher Hall—and hear audio clips of the music, and watch a video interview about the program.

Simply view the concert details page using the link at the bottom of the screen and click on the program note icon (=) to the right of the composer's name. For the artist biography, click on each of their names.

You can also read short descriptions of each of the pieces and the artists in our About the Music and About the Artist sections at the bottom of the page.

Video interviews—you can listen to conductor Xian Zhang talk about this week's program.

View Program Notes





New Video Features at nyphil.org

Delve into the music of the 2008-09 season

Want to learn more about the music being performed this season at the New York Philharmonic? Click on the links below for four new videos that explore some of the season's most noteworthy musical highlights.

The Complete Brandenburg Concertos

Johann Sebastian Bach's six Brandenburg Concertos are among the greatest works of the Baroque era. Music Director Lorin Maazel and the New York Philharmonic perform the entire cycle throughout the 2008-09 season, with all 24 solos played by musicians from the Orchestra.

Learn about what makes these concertos great from the Philharmonic's Program Annotator, James M. Keller, Principal Violist Cynthia Phelps, Associate Principal Violist Rebecca Young, and Harpsichordist Lionel Party as they discuss Bach's musical genius.

View the Brandenburg Concertos video and Upcoming Performance Dates



Principal Violist Cynthia Phelps, Associate Principal Violist Rebecca Young, and Harpsichordist Lionel Party

2008-09 Philharmonic Commissions

In the 2008-09 season Philharmonic Music Director Lorin Maazel and the Orchestra are unveiling three brand-new works commissioned by the Orchestra. The three composers - Steven Stucky, Bernard Rands, and Aaron Jay Kernis talk about how they compose, what inspires them, and what listeners can expect to hear when the works are performed.







Chapter Four: Programming & The Concert Experience

Since research had pointed up programming as an issue, we explored further

- Conducted an online study of attendees and a database analysis of transaction behaviors.
- Very high response rates within days (20-40%) yielded sample of 4,000

Interest in Classical Music Periods

Provided definitions of musical periods:

Baroque (e.g. Bach, Handel)

Classical (e.g. Haydn, Mozart)

Early Romantic (e.g. Beethoven, Mendelssohn, Schubert)

Russian Romantics (e.g. Tchaikovsky, Rachmaninoff, Mussorgsky)

Late Romantic (e.g. Brahms, Strauss, Wagner, Mahler)

20th Century Classics (e.g. Stravinsky, Copland, Debussy, Ravel)

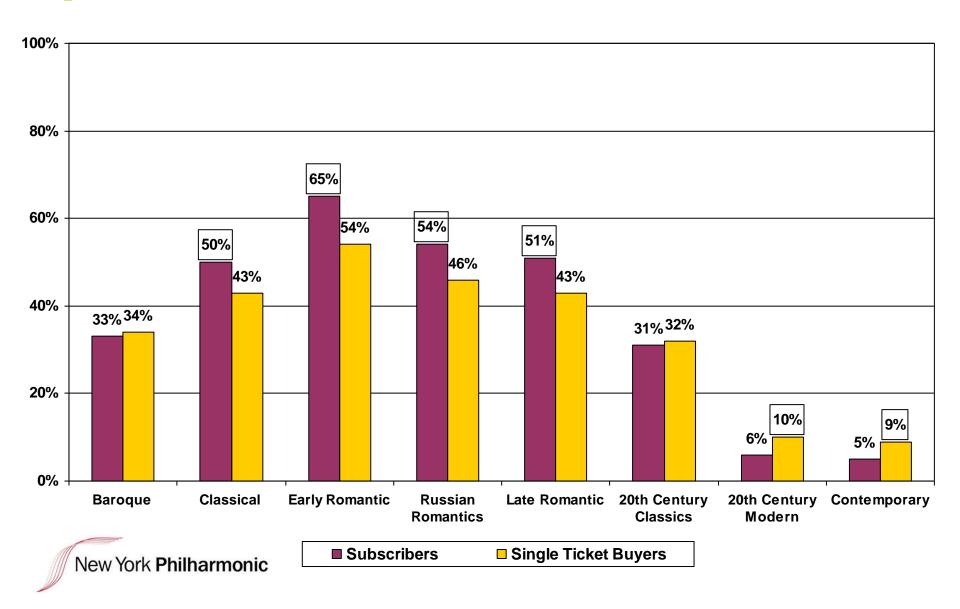
20th Century Modern (Schoenberg, Berg, Messaien, Varese)

Contemporary (e.g. Adams, Glass, Harbison, Saariaho)

