Welcome
Deborah Borda, Linda and Mitch Hart President and CEO

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

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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.

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Program, artists, and Orchestra

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Jaap van Zweden Music Director

NEW YORK PHILHARMONIC

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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!

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In Person
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
November 11–13. He began to learn the work only a year and a half ago, although, as he puts it: “It’s the main concerto in my repertoire. I think it’s an amazing piece. It’s wonderful to play it for my first time with the Philharmonic.”

Raised in Nottingham, England, Mr. Kanneh-Mason is the third of seven siblings in a family of serious musicians. His mother, Dr. Kadiatu Kanneh, a former university instructor, is from Sierra Leone, and his father, Stuart Mason, an Antigua-born businessman. (Sheku, pronounced SHAY-koo, means chief or leader in the Sierra Leonean language Mende.) Both parents played instruments early on, and their children have followed suit in a household constantly filled with music. In fact, Mr. Kanneh-Mason’s older sister, Isata Kanneh-Mason, a pianist, performed with him at his Carnegie Hall Weill Recital Hall debut on December 11, 2019. The New York Times’s review praised both: “Mr. Kanneh-Mason is a gifted, sensitive artist. ... And in the demanding works this duo performed ... Ms. Kanneh-Mason was a superb collaborator.”

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.
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2021 ESCALADE
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.

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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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.

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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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**Friday, November 19, 2021, 8:00 p.m.**  
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**Dima Slobodeniouk**, Conductor  
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**Karen Gomyo**, Violin  
(New York Philharmonic subscription debut)

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Alice Tully Hall at Lincoln Center
Dima Slobodeniouk, Conductor (New York Philharmonic debut)
Karen Gomyo, Violin (New York Philharmonic subscription debut)

SHOSTAKOVICH (1906–75)

Nocturne: Moderato
Scherzo: Allegro
Passacaglia: Andante
Burlesque: Allegro con brio — Presto

KAREN GOMYO

Intermission

TCHAIKOVSKY (1840–93)

Symphony No. 1 in G minor, Op. 13, Winter Dreams (1866; rev. 1874)
Allegro tranquillo: Daydreams of a Winter Journey
Adagio cantabile ma non tanto: Land of Gloom, Land of Mist
Scherzo: Allegro scherzando giocoso
Finale: Andante lugubre — Allegro maestoso

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"I cannot forecast to you the action of Russia," said Winston Churchill in a 1939 radio broadcast. "It is a riddle wrapped in a mystery inside an enigma." His famous formulation might well have been applied to Dmitri Shostakovich, that nation’s most exceptional composer at the time, rivaled in posterity only by Sergei Prokofiev.

Few composers have been debated with the fervor that has been applied to Shostakovich in recent decades; indeed, one wishes that differences of opinion about the man and his music might be shared without the rancorous invective that has unfortunately come to characterize Shostakovich-related musicology. At least it may be said that the divergent opinions scholars have proposed about him arise from an unusual density of uncertainties about what lies at the heart of his music. Listening to Shostakovich provokes a sense that some message has been deeply encoded in the music, and it can be frustrating to suspect that the meaning cannot be entirely unraveled.

The composer spent most of his career falling in and out of favor with the Communist authorities. By the mid-1940s his official approval ratings had soared, plummeted, soared again, plummeted again, and soared anew. In 1945 his stock crashed yet another time when the Ninth Symphony struck Soviet bureaucrats as insufficiently reflecting the glory of Russia’s victory over the Nazis. By 1948 Shostakovich found himself condemned along with a passel of composer colleagues for “formalist perversions and antidemocratic tendencies in music, alien to the Soviet people and its artistic tastes” (as the Zhdanov Decree phrased it). He responded with a pathetic acknowledgement of guilt, and the next year redeemed himself with The Song of the Forests, a nationalistic oratorio that gained him yet another Stalin Prize, backed by 100,000 rubles.

After Stalin’s death, in 1953, the Soviet government stopped bullying artists quite so much, but by then Shostakovich had grown indelibly traumatized and paranoid. He retreated to a somewhat conservative creative stance and until 1960 contented himself with writing generally lighter fare, keeping his musical behavior in check as if he suspected the Soviet cultural thaw to be simply an illusion that might reverse itself at any moment. In 1960, however, his Seventh and Eighth String Quartets launched a “late period” of productivity that would include many notable works of searing honesty.

In Short

Born: September 25, 1906, in St. Petersburg, Russia

Died: August 9, 1975, in Moscow, USSR

Work composed: 1947–48; not published until 1956, with possible revisions in the interim; dedicated to David Oistrakh

World premiere: October 29, 1955, Leningrad Philharmonic, Yevgeny Mravinsky, conductor, David Oistrakh, soloist

New York Philharmonic premiere: December 29, 1955, Dimitri Mitropoulos, conductor, David Oistrakh, soloist; this performance marked the work’s US Premiere


Estimated duration: ca. 37 minutes
In the fall of 1955 there was a momentary warming in Cold War relations between the United States and the Soviet Union. Although the respite didn’t lead to a resolution of fundamental political issues, it did open the door for some of the leading Russian artists of the day to travel to the United States for the first time. One of those was the great violinist David Oistrakh, who would join the New York Philharmonic as the soloist for the US Premiere of Shostakovich’s Violin Concerto No. 1 in December of that year. The concerto, written for and dedicated to Oistrakh, had only been performed twice before, both times in Leningrad (now St. Petersburg) with the Leningrad Philharmonic.

