Your Digital Program

6 Welcome
Deborah Borda, Linda and Mitch Hart President and CEO

8 In Person
Cellist Sheku Kanneh-Mason shares his thoughts on his Philharmonic debut.

12 Briefing
Hallelujah! ... MTT Returns ... Unity in Duality

16 Face Page
The New York Philharmonic returned to regularly giving live concerts, first outdoors and then in the kick-off to the 2021–22 subscription season.

19 This Concert
Program, artists, and Orchestra

39 The Philharmonic Family
Board, Staff, and Our Generous Donors

52 Philharmonic Schedule
Upcoming concerts

Click above to move to the section you want to read.
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WHEN YOUR HANDS ARE FREE, NO IDEA IS OUT OF REACH.
A year ago New York City was fundamentally silent, but now, in the month when Americans celebrate Thanksgiving, the New York Philharmonic has many reasons to be grateful.

There’s the joy of giving live concerts again! Our musicians have been looking forward to performing for you, our audience, bringing to life masterpieces by the likes of Beethoven and Stravinsky and works that are new to us, such as Chen Yi’s *Duo Ye*. We are delighted to welcome longtime friends, including violinist Joshua Bell, and fresh faces, like cellist Sheku Kanneh-Mason.

Following the pandemic, Jaap van Zweden made a deeply personal decision to focus his time and energy on his family, but graciously agreed to extend his tenure as our Music Director for an additional year, through the 2023–24 season. This will allow our search for his successor to be as comprehensive and encompassing as is required for this storied position.

The progress that has been made in the renovation of David Geffen Hall is inspiring! We hope you have seen the sign running along the exterior, proclaiming of our new era, “SO CLOSE YOU CAN ALMOST HEAR IT.” Construction is on schedule and on budget, and we cannot wait to welcome you back to our home — a vibrant, state-of-the-art concert venue with warm, accessible public spaces — in under a year.

The New York Philharmonic is profoundly grateful for our friends, chief among them the donors who continue to see us through the pandemic, enable us to perform, and who make the prospects of the new David Geffen Hall so very bright.

Happy Thanksgiving!

Deborah Borda
Linda and Mitch Hart President and CEO
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The cellist’s astonishing ascent has reached the New York Philharmonic.

It was an occasion fit for a king. Or in this case, a prince.

It was the May 19, 2018, wedding of Prince Harry and Meghan Markle. And as nearly two billion pairs of eyes locked onto the worldwide broadcast, a 19-year-old British cellist performed Fauré’s *Après un rêve*.

Sheku Kanneh-Mason was unknown to many watching that day, but in his native UK he had already gained renown as the winner of the 2016 BBC Young Musician competition — the first Black musician to take the title. A performance at a charity event had brought him to the attention of Prince Harry; Ms. Markle invited him to play at the wedding.

“I was very surprised actually to have been asked,” says Mr. Kanneh-Mason, speaking by phone from London. “I knew the event would be watched around the world, and it was exciting to have the opportunity to perform. It was a great feeling.”

Numerous invitations followed, and now Sheku Kanneh-Mason is making his New York Philharmonic debut, playing Dvořák’s Cello Concerto on
Mr. Kanneh-Mason says he doesn’t get nervous, even when millions are watching. “I love the feeling when you have this piece of music that you’ve thought about and care about and you’re sharing it with an audience,” he explains. He has released two chart-topping albums on the Decca Classics label — *Inspiration* in 2018, and *Elgar* in 2020 — and has performed every summer at the BBC Proms since his debut in 2017. He received the 2020 Royal Philharmonic Society’s Young Artists Award, and was appointed a Member of the Most Excellent Order of the British Empire (MBE) in the 2020 New Year Honours List. Nottingham City Transport even named its #613 bus — his former school-route bus — after him!

Now 22 years old, he has risen far, and quickly. Still, he says, “Every day I set myself the challenge of improving and developing. With music you never feel you’ve arrived, that you’re satisfied. It’s a constant journey.”

Lucy Kraus, the former Senior Publications Editor at the Philharmonic, has written for *The New York Times* and other publications.
NEVER STOP ARRIVING

THE NEXT GENERATION
2021 ESCALADE

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Briefing

Hallelujah!