New York Philharmonic

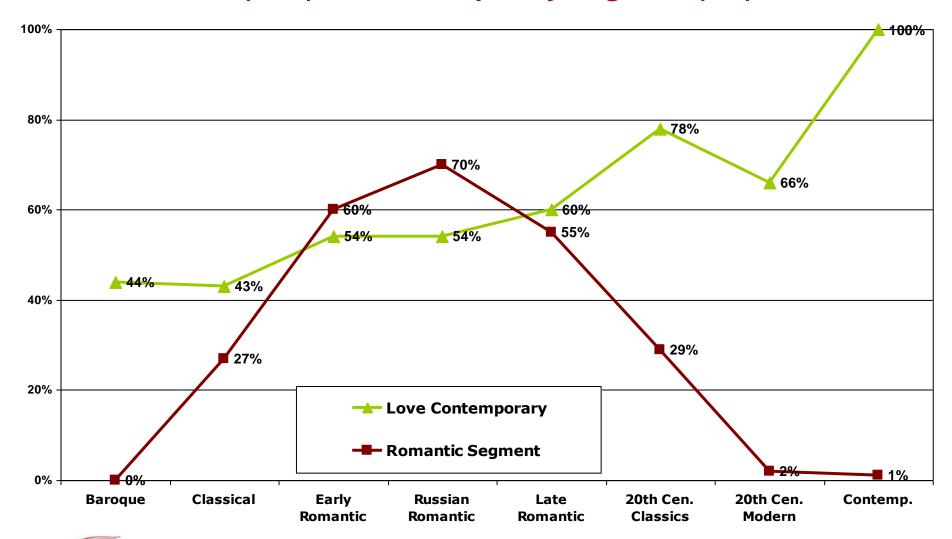
Classical Music Period Interests

-- 'Love It' --



Interest in Classical Music Periods

-- Romantic (27%) vs. Contemporary Segment (7%) --





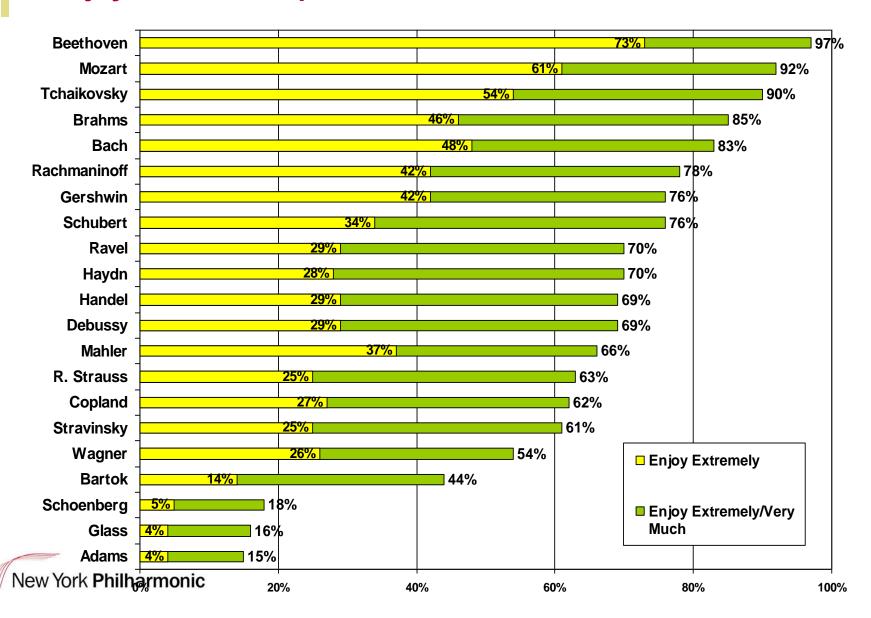
Arts Attendance Motivations

-- Very Important Reasons for Attending --

	Contemporary (N=276)	Romantic (N=1083)	
To be enlightened and inspired	80	58	
For intellectual stimulation	77	58 42	
Interest in a particular art form	65		
To be entertained	57	73	
To relax and enjoy yourself	54	73	
To support the arts	51	33	
Exposed to different types of arts	46	35	
To broaden horizons	44	31	
Evening out with spouse	33	45	
To share new experiences	31	30	
To escape from daily routine	29	35	
To expose children to the arts	12	11	

New York Philharmonic

Enjoyment of Composer's Works



Comparing the 04-05 season with consumer preferences.

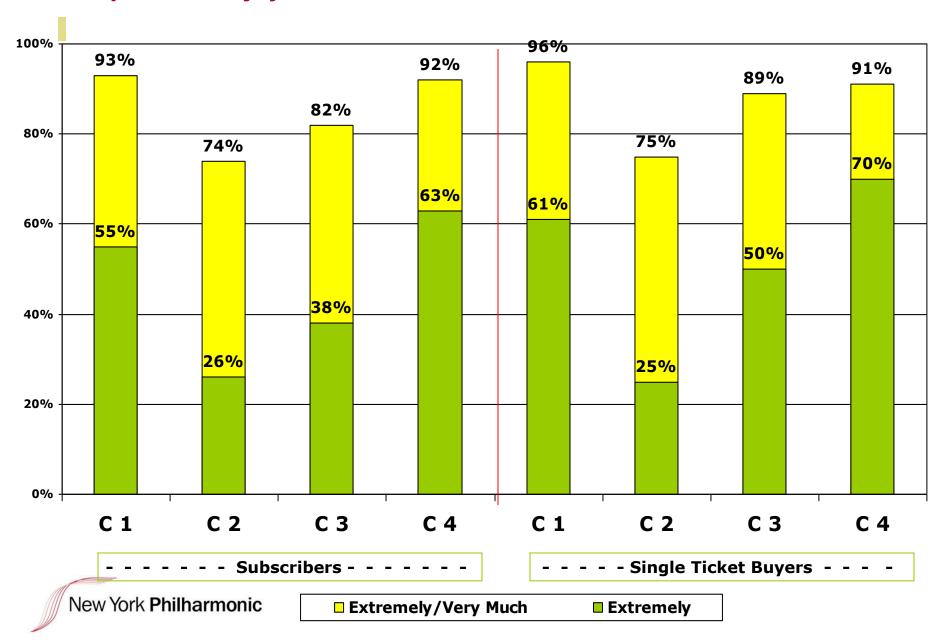
	1		
	% of Season	% Enjoying (Top 2)	Index
Late Romantic	20%	85%	98
The Russians	20%	84%	99
20th Century Classics	18%	70%	107
Contemporary	12%	21%	238
20th Century Modern	10%	24%	167
Early Romantic	9%	92%	41
Classical	6%	85%	29
Baroque	4%	68%	25

New York Philharmonic Concert Satisfaction Research

- Conducted research on satisfaction with several Philharmonic concerts
- Online method, short surveys sent within 1-2 days of concert
- Primary Measures:
 - Classical familiarity and enjoyment
 - Familiarity with pieces performed
 - Expected and actual concert enjoyment
 - Thoughts and feelings during concert
 - Satisfaction with experience elements

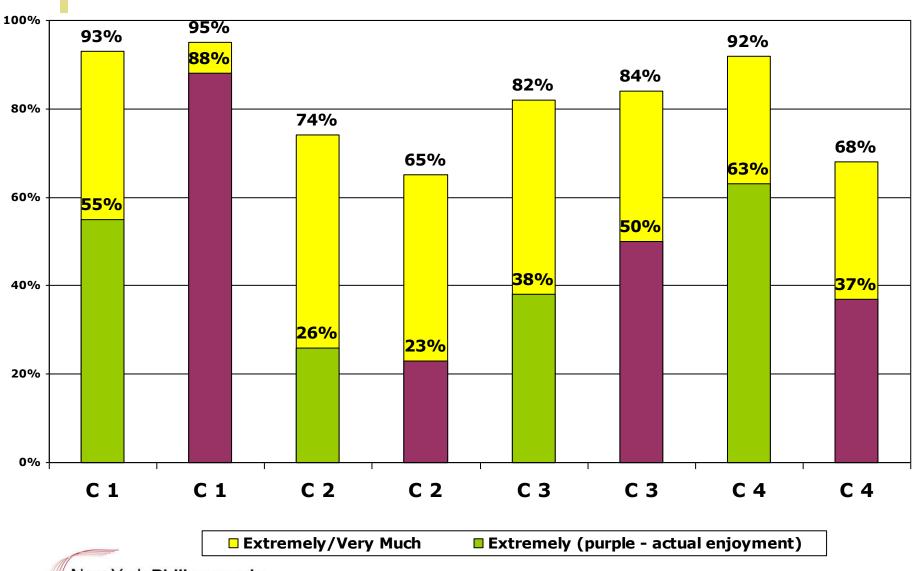


Expected Enjoyment of Recent NY Phil Concerts



Expected & Actual Enjoyment of Recent NY Phil Concerts

-- Among Subscribers --



New York Philharmonic

Thoughts/Feelings about Experience -- During Concert 1 --

- "It was an absolute dream come true. I was constantly fighting back tears and wanted to remember every single second of the evening forever. To say I loved it is a complete and total understatement."
- "I've attended many performances of the New York Philharmonic and have never seen such energy, enthusiasm and delight in the audience.
- "This was one of the most entertaining shows I've ever attended... Several times I was so absorbed in the performance that I forgot where I was. For me that is the ultimate entertainment. Great show."
- "Probably one of the most amazing musical experiences I've ever had the fortune to see. I felt total joy and awe."
- The feelings we had were: "Gee, gosh, this is really so enjoyable, we wish it could go on for hours."



