

New York Philharmonic Performance History Dashboard

Interactive, web-based visualization of the history of each piece of music performed by the NY Phil

Time & Date

Thursday, June 8, 2017, 7:30 p.m.
16,259th Concert

Venue

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



Alan Gilbert, Conductor / Violin
Yo-Yo Ma, Cello
Anthony McGill, Clarinet
The Edna and W. Van Allen Clark Chair

Musicians from the New York Philharmonic
Musicians from the Silk Road Ensemble

MAHLER (1860-1911)
Symphony No. 7 (1904-05)

Works/composers

Conductor & Soloists

<https://github.com/nyphilarchive/PerformanceHistory>

<https://archives.nyphil.org/performancehistory/>

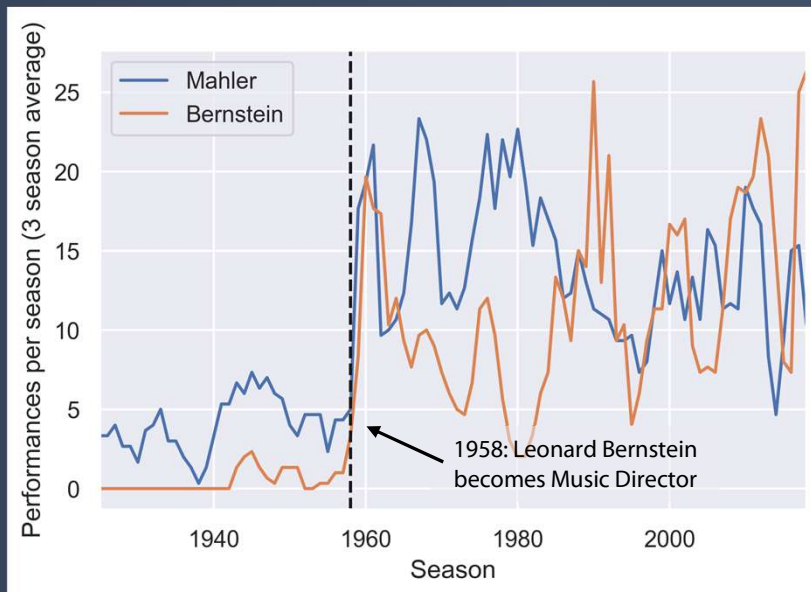
(Season) attendance manually extracted from annual reports

Significance & Audience

- Publicity
 - Encourages interaction from the public
- Business
 - Help the NY Phil plan diverse repertoire while maintaining high concert attendance
- Culture
 - Helps musicologists and historians identify relationships between works over time
 - Reveals and quantifies representation of composers over time

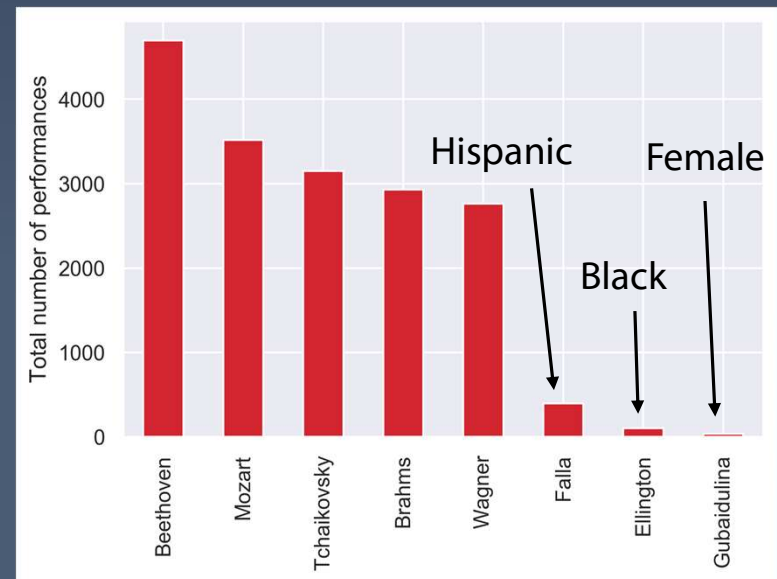
What kind of information can we obtain?

As conductor, Leonard Bernstein popularized the works of Mahler... alongside his own



Most performed
composers

Most performed
minority composers



Does the orchestra need to program “safe” repertoire?

Define “traditionalism” metric:

- Average “popularity” of composers represented on a program
- “Popularity” = $\log(\text{total number of performances})$

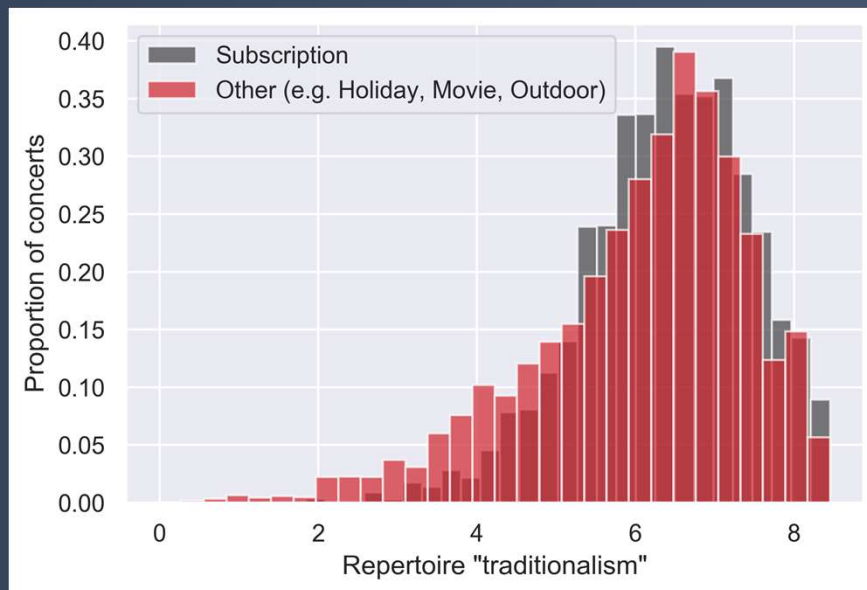
“Traditional” program

- Beethoven – Piano Concerto No. 4
- Brahms – Symphony No. 1
- ...

“Non-traditional” program

- Ellington – Black, Brown, & Beige Suite
- de Falla – El Amor Brujo
- ...

Subscription concerts are more uniformly “traditional”



No correlation between “traditionalism” and attendance for each season