Welcome back the Philharmonic’s annual Messiah tradition in what might be New York City’s most appropriate venue for this beloved oratorio: The Riverside Church in Morningside Heights. Modeled after Chartres’s 13th-century Gothic cathedral, Riverside’s glorious, vaulted ceilings will no doubt make Handel’s masterpiece sound especially magnificent. Conducted by Grammy-winning Baroque specialist Jeannette Sorrell — who leads her own Apollo’s Singers, as well as soloists Amanda Forsythe, John Holiday, Nicholas Phan, and Kevin Deas — these performances, Presented by Gary W. Parr, on December 14–15 and 17–18, will surely be a rare treat for New York audiences.

Need still more seasonal festivity? The ever-popular, family-friendly Holiday Brass returns December 16 and 18, this time in Alice Tully Hall.

MTT Returns

Any performance by conductor Michael Tilson Thomas is special, but his concerts on November 4, 5, and 7 mark his first New York Philharmonic appearance in 10 years. This collaboration goes back to his role as Music Director of the Orchestra’s Young People’s Concerts, 1973–77, when he wrote, hosted, and conducted the iconic series. His appearances this month — a quintessential “MTT” blend of works by Crawford Seeger and Berg with Beethoven’s Eroica — also are his first anywhere after recovering from surgery to remove a brain tumor. Help us welcome him back!
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MANHATTAN WEST
Unity in Duality

Chen Yi is a composer who reflects dualities. Born in China, she now resides in Missouri, where she holds the position of Distinguished Professor at the University of Missouri–Kansas City Conservatory of Music and Dance. Her music combines influences from Chinese and European-derived traditions.

Discover her sound world on November 24, 26, and 27, when Jaap van Zweden conducts Duo Ye for chamber orchestra, her take on an ancient song and dance form in which people join together in a circle surrounding a fire. She explains that her music represents “the imagination of the primitive power, the high energetic spirit, and the charming folk singing as the soul of the music.”

Future Archive

The Leon Levy Foundation has supported the New York Philharmonic Leon Levy Digital Archives since it was launched ten years ago, making it possible to share American musical history going back to 1842 — free, online. Now the Foundation has given an additional $1.5 million gift (supporting a $500,000 National Endowment for the Humanities digital infrastructure challenge grant) to bolster a five-year modernization that includes an expansion to new lobby screens, bringing the Orchestra’s multifaceted collections to all who visit the renovated David Geffen Hall, due to reopen in the fall of 2022.

Even now, you can explore this treasure trove from the comfort of your home at archives.nyphil.org.

On the cover: The southeast corner of David Geffen Hall

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Over the summer and into the fall, the New York Philharmonic returned to regularly giving live concerts, first outdoors — at the Bravo! Vail Music Festival and in Central Park — and then in the kick-off to the 2021–22 subscription season.

1. July 21: Philharmonic Board Co-Chairman Oscar L. Tang* and his wife, Agnes Hsu-Tang (far left), and Co-Chairman Peter W. May* and his wife, Leni (far right), at the party they hosted at the Bravo! Vail Music Festival, seen here with Linda and Mitch Hart President & CEO Deborah Borda and Music Director Jaap van Zweden

2. July 21: Board Chairman Emeritus Oscar S. Schafer* with Maestro van Zweden

3. July 21: Philharmonic violinist Fiona Simon with Mr. Tang*

4. August 21: Conductor Marin Alsop and actress and vocalist Jennifer Hudson, one of the soloists joining the Philharmonic in opening WE ♥ NYC: The Homecoming Concert, produced by New York City, Clive Davis, and Live Nation, held on Central Park’s Great Lawn to celebrate the Big Apple’s comeback after the pandemic

5. September 17: Ralph and Cornelia Heins, two of those gathered in Alice Tully Hall for the Philharmonic’s first subscription concert after 556 days
6. September 17: Daisy M. Soros* with Ms. Borda and Mr. May*

7. September 17: Elizabeth A.* and Frank Newman

8. September 17: Angela Meredith-Jones and Christian A. Lange*

9. September 17: Pulitzer Prize–winning composer Tania León* and Leona Kern

Photos: 1–3, Zach Mahone; 4, Kevin Mazur / Getty Images for Live Nation; 5–9, Chris Lee

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This program will last approximately two hours, including one intermission.

Michael Tilson Thomas’s appearance is made possible through the Charles A. Dana Distinguished Conductors Endowment Fund.