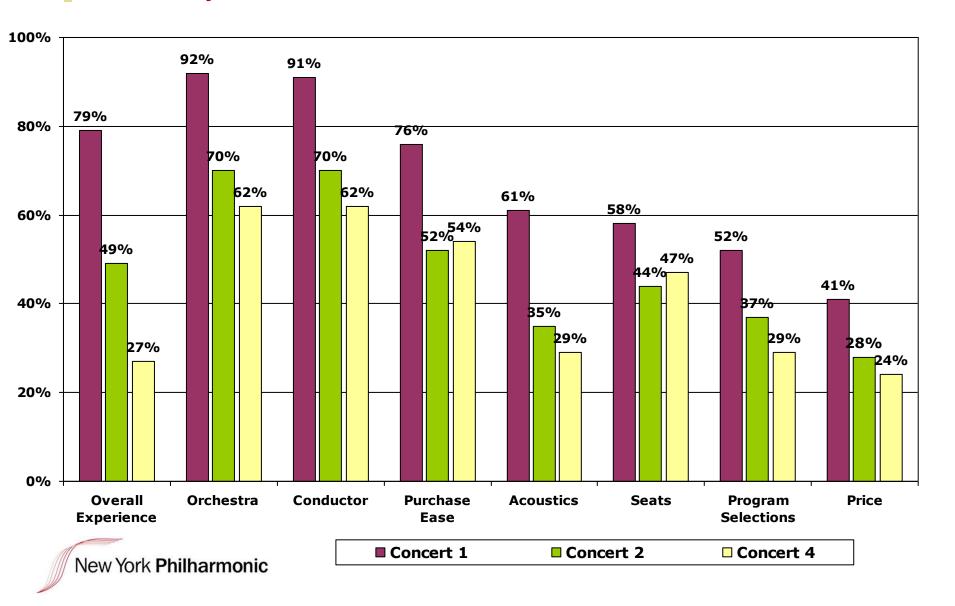
Thoughts/Feelings about Experience -- During Concert 4 --

- "The Bartok and Beethoven pieces met all my expectations. The young soloists were spectacular. The contemporary piece left me cold. I like new music, but this was bombastic...."
- "The first half of the concert was most enjoyable... However, the second half was long and horrible. While I have sat through long concerts before, and enjoyed them immensely... This concert was truly torture for me."
- "(Guest) as usual was splendid. ... The contemporary piece was spectacular. I wish audience members would have the courtesy to sit through a piece and not leave in the middle. They were very rude and should be instructed not to repeat their behavior as it interferes with the enjoyment of other people!"
- "The conductor's remarks prior to the contemporary piece were very constructive, especially after the Times review. I enjoyed the piece more than I anticipated.

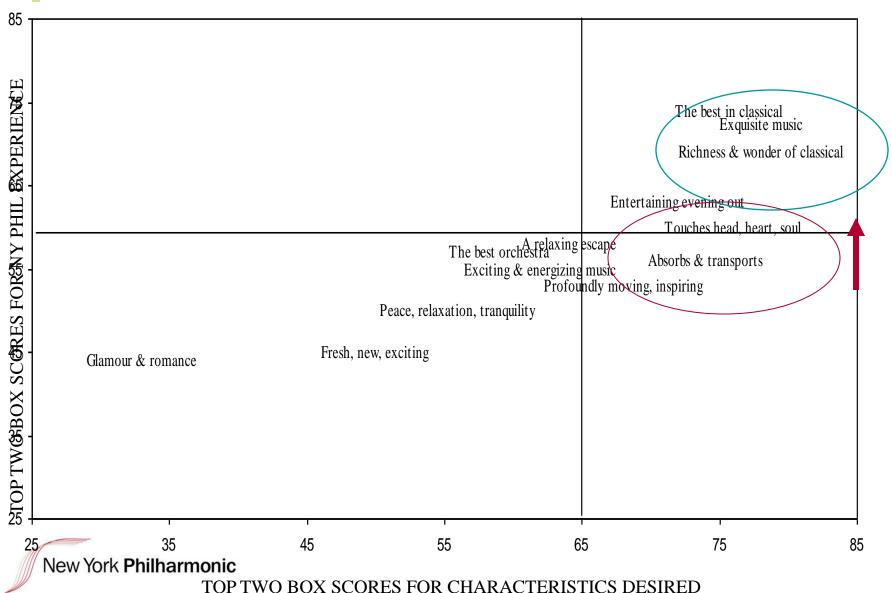


Satisfaction with Concert Experience - The Halo Effect

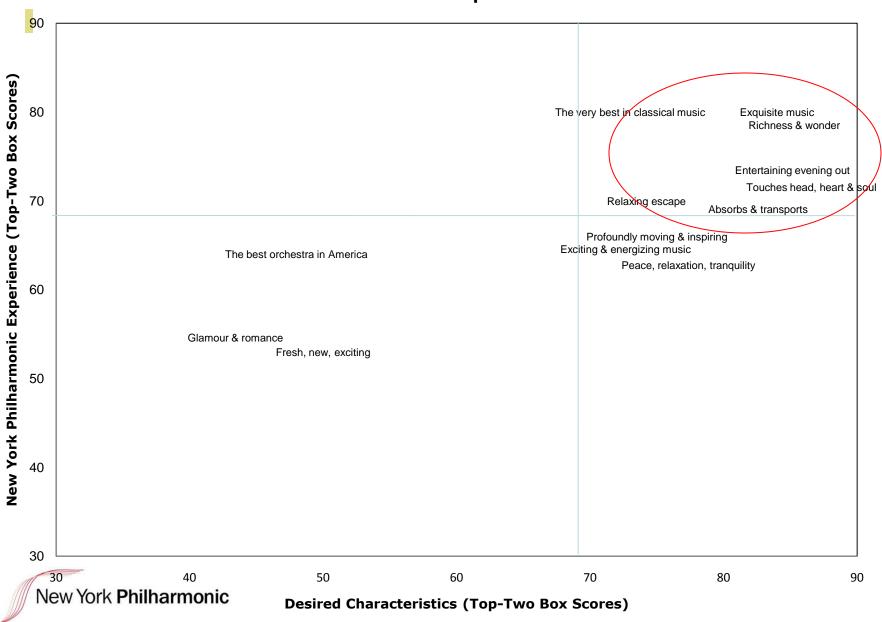
-- Extremely Satisfied --



Results: Remember the Desired Concert Experience by New York Phil. Experience?