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

Alice Tully Hall at Lincoln Center
Michael Tilson Thomas, Conductor
Gil Shaham, Violin

CRAWFORD (SEEGER) (1901–53) Andante for Strings (1931; rev. 1938)

BERG (1885–1935) Concerto for Violin and Orchestra (1935)
Andante — Allegretto
Allegro — Adagio

GIL SHAHAM

Intermission

BEETHOVEN (1770–1827) Symphony No. 3 in E-flat major, Op. 55, Sinfonia eroica (1802–04)
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto — Poco andante — Presto

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Notes on the Program

Andante for Strings

Ruth Crawford (Seeger)

One of our nation’s most remarkable modernists, Ruth Crawford studied at the American Conservatory of Music in Chicago. She was a force in Chicago’s new-music scene and in 1928 became a founding member of the Chicago Chapter of the International Society for Contemporary Music (ISCM). The next year she left for New York, where she was welcomed into Henry Cowell’s avant-garde circle, next to (among others) the composer Carl Ruggles and the music theorist/musicologist Charles Seeger. She became the latter’s student and, in 1932, his wife. (Today, many know her as Ruth Crawford Seeger, though the work heard in this concert was composed before she married.)

She was devoted to her husband, and some scholars feel that she was so awed by his impressive intellect and imagination that she buckled under when it came to her own creativity. It appears that Charles Seeger supported her emotionally and intellectually at important moments in her career, yet one gets the feeling that as the one hand was giving, the other may have been taking away. We need not speculate about their complex relationship apart from observing that Ruth Crawford Seeger produced a very small catalogue of music, and that nearly all her most significant works date from the minuscule span of 1930–33, effectively ending with her marriage.

Her undisputed masterpiece is her String Quartet 1931, completed in 1931, when she was Charles’s protégée and, though they weren’t yet married, they were engaged in a free-spirited love affair. She had mastered and internalized Charles’s major contribution (in conjunction with Cowell) to music theory: the principle of “dissonant counterpoint,” a through-the-looking-glass method that considered dissonances stable and consonances unstable, reversing centuries-old rules.

In 1930 she became the first woman to be awarded a Guggenheim Fellowship in composition, and beginning in autumn 1930 she spent about a year in Europe without Seeger. The first half was in Berlin (where she made a point of not meeting Schoenberg) and the second half in Paris, with short excursions to other musical capitals, most prominently Vienna (where she got along with Berg) and Budapest (where she spent a few minutes with Bartók).

Throughout this time she was creating her remarkable String Quartet 1931. Strenuously modernist and constantly dissonant, its four movements are varied and brief, with the whole piece lasting just short of 12 minutes. The third of its four movements (Andante) is widely regarded as its most remarkable expanse. This section is based on a novel idea...

In Short

Born: July 3, 1901, in East Liverpool, Ohio
Died: November 18, 1953, in Chevy Chase, Maryland
Work composed: February–June 1931, as the third movement of her String Quartet 1931; revised into orchestral form in 1938
World premiere: November 13, 1933, in its string quartet version, by the New World String Quartet at the New School in New York
New York Philharmonic premiere: these performances
Estimated duration: ca. 3½ minutes
that the composer described thus:

The underlying plan is heterophony of dynamics — a sort of counterpoint of crescendi and diminuendi. The crescendo and diminuendo in each instrument occurs in definite rhythmic patterns, which change from time to time as the movement proceeds. ... The melodic line grows out of this continuous increase and decrease; it is given, one tone at a time, to different instruments, and each new melodic tone is brought in at the high point in a crescendo.

Two weeks after the quartet’s premiere the Andante movement was recorded as the very first release of Cowell’s New Music Society Recordings, the cost underwritten by Charles Ives. When Cowell published the

**Flow and Ebb**

The score of Andante for Strings clarifies how Ruth Crawford employs “a sort of counterpoint of crescendi and diminuendi” to generate a melody. For example, in these measures, which involve the first and second violins and the violas, she highlights the melodic line by writing the relevant notes in red. (Translating them to a black-and-white score, we place those red notes in boxes instead.)

In each case, the melodic note enters at lowest volume, then swells in a crescendo (——) to its loudest point (fz) and recedes again in a diminuendo (——), with each succeeding note of the melody (F-sharp, A-flat, E, D-sharp, F, C-sharp, etc.) similarly entering at its quietest point, swelling, and receding as the line passes from one string section to another.
work in 1941, in his periodical *New Music*, a notation above the *Andante* stated, “A double-bass part is available for performance of this movement by string orchestra.” This leaves no doubt that Crawford envisioned the possibility of an orchestral expansion from early on.

When the *Andante for Strings* was published in its orchestral form, it did include a bass part, but only toward the end of the piece. This was long accepted to be the composer’s final intention, but modern musicology has shown this to be a mistaken assumption. Materials in the collection of Crawfordiana in the Library of Congress make clear that the composer developed the bass part far beyond what was conveyed in the published score. This led to the creation of the revised edition played here, in which the basses participate more actively in the texture throughout.

**Instrumentation:** string orchestra.

**Version:** this performance incorporates musicologist Ian Sewell’s 2017 revisions to the published orchestration.

— James M. Keller, former New York Philharmonic Program Annotator, The Leni and Peter May Chair; San Francisco Symphony program annotator; and author of *Chamber Music: A Listener’s Guide* (Oxford University Press); an earlier form of this note appeared in the programs of the San Francisco Symphony and is used with permission.

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**All in the Family**

After marrying musicologist Charles Seeger, Ruth Crawford Seeger devoted a good deal of time to her family — her husband, his son Pete (from an earlier marriage), and their children Mike and Peggy — and funneled almost all of her musical activities into the folksong revival movement, with which all the Seegers would become deeply associated. (Yes, her stepson was that Pete Seeger.) She may well be best known today for her arrangements collected into such volumes as *American Folksongs for Children* (1948), *Animal Folksongs for Children* (1951), and *American Folksongs for Christmas* (1953).
In February 1935 violinist Louis Krasner approached the 50-year-old Alban Berg to request that he compose a concerto. Krasner, who would live to the age of 91, was near the beginning of a long career that would occupy a place of honor in the annals of contemporary music; in addition to introducing Berg’s Violin Concerto, he would go on to premiere concertos by Schoenberg, Alfredo Casella, and Roger Sessions. But Berg expressed no interest in Krasner’s request. As a composer, he tended to be slow and methodical, and at the moment he was completely absorbed in the composition of his opera Lulu. It seemed unlikely that Krasner’s dream would be fulfilled.

But privately the idea had intrigued Berg, not least because of Krasner’s argument that what 12-tone music needed in order to become popular was a genuinely expressive, heartfelt piece in an audience-friendly genre like a concerto. Then, too, the generous commission that Krasner offered was sorely tempting: $1,500 went a long way in 1935. In spite of himself, Berg started making tentative stabs toward writing such a work as Krasner envisioned, and he accepted the commission.

Suddenly that spring the composer received word, on April 22, that Manon Groppius — the 18-year-old daughter of Alma Mahler Werfel (widow of Gustav) and the well-known architect Walter Gropius, had died of polio. Berg had adored the girl since her earliest childhood and, harnessing the creative energy that tragedy can inspire, he resolved to compose a musical memorial. He wrote in a letter to Alma:

Before this terrible year has passed, you and Franz [Werfel, her then husband] will be able to hear, in the form of a score which I shall dedicate “to the memory of an angel,” that which I feel and today cannot express.

Berg immediately turned his entire focus to the Violin Concerto, left off work on the final act of Lulu (which would remain incomplete), and moved to a summer cottage on the Wörthersee in the southern Austrian province of Kärnten (Carinthia). Although it scarcely appears on the radar of American tourists, the Wörthersee was (and is) a popular destination for European vacationers. Mahler had built a summer getaway at Maier-nigg on the lake’s southern shore, and — Berg was delighted to point out — Brahms had written much of his Violin Concerto while staying at a hotel on the northern side.

Berg worked feverishly on the concerto. Normally he required two years to write a large-scale work, but the Violin Concerto

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**In Short**

**Born:** February 9, 1885, in Vienna, Austria  
**Died:** December 24, 1935, in Vienna  
**Work composed:** begun in late April 1935, substantially completed by the middle of July, complete score finished August 11  
**World premiere:** April 19, 1936, at the International Society for Contemporary Music Festival in Barcelona by the Orquesta Pau Casals, Hermann Scherchen, conductor (substituting at the last minute for Anton Webern), Louis Krasner, soloist  
**New York Philharmonic premiere:** December 15, 1949, Dimitri Mitropoulos, conductor, Joseph Szigeti, soloist  
**Most recent New York Philharmonic performance:** May 10, 2014, Bernard Haitink, conductor, Leonidas Kavakos, violin  
**Estimated duration:** ca. 27 minutes
was completed in less than four months. At the head of the manuscript he inscribed “To the Memory of an Angel,” just as he had promised. The name of Louis Krasner was also appended to the score as dedicatee.