Desired Concert Experience by New York Philharmonic Experience -- Market Sample --

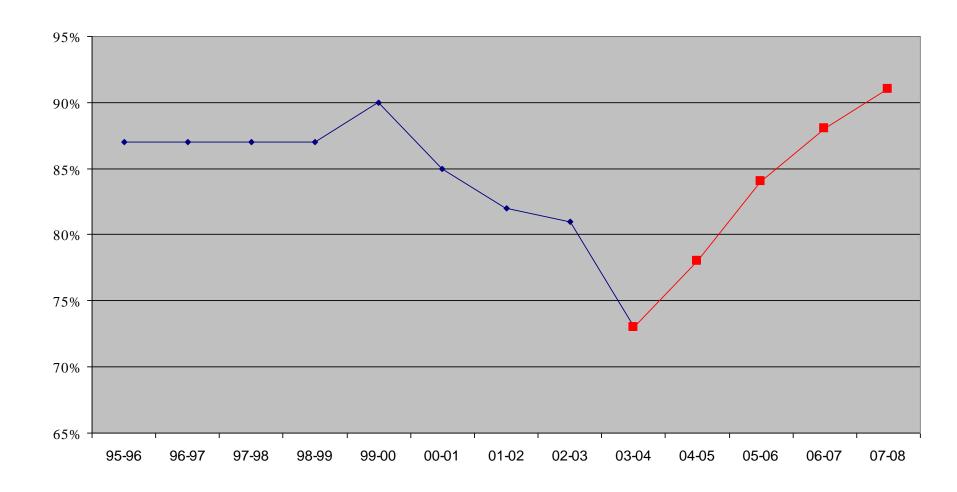


Sales Results Over Four Seasons

- % of Classical Capacity Sold Up From 73% to 91%
- Classical Tickets Sold Up 23,000 Seats (10%)
- Classical Revenue up \$2.6 million (20%)
- Total Capacity: up to 90%
- Total Revenue: up \$5.6 million (38%)



Percentage of Capacity Sold, 95-96 to 07-08





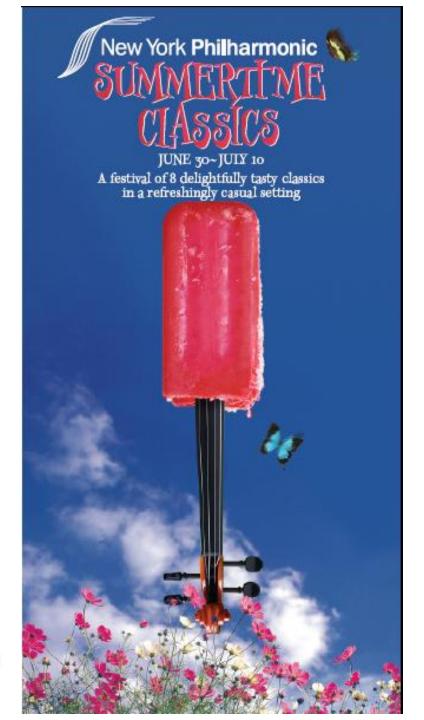
Chapter Five: Summertime

Classics

Extending the Brand: Summertime Classics - Situation

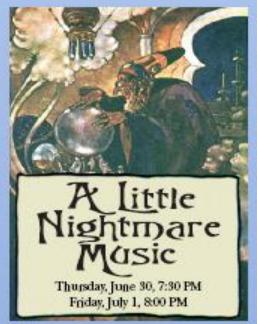
- New 8-concert series introduced in June 2004.
- Programming: little-known light classics, the kind you would have heard Arthur Fiedler perform (if you were alive then).
- Positioning: Light classical in a festive, casual setting.
- Sales: Below expectations
- Research: Why; where do we go from here?







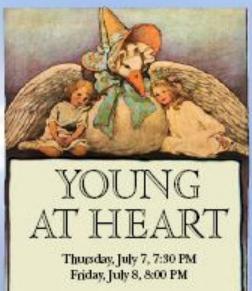
Treat yourself to the tastiest classics of all time, available in four of your favorite flavors!



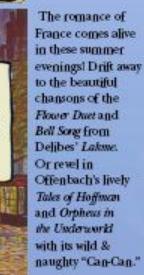
Take a thrill ride to the underworld with The Sorceror's Apprentice and the mischievous Alfred Hitchcock theme (Goupod's Funeral March of a Marianette), Night on Bald Mountain and Lists's hair-raising Totentous and Mephisto Wale.



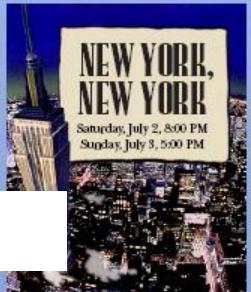
"Start Spreadin' the News" as we celebrate the 4th of July with a salute to America's most dazzling city with hits from New York's best: Bernstein (On the Waterfront). Gershwin (Promenade), Leroy Anderson (Bugler's Holiday, Fiddle-Faddle) and Copland (Oxiet Circ) and our city's definitive anthem. New York, New York!

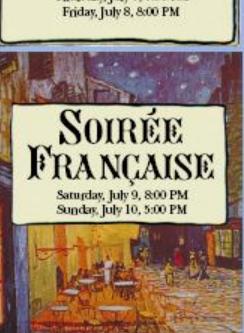


These concerts will enchant all ages, with the whimsical Young Person's Guide to the Orchestra (parrated by Bramwell Tovey), Bizets's delightful A Chikhen's Game (Jeux d'enjants) and best of all—favorite moments of Tchaikovsky's Nutracker and more.



GREAT PRICES





Relationship Between Expectations & Sales

-- New York Philharmonic Summertime Classics Series --

	Would Love Concert	Would Love/Like Very Much
Moderate Expectations:		
Sound of America	36%	75%
New York New York	31%	67%
Shall We Dance	27%	72%
Low Expectations:		
Viva Espana	20%	59%
A Little Nightmare Music	21%	55%
A Little Light Opera	21%	58%
Soiree Francaise	16%	51%
Very Low Expectations:		
Young at Heart	11%	42%

Asked non-attenders how much they would enjoy each concert based upon a short description and key pieces in each program.

New York Philharmonic

Relationship Between Expectations & Sales

New York Philharmonic

-- New York Philharmonic Summertime Classics Series --

	Would Love Concert	Would Love/Like Very Much	% of Capacity Sold	Total Tickets Sold
Moderate Expectations:				
Sound of America	36%	75%	67%	3689
New York New York	31%	67%	64%	3510
Shall We Dance	27%	72%	(38%)	2076
Low Expectations:				
Viva Espana	20%	59%	50%	2736
A Little Nightmare Music	21%	55%	49%	2677
A Little Light Opera	21%	58%	41%	2238
Soiree Francaise	16%	51%	41%	2236
Very Low Expectations:				
Young at Heart	11%	42%	27%	1456