This piece, Berg’s only solo concerto, evolved according to the 12-tone principles that the composer had learned at the knee of Arnold Schoenberg and championed as only a great composer could, which is to say, by using those principles as a means toward articulating a unique world of expression. Within his tone row, Berg chooses to emphasize those pitches that correspond to the open strings of the violin, yielding a harmonic basis that makes perfect sense for the forces involved. These pitches are intoned at the outset of the concerto. In fact, many 19th-century violin concertos, including those of Beethoven, Brahms, and Tchaikovsky, had settled their tonic on D, a note at the heart of the instrument’s tuning — not such a different tactic from that of Berg.

**Instrumentation:** two flutes (both doubling piccolo), two oboes (one doubling English horn), three clarinets (one doubling alto saxophone) and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, two trombones (tenor and bass), tuba, timpani, bass drum, cymbals, snare drum, tam-tam, gong, triangle, harp, and strings, in addition to the solo violin.

— J.M.K.

**Listen for ... the Chorale**

Berg’s Violin Concerto concludes with a set of variations on the Lutheran chorale “Es ist genug! Herr, wenn es Dir gefällt” (“It is enough! Lord, when it pleases you”). As he was composing the piece, Berg discovered that the final four notes of his tone row corresponded exactly with the opening notes of that chorale’s melody, which he knew through its harmonization in J.S. Bach’s Cantata No. 60. The chorale melody begins with a succession of three whole tones, which together describe the interval of the augmented fourth — the tritone, anciently forbidden as the “devil in music.”

Berg also realized that his current project enjoyed not just a musical connection to the chorale, but a poetic one as well, since the text of the chorale supremely expressed an emotion he was endeavoring to articulate about Manon Gropius’s inevitable resignation to untimely death:

It is enough!
Lord, when it pleases you
Unshackle me at last.
My Jesus comes;
I bid the world goodnight
I travel to the heavenly home.
I surely travel there in peace,
My troubles left below.
It is enough! It is enough!

Manon Gropius, ca. 1934
Ludwig van Beethoven was a partisan of noble humanitarian principles, joining those who saw the democratic ideals of ancient Greece reflected in the aspirations of the Jacobins of post-Revolutionary France. At the head of the Jacobins was Napoleon Bonaparte, and Beethoven was among the political idealists who viewed Napoleon as a repository of hope for the social enlightenment of humankind.

At the urging of the future King of Sweden, Beethoven began contemplating a musical celebration of Napoleon as early as 1797. As his early sketches coalesced into a symphony, Beethoven resolved not to simply dedicate his composition to Napoleon, but to actually name it after him. In the spring of 1804, just as Beethoven completed his symphonic tribute, news arrived that Napoleon had crowned himself Emperor, that the standardbearer of republicanism had seized power as an absolutist dictator. It fell to Beethoven’s pupil Ferdinand Ries to inform the temperamental composer, and to relate the scene (which must have occurred in May 1804) in a later biography:

Beethoven held [Napoleon] in extremely high esteem at that time and compared him to the greatest Roman consul. Both I and several of his closer friends saw this symphony lying on his table, already copied out in score; at the very top of the title-page was the word “Buonaparte” and at the very bottom “Luigi van Beethoven” — and that was all. Whether he intended to fill in the middle, and with what, I do not know. I was the first one to bring him the news that Buonaparte had declared himself emperor — whereupon he flew into a rage, shouting: “Is even he nothing but an ordinary man! Now he will also trample upon human rights and become a slave to his own ambition; now he will set himself above all other men and become a tyrant.” Beethoven went to the table, grabbed the top of the title-page, tore it in two, and threw it to the floor. The first page was re-written and the symphony was then for the first time given the title of *Sinfonia eroica*.

The autograph score thus mutilated has disappeared, but the library of Vienna’s Gesellschaft der Musikfreunde owns a copyist’s manuscript that Beethoven marked and used for conducting — and it tells a

---

**In Short**

**Born:** December 15, 1770 (probably, since he was baptized on the 17th), in Bonn, then an independent electorate of Germany

**Died:** March 26, 1827, in Vienna, Austria

**Work composed:** summer or fall of 1802 to the spring of 1804; a prominent theme in the finale dates from 1801; dedicated to the music-loving nobleman Prince Franz Joseph von Lobkowitz

**World premiere:** in private performances at Prince Lobkowitz’s palace in Vienna during the second half of 1804; first public performance, April 7, 1805, at Vienna’s Theater an der Wien, with the composer conducting

**New York Philharmonic premiere:** February 18, 1843, Ureli Corelli Hill, conductor, which marked the US Premiere

**Most recent New York Philharmonic performance:** May 28, 2019, Jaap van Zweden, conductor

**Estimated duration:** ca. 47 minutes
Beethoven, the Eroica, and Napoleon

Beethoven had intended to name his Third Symphony for Napoleon Bonaparte, but changed his mind in a fit of rage at the news that the French ruler, who had seemed to uphold democratic ideals, had declared himself Emperor. Napoleon was confirmed as Emperor by the French Senate in May 1804, and the move was subsequently approved by the public in a constitutional referendum, although 52 percent of voters abstained.

Napoleon’s coronation at the Cathedral of Notre Dame in Paris, on December 2, 1804, carried all the trappings of royal succession that the French Revolution had overthrown. He was draped in an 80-pound, red velvet, ermine-lined mantle, carried a scepter and sword, and wore a gold laurel wreath prior to taking the Crown of Charlemagne. The crown had been newly created, as the traditional royal jewels had been destroyed in the Revolution. Napoleon was anointed by Pope Pius VII, but then crowned himself, signifying that this imperial reign came from his own merits and the will of the people, and not through religious consecration.

Madame de Rémusat, a woman of letters who served Napoleon’s wife, the Empress Josephine, observed that “men worn out by the turmoil of the Revolution … looked for the domination of an able ruler” and that “people believed quite sincerely that Bonaparte, whether as consul or emperor, would exert his authority and save [them] from the perils of anarchy.”

At first, critical response was guarded. On February 13, 1805, readers of Leipzig’s Allgemeine musikalische Zeitung ingested this report:

The reviewer belongs to Herr van Beethoven’s sincerest admirers, but in this composition he must confess that he finds too much that is glaring and bizarre, which hinders greatly one’s grasp of the
whole, and a sense of unity is almost completely lost.

The same critic maintained that the piece “lasted an entire hour.” That was an exaggeration, but the Eroica was nonetheless the longest symphony ever written when it was unveiled, and listeners and critics commented widely on that fact. “If I write a symphony an hour long,” Beethoven is said to have countered, “it will be found short enough,” and he was proved right in the long run.

Opinion about the Third Symphony shifted rapidly. By 1807 nearly all reactions to the piece were favorable, or at least respectful, and critics were starting to make sense of its more radical elements and accept it as one of the summit achievements in all of music.

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

— J.M.K.

Listen for ... a “False Entrance”

The course of the first movement of the Eroica Symphony is quite unpredictable, and one of its quirks led to an incident that must have been fearsome at the time. Just before the recapitulation, Beethoven writes what sounds like a false entrance for the horn, prefiguring immediately upcoming material but sounding dissonant against a chord being played just then by the violins.

An account by the composer’s pupil Ferdinand Ries states:

The first rehearsal of the symphony was terrible, but the hornist did in fact come in on cue. I was standing next to Beethoven and, believing that he had made a wrong entrance, I said, “That damned hornist! Can’t he count? It sounds frighteningly wrong.” I believe I was in danger of getting my ears boxed. Beethoven did not forgive me for a long time.
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The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

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Michael Tilson Thomas is co-founder and artistic director of the New World Symphony, music director laureate of the San Francisco Symphony, and conductor laureate of the London Symphony Orchestra. He is a 12-time Grammy Award winner and has conducted the major orchestras of Europe and the United States.

Born in Los Angeles, Michael Tilson Thomas studied piano, conducting, and composition at the University of Southern California, and as a young musician worked with such artists as Igor Stravinsky and Aaron Copland. In his mid-20s he became assistant conductor — and later principal guest conductor — of the Boston Symphony Orchestra, which he led in his New York debut. He subsequently served as music director of the Buffalo Philharmonic, principal guest conductor of the Los Angeles Philharmonic, and principal conductor of the London Symphony Orchestra.