Expected Enjoyment for Potential New Concerts-- 'Would Love It' --

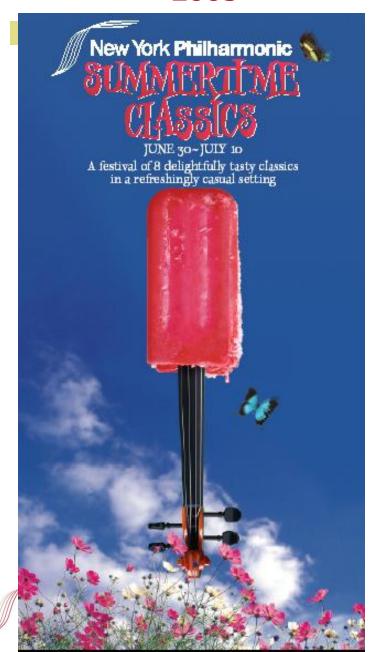
	Current Summertime	Lapsed Summertime	Subs Non- Attendees	Light STB Non-Attend
All Beethoven: A festival of favorite Beethoven concertos, symphonies and overtures	53	53	56	54
All Russian: Including Tchaikovsky's Violin Concerto, Prokofiev's Suite from <i>Cinderella</i> and Tchaikovsky's <i>1812 Overture</i>	47	48	39	38
All Rachmaninoff: A festival of Rachmaninoff's beloved piano concertos and symphonies	43	43	48	48
All American Celebration: Copland's Lincoln Portrait, Gershwin's Rhapsody in Blue, Bernstein's On the Town, and Sousa marches	47	44	32	27
Broadway's Best: Show-stopping favorites	44	38	30	27
<u>La Dolce Vita</u> : Mendelssohn's <i>Capriccio Italien</i> , Vivaldi's <i>Four Seasons</i> and popular Italian classics	42	38	31	31
A Night at the Movies: Oscar-winning film scores	41	35	26	24
French Fare: Featuring Saint Saens' Carnival of the Animals and Ravel's Bolero	33	27	23	19
Cool Brittania: English favorites such as Pomp and Circumstance and Vaughan Williams' Fantasia on a Theme of Thomas Tallis	25	18	14	11

New York Philharmonic

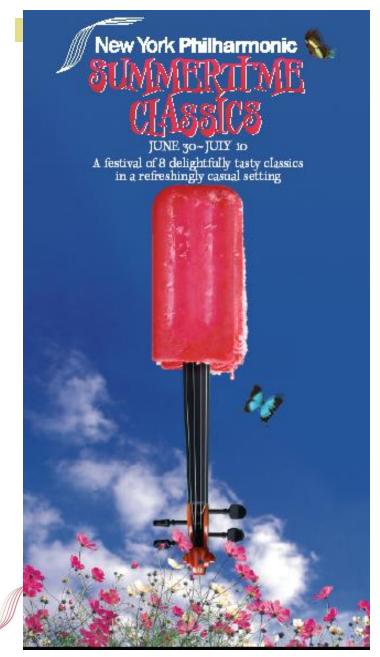
Research Findings/Recommendations

- Program more well-known, accessible classical favorites
- Make programming more prominent
- Slightly more tony and sophisticated tonality less popsy and casual, closer to the
 Philharmonic brand
- Emphasize engaging lively format rather than casualness
- Further leverage conductor Bramwell Tovey in communications
- Reorient targeting strategy and build awareness





2005 2006





Experience a different side of the New York Philharmonic. Call (212) 875-5656 or visit nyphil.org/summertime.

June 29-July 2

MOSCOW ON THE HUDSON

An all-Russian coldination starring the latest winner of the Van Cliburn Compatition performing Tchaikovsky's Piano Concerto; the evening ends with a bang: Tchaikovsky's 1812 Overture.

Thu, June 29, at 7:30pm Fri, June 30, at 8:00pm Sun, July 2, at 3:00pm Bramwell Tovey, conductor Alexander Kobrin, piano BORODIN Polovisian Dances from Prince Igor TCHAIKOVSKY Piano Concerto PROKOREV Suite from Cinderella TCHAIKOVSKY 1812 Overture



July 5-6

RHAPSODY IN RED, WHITE, AND BLUE

Our annual 4th of July week concert features Gershwin's Rhapsody in Blue with the acclaimed jazz pianist Marcus Roberts,

Wed, July 5, at 7:30pm Thu, July 6, at 7:30pm Bramwell Tovey, conductor Marcus Roberts, piano BERNSTEIN Three Dance Episodes from On the Town GERSHWIN Rhapsody in Blue COPLAND Lincoln Portrait Aaron Jay KERNIS New Era Dances



July 7-8

CAPRICCIO CARNIVALE

Bramwell Tovey performs Ogden Nash's delightful narration to Carnival of the Animals; Ravel's infectious Bolero brings Summertime Classics to a memorable close.

Fri, July 7, at 8:00pm Sat, July 8, at 8:00pm







The Summertime Classics Results the Following Season

- Capacity sold up from 50% to 91%
- Tickets sold up 7,400 seats (+76%)
- Revenue up \$322,000 (+103%)



Chapter Six: The Quest for Greater Relevance

The Next Step – The Quest for Even Greater Relevance

- We've become more distinctive and more highly differentiated
- But, can we become more relevant?



Consumer control is the ultimate relevance. The Tivoization of America

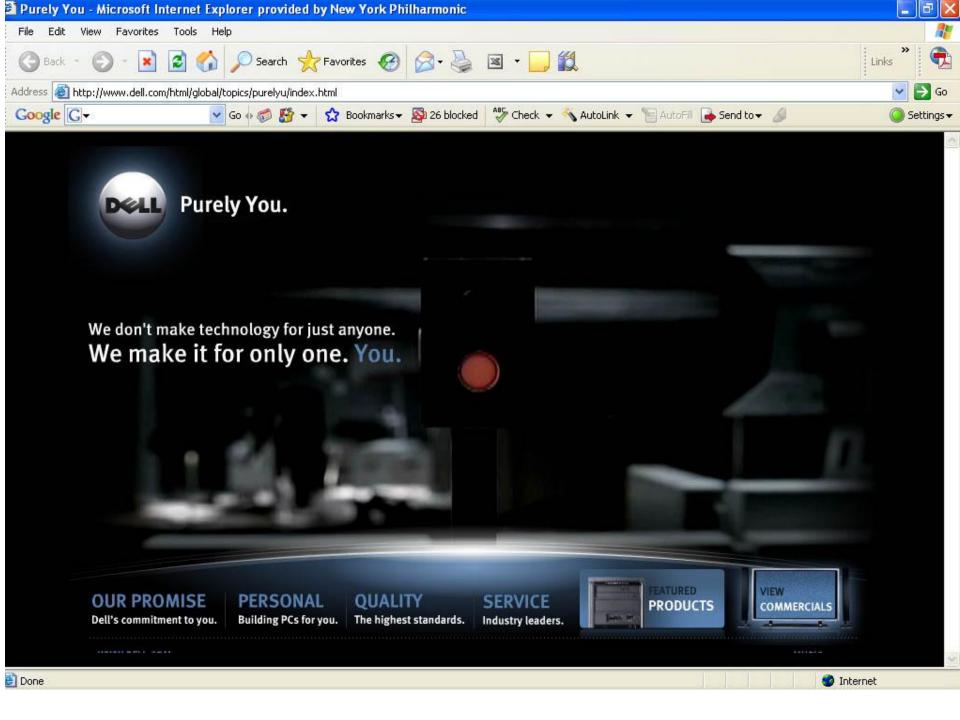
- "Consumers increasingly expect to call the shots. They demand more personal control. . . people are seeking to further extend the boundaries of personal control in their retail and other transactions."
 - J Walter Thompson forecast for 2006
- "I call it <u>participation marketing</u>. Allow them to help you shape the brand experience. Content is no longer something you push out. Content is an invitation to engage with your brand."
 - Cammie Dunnaway, CMO, Yahoo



Today, the customer is in charge.

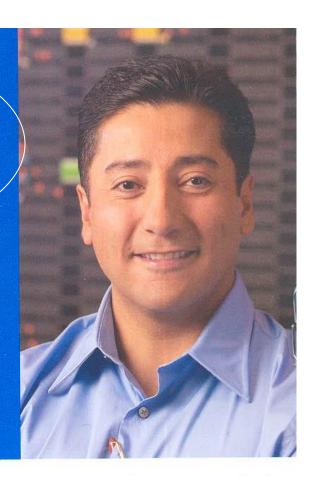
- At BMW, the fact that so many customers choose to customize their cars showed executives that "we'd never have complete control over the brand," said James L. McDowell, managing director at Mini USA. About 60 percent of the 40,000 Minis the company sells each year are customized.
 - New York Times, Oct. 9 2006
- "Today, the customer is in charge, and whoever is best at putting the customer in charge makes all the money."
 - Stephen Quinn, Senior Marketing VP, Wal-Mart





Built for me

Custom-built for people who want a business-class notebook that looks good on the bottom line, the Latitude D520 has the basics nicely covered with WiFi internal wireless, processing power, plus storage and memory options.



LATITUDE D520
Essential productivity and value.



Dell recommends Windows® XP Professional

Built for me

Custom-built for road warriors seeking a lightweight and thin solution with Free Fall Sensor Hard Drives options to help protect your data.

INSPIRON[™] 640m Light the way.



BUILT FOR ME

Custom-built for professionals requiring dual-core performance, a wide 15.4" display, integrated wireless, and advanced graphics, the Latitude D820 can easily replace your desktop.

LATITUDE D820 Widescreen multimedia power





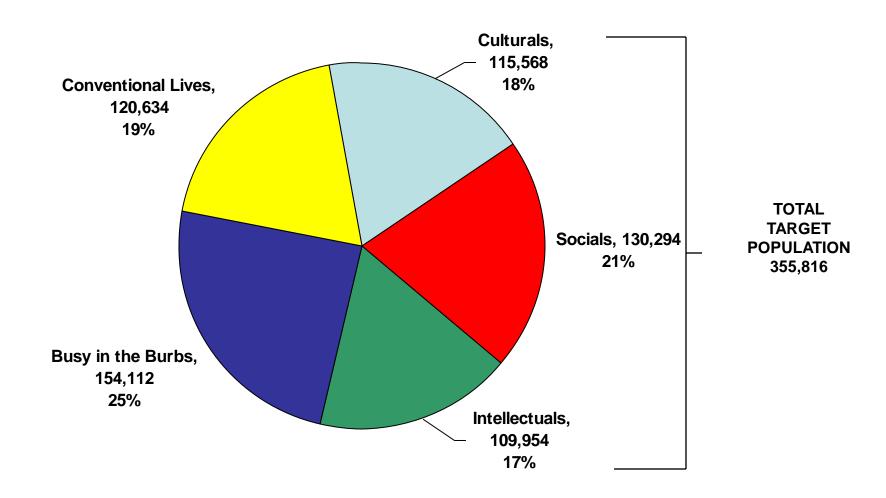
As opposed to this...

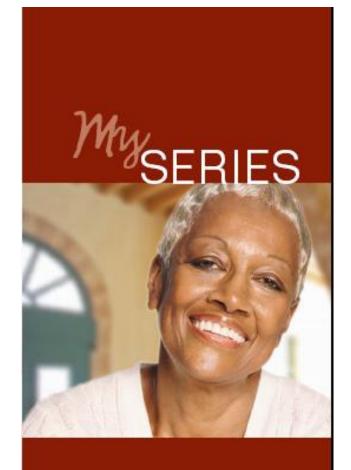




Target Segments

-- Household Population within Target Geographic Area --





"The best part of living in New York is all the amazing culture at my fingertips. I love broadening my horizons and experiencing new things. And I love it when a Philharmonic concert takes me on a musical adventure."

Musical ADVENTURES

Each concert in these series is a dinner party with musical friends old and new -

- a Tchalkovsky symphony, perhaps, or
- a Beethoven concerto, paired with
- a charming Berlo arrangement of a jewel from the Italian Baroque, or a little-heard delight from Berlixz.

One highlight: Lang Lang performs the world premiere of the new plano concerto from Tan Dun, composer of the score to Crouching Tiger, Hidden Dragon.

You'll also enjoy Beethoven's Fourth Symphony, Stravinsky's Firebird, Handel's Messiah, and much more. MUSICAL ADVENTURES - WEEKNIGHTS 7:30 PM Go to rephil.org/series for video and music olips, background on the artists and music, and to reserve your sexts.

WEEKNIGHTS 1

Wed Sep 19 Le Se Marcel, conductor Lice Battechnik, riskin

BOCO-ERIN/Bato Altrata nothera di Madrid BEETHOVEN Walls Concerto TCRAIN/OVSIO' Symphony No. 2, "Little Residan"

The Dec 13 Animy Bereits, conductor Hilling Crimbel, plans

IBERT Homage & Morant RWEL Plano Concerto in G SHOSDWOVICH Symphony No. 4

The Ian 10 belle March, conductor faces Crisies, more soprate BENUOZ Oriottus to Bennanch Callei FROMOFEV Symphone No. 7 BENUOZ LE Short of Chao Zino FROMOFEV Scythain Selfa

Wed Mar 5, 7:30pm Also Cithert, conductor Asim Mol and A, separare

HATEN Symphony No. 48, "Marta Theracia" BERNO RON Swigt BEETHOVEN Symphony No. 4

Mad Apr 9 Leonard Stattler, conductor lang Long, plans Tan DIM Plano Corceto** STRAYMSKY Too Reabed





WEEKNIGHTS 2

The Sap 20 Safe Massel, condensor Use Ballant All, riola

SOCCHERM/Barlo Advata nations of Modrid SEETHOVEN Violin Concerto TCHMINONSKY Symptomy No. 2, "Little Resilan"

© The Oct 18
Junes Content, conductor
Authors Sean Criting, Store (Scholle Booth)
Junes Johnson, Confident (Storen)
Tolliens Reviewskops, repotate (Storen)
Junestinan Siles, public

BEETHOVEN Plant Concerts No. 2 ZEML NEKY A Reventire Trajecty

The Dec 6
Philips Jordan, conductor
Plants Lancet Alment, plane

Geórge SLETÁS (seas una Cortasia BEETHJVEN Plano Corcedo No. 3 SMETAMA Má viast (accepto)