In 1987 he co-founded the New World Symphony (NWS), a postgraduate orchestral academy in Miami Beach dedicated to preparing young musicians of diverse backgrounds for leadership roles in classical music. Since then he has worked with more than 1,100 NWS fellows, many of whom have gone on to careers with major orchestras.

He became music director of the San Francisco Symphony in 1995, and his tenure was a period of significant growth and heightened international recognition for the orchestra. He led them in championing contemporary and American composers alongside classical masters and, as music director laureate, he continues to lead the orchestra in four weeks of concerts annually, as well as in special projects.

His discography includes more than 120 recordings, and his television work includes New York Philharmonic Young People’s Concerts, series for the BBC and PBS, and numerous televised performances. In 2020 he was profiled on PBS’s American Masters.

An active composer throughout his career, Michael Tilson Thomas’s major works include From the Diary of Anne Frank (1990), commissioned by UNICEF and premiered with Audrey Hepburn as narrator, and Meditations on Rilke (2019). Both appear on a recent Grammy Award–winning recording of his music by the San Francisco Symphony.

He is an Officier de l’Ordre des Arts et des Lettres of France, a member of the American Academies of Arts and Sciences and Arts and Letters, a National Medal of Arts recipient, a member of the California Hall of Fame, and a 2019 Kennedy Center Honoree.

Gil Shaham is one of the foremost violinists of our time. He is sought after throughout the world for concerto appearances with leading orchestras and conductors, and regularly gives recitals and appears with ensembles on the great concert stages and at the prestigious festivals.

Highlights of recent years include a recording and performances of J.S. Bach’s complete sonatas and partitas for solo violin, as well as recitals with his longtime duo partner, pianist Akira Eguchi. He regularly appears with the Berlin Philharmonic,
Boston Symphony Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, Israel Philharmonic Orchestra, Los Angeles Philharmonic, New York Philharmonic, and Orchestre de Paris, and in multiyear residencies with the orchestras of Montreal, Stuttgart, and Singapore.

Mr. Shaham has more than two dozen concerto and solo CDs to his name, earning multiple Grammys, a Grand Prix du Disque, Diapason d’Or, and *Gramophone* Editor’s Choice. His most recent recording in the series *1930s Violin Concertos, Vol. 2* was nominated for a Grammy Award. In 2021 he released a new recording of the Beethoven and Brahms Violin Concertos with Eric Jacobsen and The Knights (Canary Classics).

Gil Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the Avery Fisher Prize. In 2012 he was named Instrumentalist of the Year by *Musical America*. He plays the 1699 “Countess Polignac” Stradivarius, and often collaborates with his wife, violinist Adele Anthony.
Jaap van Zweden became Music Director of the New York Philharmonic in 2018. Also Music Director of the Hong Kong Philharmonic, he has appeared as guest with leading orchestras such as the Orchestre de Paris, Amsterdam’s Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, and Los Angeles Philharmonic.

Jaap van Zweden’s recordings with the New York Philharmonic include David Lang’s *prisoner of the state* and Julia Wolfe’s Grammy-nominated *Fire in my mouth* (Decca Gold). He conducted the first-ever performances in Hong Kong of Wagner’s *Ring Cycle*, the Naxos recording of which led the Hong Kong Philharmonic to be named the 2019 *Gramophone* Orchestra of the year. His performance of Wagner’s *Parsifal* received the Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden became the youngest-ever concertmaster of the Royal Concertgebouw Orchestra at age 19. He began his conducting career almost 20 years later, was named *Musical America’s* 2012 Conductor of the Year, and was awarded the prestigious Concertgebouw Prize in 2020. In 1997 he and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.

The New York Philharmonic connects with up to 50 million music lovers each season through live concerts in New York and around the world, as well as broadcasts, recordings, and education programs. In the 2021–22 season, the Philharmonic presents concerts at two Lincoln Center venues — Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall — during the renovation of David Geffen Hall, scheduled to reopen in fall 2022. The Orchestra gives World, US, and New York premieres of ten works, including seven led by Music Director Jaap van Zweden; examines *The Schumann Connection*, conducted by Gustavo Dudamel; joins The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo in *Authentic Selves: The Beauty Within*, exploring questions of identity; and collaborates with New York City community partners.

The Philharmonic has commissioned and/or premiered important works, from Dvořák’s *New World* Symphony to Tania León’s Pulitzer Prize–winning *Stride*. The Orchestra has released more than 2,000 recordings since 1917, streams performances on NYPhil+, and shares its extensive history free online through the New York Philharmonic Leon Levy Digital Archives.

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Jaap van Zweden became Music Director in 2018–19, succeeding titans including Bernstein, Toscanini, and Mahler.
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November 2021–February 2022

Alice Tully Hall at Lincoln Center
Thu. November 11 | 7:30 p.m.
Fri. November 12 | 8:00 p.m.
Sat. November 13 | 8:00 p.m.

Simone Young conductor
Sheku Kanneh-Mason cello

J.S. BACH / Arr. Webern Fuga (Ricercata), from Musical Offering, BWV 1079
DVOŘÁK Cello Concerto
BRAHMS Symphony No. 1

Alice Tully Hall at Lincoln Center
Wed. November 17 | 7:30 p.m.
Thu. November 18 | 7:30 p.m.
Fri. November 19 | 8:00 p.m.

Semyon Bychkov conductor
Karen Gomyo violin

SHOSTAKOVICH Violin Concerto No. 1
TCHAIKOVSKY Symphony No. 1, Winter Dreams

HANDEL’S MESSIAH
Presented by Gary W. Parr
The Riverside Church
Tue. December 14 | 7:00 p.m.
Wed. December 15 | 7:00 p.m.
Fri. December 17 | 7:00 p.m.
Sat. December 18 | 7:00 p.m.

Jeannette Sorrell conductor
Amanda Forsythe soprano
John Holiday countertenor
Nicholas Phan tenor
Kevin Deas bass
Apollo’s Singers
Jeannette Sorrell artistic director

HANDEL Messiah

HOLIDAY BRASS
Alice Tully Hall at Lincoln Center
Thu. December 16 | 7:00 p.m.
Sat. December 18 | 2:00 p.m.

New York Philharmonic Brass and Percussion

Carnegie Hall
Thu. January 6 | 8:00 p.m.

Susanne Mäikki conductor
Franford Marsalis saxophone

Adolphus HAILSTORK
An American Port of Call
John ADAMS Saxophone Concerto
SIBELIUS Symphony No. 5
Info: carnegiehall.org

NEW YORK’S ORCHESTRA IS BACK
A Gala Evening with Itzhak Perlman
Alice Tully Hall at Lincoln Center
Thu. December 2 | 7:30 p.m.

Jaap van Zweden conductor
Itzhak Perlman violin

MOZART The Marriage of Figaro Overture
PROKOFIEV Symphony No. 1, Classical
BRUCH Violin Concerto No. 1

Alice Tully Hall at Lincoln Center
Fri. December 3 | 8:00 p.m.
Sat. December 4 | 8:00 p.m.

Jaap van Zweden conductor
Emanuel Ax piano

Joan TOWER 1920 / 2019
(Project 19 Commission)
MOZART Piano Concerto No. 17
DVOŘÁK Symphony No. 7

AUTHENTIC SELVES: THE BEAUTY WITHIN
Rose Theater at Jazz at Lincoln Center
Thu. January 27 | 7:30 p.m.
Fri. January 28 | 8:00 p.m.
Sat. January 29 | 8:00 p.m.

Jaap van Zweden conductor
Anthony Roth Costanzo countertenor
Justin Vivian Bond vocalist

Joan TOWER Fanfare for the Uncommon Woman, No. 1
VARIOUS / Arr. Nico MUHLY
Selections from Only an Octave Apart (songs from the Baroque to today)

Joel THOMPSON & Tracy K. SMITH
The Places We Leave (World Premiere–New York Philharmonic Commission)

SCHUBERT Symphony in B minor, Unfinished

An Evening with Anthony Roth Costanzo and National Black Theatre
Stanley H. Kaplan Penthouse
Fri. February 4 | 8:00 p.m.

Anthony Roth Costanzo curator / countertenor
National Black Theatre
Program to be announced from the stage

165 West 65th Street, 10th Floor

Programs subject to change. For a complete, updated schedule and tickets visit nyphil.org | Alice Tully Hall Box Office | (212) 875-5656

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