Ten Feb 5 Larie Manpel, constantor

ROSSIN Orantura to La scale d' seta MENDELSSORN Symphony No. 4, "Ration" TCHANONSKY Symphony Ro. 6, "Fathbook"

The Apr 10 Lended Station, conductor Lang Lang, plane Tan DUN Plane Cancerto** STRUMISHY The Planetel



WEEKNIGHTS 3

Mad Oct 3 Units Massel, constactor Jantes Jansen, riolic

TCRAIRCVSKY Violin Concerto TCRAIRCVSKY Symphone No. 3, "Palish"

The Mox 25 Caroline Bedared, conductor CB Shahara, risks

OHÂ/62 Samp hore No. 2, "Sintonia India" DACAÁ N'Aolin Concerto FROKOFIEV Symphony No. 5

The Dec 20 Methodes MicCogna, constraint New York: Charol Artists, Joseph Removerfelt, charoter HAMDEL Microsoph

Mad Jan 30 Life Messel, conductor Synergy Venals

EEETHOVEN Counture to Carlotan EERO Sintenta ERAHMS Symptomy No. 4

The Mar 6
All Cillert, conductor
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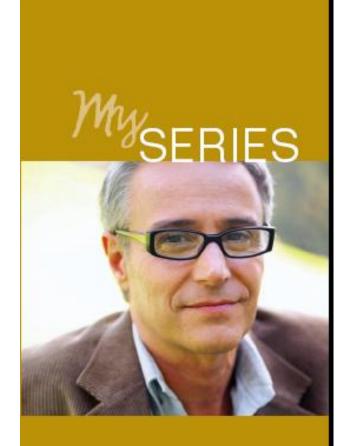
HAYDM Semptone No. 48, "Mada Thensala" BERNO ROLL Swigt BEETHOVEN Syllight by No. 4











"I really admire the genius in classical music, especially the great masters music that really grabs you. I like concerts that turn on my mind and imagination.

The MASTERS

These series present the pillars of the repertoire: Bach, Beethoven, Tchaikovsky, Mendelssohn, Shostakovich, Mahler, and more. If you want to immerse yourself in the full richness and power of these immortal masterpieces, this collection is for you.

Highlights include Tchaikovsky's "Pathetique" Symphony, Beethoven's Piano Concerto No. 4 with Richard Goode. Bach's towering St. Matthew Passion, and Mahler's powerful Symphony No. 9.

THE MASTERS - WEEKNIGHTS 7:30 PM Go to nyphil.org/series for video and music clips, background on the artists and music, and to reserve your seats.

Thu Nov 8 Xian Zhang, conductor Vadim Repin, violin

LALO Symphonie espagnole BEETHOVEN Symphony No. 7

Wed Jan 23 Riccardo Muti, conductor Radu Lupu, piano

SCHUMANN Piano Concerto BRUCKNER Symphony No. 6

Wed Mar 19 Kurt Masur, conductor Westminster Symphonic Chair, Joe Hiller, director Cast to include: Matthias Goerne, baritone (Jesus) J.S. BACH St. Matthew Passion

David Robertson, conductor Glenn Dicterow, violin

SCHUBERT Symphony No. 8, "Unfinished" KORNGOLD Violin Concerto SIBELIUS Symphony No. 1

Wed Jun 4 Lorin Maazel, conductor MAHLER Symphony No. 9



WEEKNIGHTS 1 | MSN2 WEEKNIGHTS 2

Thu Jan 3 Lorin Maazel, conductor Viviane Hagner, vioên Philip Hyers, hom

MENDELSSOHN Overture 2 A Midsummer Night's Dream MENDELSSOHN Violin Concerto MOZART Horn Concerto No. 2 **B.GAR Enigma Variations**

Thu Jan 24 Riccardo Muti, conductor Radu Lupu, piano

SCHUMANN Piano Concerto BRUCKNER Symphony No. 6

Thu Mar 20 Kurt Hasur, conductor Westminster Symphonic Choir, Joe Miller, director Cast to include: Hatthias Goerne, baritone (Jesus) J.S. BACH St. Matthew Passion





Thu Apr 3
Sir Colin Davis, conductor Richard Goode, piano

BEETHOVEN Leanure Overture No. 2 BEETHOVEN Plano Concerto No. 4 VAUGHAN WILLIAMS Symphony No. 4

Thu Jun 5 Lorin Haazel, conductor MAHLER Symphony No. 9





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"For me, going to the Philharmonic is a great night out. We have a nice dinner somewhere and then I get to sit back, relax, and enjoy the music I love."



Evenings ON THE TOWN

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Among the highlights: Beethoven's Piano Concerto No. 1 with Martha Argerich. Rachmaninoff's Symphony No. 2 and Symphonic Dances, two all-Tchaikovsky concerts, and an extraordinary concert production of one of the most passionate operas of all time: Puccini's Tosca.

EVENINGS ON THE TOWN - WEEKNIGHTS 7:30 PM Go to ryphil.org/series for video and music clips, background on the artists and music, and to reserve your seats.

WEEKNIGHTS 1

Wed Sep 26
Lorin Maszel, conductor Simon Trpčeski, piano

TCHAIKOVSKY Plano Concerto No. 1 TCHAIKOVSKY Symphony No. 1, "Winter Dreams"

Thu Oct 11 Lorin Maazel, conductor Johannes Moser, cello

TCHAIKOVSKY Selections from Swan Lake TCHAIKOVSKY Rococo Variations TCHAIKOVSKY Symphony No. 5

Thu Jan 17 Riccardo Muti, conductor Leif Ove Andsnes, piano BRAHMS Piano Concerto No. 2 LISZT From the Cradle to the Grave SCRUBIN The Poem of Ecstasy

€ Tue Apr 29 Charles Dutoit, conductor Martha Argerich, piano

MOZART Overture to The Marriage of Figaro BEETHOVEN Plano Concerto No. 1 RACHMANINOFF Symphonic Dances RAVEL La Valse

Tue Jun 17 Lorin Maazel, conductor New York Choral Artists, Joseph Flummerfelt, director Hui He, soprano (Tosca) Walter Fracarro, tenor (Cavaradossi) George Gagnidze, baritone (Scarpia) PUCCINI Tosca In Concert



WEEKNIGHTS 2

Thu Sep 27 Lorin Haszel, conductor Simon Trpceski, piano

TCHAIKOVSKY Piano Concerto No. 1 TCHAIKOVSKY Symphony No. 1, "Winter Dreams"

Thu Nov 1 Senyon Bychkov, conductor Katia and Marielle Labeque, pianos

Henri DUTILLEUX Métaboles MARTINO Concerto for Two Pianos RACHMANINOFF Symphony No. 2

Thu Mar 27 Riceardo Muti, conductor Pinchas Zukerman, wolin **ELGAR Violin Concerto** COPLAND Symphony No. 3

Wed Apr 23
Charles Dutoit, conductor

Charles Dutoit, conductor Martha Argerich, piano

MOZART Overture to The Marriage of Figuro BEETHOVEN Plano Concerto No. 1 RACHMANINOFF Symphonic Dances RAVEL Le Valse

Thu Jun 19 Lorin Haszel, conductor Hew York Choral Artists. Joseph Hummerfelt, director Hui He, soprano (Tosca) Walter Fracarro, tenor (Cavaradossi) George Gagnidze, baritone (Scarpia)

\$450 \$345 \$307 \$252 \$215 \$128

PLICONI Tosca in Concert

WEEKNIGHTS 3

Wed 0ct 10 Lorin Maazel, conductor

TCHAIKOVSKY Selections from Swan Lake TCHAIKOVSKY Rococo Variations TCHAIKOVSKY Symphony No. 5

Tue Nov 27 Lorin Mazzel, conductor James Ehnes, violin

ROSSINI Overture to La scala di seta MENDELSSOHN Symphony No. 4, "Italian" GLAZINOV Violin Concerto J. STRAUSS II On the Beautiful Blue Danube

Thu Apr 24 Charles Dutait, conductor Hartha Argerich, piano

MOZART Overture to The Marriage of Figaro BEETHOVEN Piano Concerto No. 1 RACHMANINOFF Symphonic Dances RAVEL La Valse

Thu Jun 12 Lorin Maazel, conductor Hew York Choral Artists, Joseph Flummerfelt, director Hui He, soprano (Tosca) Walter Fracarro, tenor (Cavaradossi) George Gagnidze, baritone (Scarpia) PUCCINI Tosca In Concert





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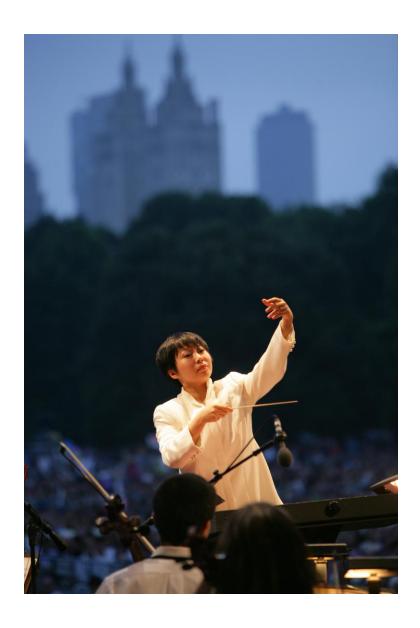
View the Winning Photos

Last week, we invited you to pick the winners of this year's photo contest. The final results are in — view all of this year's winners below!

Thank you to everyone who submitted photos! You can view all of the photo submissions on flickr.

Winners will be contacted through their flickr accounts to notify them of how to claim their prizes.

















Effective Branding: The Evolution of the New York Philharmonic Brand

David Snead Kate Prescott April 8, 2010





New York Philharmonic Alan Gilbert Music Director



ALAN GILBERT Conductor YEFIM BRONFMAN Piano

PROKOFIEV Piano Concerto No. 2 RACHMANINOFF Symphony No. 2

Thu, Jan 7 7:30pm Fri, Jan 8 8:00pm Tue, Jan 12 7:30pm

nyphil.org/bronfman

Pre-Concert Talk one hour before concert time.

Alan Gilbert's appearance is made possible through the Daisy and Paul Soros Endowment Fund. Yefim Bronfman's appearance is made possible through the Lawrence and Ronnie Ackman Family Fund for Distinguished Pianists.

ALAN GILBERT Conductor THOMAS HAMPSON Baritone

HAYDN Symphony No. 49, La Passione John ADAMS The Wound-Dresser SCHUBERT Symphony in B minor, Unfinished

BERG Three Orchestral Pieces Thu, Jan 14 7:30pm • Fri, Jan 15 2:00pm Sat, Jan 16 8:00pm

nyphil.org/schubert

Pre-Concert Talk one hour before concert time.

The BASF Concert Series is presented by BASF Corporation. Thomas Hampson is The Mary and James G. Wallach Artist-in-Residence. These concerts are made possible, in part, by a grant from the National Endowment for the Arts. Major support provided by the Francis Goelet Fund.

Open rehearsal at 9:45am

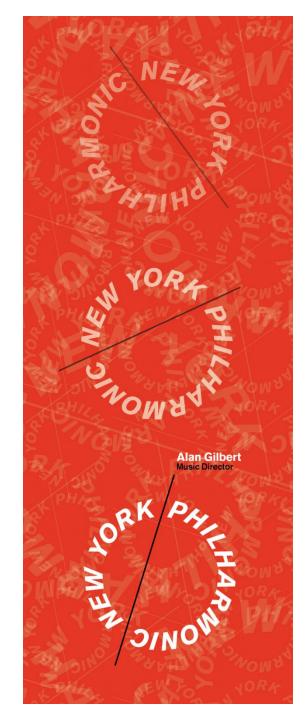
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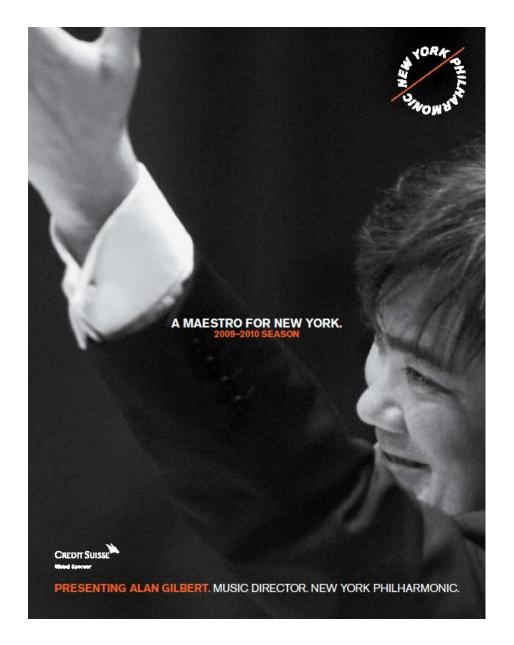




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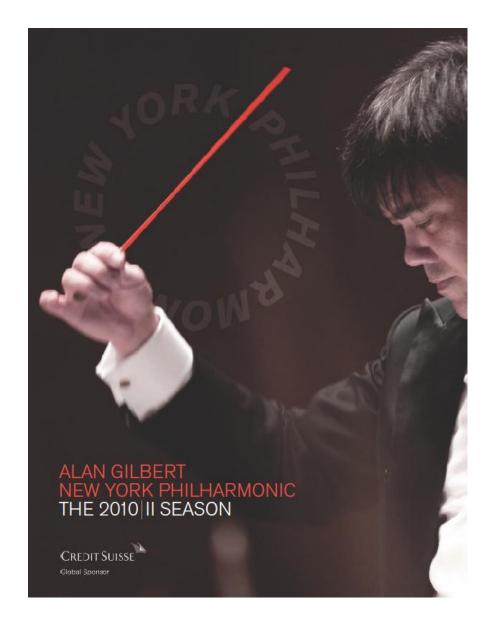




























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New York Philharmonic
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