The question of which orchestra would get the honor of the first US performance was still up in the air when the violinist arrived in America that November. Oistrakh was scheduled to perform with The Philadelphia Orchestra and the Boston Symphony Orchestra before his New York Philharmonic debut. The original plan was for the Shostakovich concerto to be premiered in Philadelphia, but a last-minute program change bumped the work from the program — for reasons of “insufficient rehearsals.” On December 4 the Philharmonic sent out a press release announcing that Music Director Dimitri Mitropoulos would conduct the work in three concerts at the end of the month, and that a studio recording would be made immediately following the performances.

Years later, New York Philharmonic violist Leonard Davis recalled: “Oistrakh didn’t speak a word of English, and he was always surrounded by Soviet security people when he came to rehearsals and even offstage at the concerts. He had a big, round, rolling sound that we had never heard before … with great technical control and much heart.”

Critic Miles Kastendieck, of the New York Journal-American, agreed:

in the cadenza bridging the third and fourth movements, [Oistrakh] displayed mastery enough to make any violinist breathless and then matched Shostakovich in the scintillation of the finale. Mitropoulos and the orchestra did much more than play along with Oistrakh. They excelled in their own way.

Sedgwick Clark — who produced the Philharmonic ten-CD set titled The Historic Broadcasts 1923–1987, which included the live radio broadcast of the program with Oistrakh — compared that performance with the Orchestra’s studio recording of the work, saying it served as a prime example of the sparks that can ignite in a live performance, for one can sense both the Orchestra and its audience on the edges of their seats as the conductor and soloist tighten the screws from the first note to last. Their studio recording for Columbia a day later, while undoubtedly distinguished, can’t touch the inspired intensity and excitement of this one-time-only, single-take performance.
Shostakovich wrote his Violin Concerto No. 1 in 1947–48 and assigned it the opus number 77, which accurately depicted where the piece fell in his output. But the Violin Concerto No. 1 is universally identified as his Op. 99, which corresponds to its belated publication in 1956. What occasioned the delay? Cellist Mstislav Rostropovich blamed it on the violinist David Oistrakh. “I despised Oistrakh,” he told the Shostakovich scholar Elizabeth Wilson, “because the brilliant violin concerto written for him in 1948 was allowed to lie around waiting for its first performance. ... To my mind this was shameful and cowardly.” Yes, well … the amount of finger-pointing that went on after the fact in Soviet musical circles was staggering and sometimes offensive. A complete account would not neglect to mention that the piece was completed on the heels of the Zhdanov Decree, the authoritarian slapdown that got Shostakovich fired from the faculty of the Leningrad Conservatory. That Shostakovich himself might well have had qualms about releasing such a piece at that moment must at least be entertained as a possibility. The fact is that Oistrakh provided considerable advice on the crafting of the solo part, did see the piece through its premiere, and, furthermore, was honored by the composer through the score’s dedication.

**Instrumentation:** three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, tuba, timpani, tam-tam, tambourine, xylophone, celeste, two harps, and strings, in addition to the solo violin.

— 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)

**Witness to the Premiere**

In March 1948 the violinist and composer Venyamin Basner, then 23 years old, attended Shostakovich’s last class at the Leningrad Conservatory, during which the composer “played for us for the very first time his newly finished violin concerto.” Basner reported:

Dmitri Dmitriyevich asked if I wouldn’t mind trying something out on the violin. Shaking like a leaf, I got my violin out. The very idea, that I should be the first violinist to attempt to play this difficult music and, what’s more, to sight-read it in the presence of the composer! ... The Concerto is a relentlessly hard, intense piece for the soloist. The difficult Scherzo is followed by the Passacaglia, then comes immediately the enormous cadenza which leads without a break into the finale. The violinist is not given the chance to pause and take breath. I remember that even Oistrakh, a god for all violinists, asked Shostakovich to show mercy. “Dmitri Dmitriyevich, please consider letting the orchestra take over the first eight bars in the finale so as to give me a break, then at least I can wipe the sweat off my brow.”

Immediately Dmitri Dmitriyevich said, “Of course, of course, why didn’t I think of it?” By the next day he had made the necessary correction by giving the first statement of the theme in the finale to the orchestra. The violin soloist comes in with the passagework afterwards.

Dmitri Shostakovich (left) with violinist David Oistrakh, ca. 1972
Beginning in July 1861, Pyotr Ilyich Tchaikovsky took a three-month leave of absence from his bureaucratic job at the Ministry of Justice in St. Petersburg to serve as translator for a trip undertaken by one of his father’s business colleagues. This opened his horizons to the world beyond Russia as they wended their way through Berlin, Hamburg, Cologne, Antwerp, Brussels, London, and Paris, with Tchaikovsky immersing himself in concerts and theatrical performances along the way.

He returned home just as the recently founded Russian Musical Society was beginning its autumn courses, and he signed up to study music theory while continuing with his day job. Within a year the Society’s courses crystallized into a new institution, the St. Petersburg Conservatory, operating under the direction of Anton Rubinstein. The school boasted a faculty that included the pianist Theodor Leschetizky, the violinist Henryk Wieniawski, and the composition professor Nikolai Zaremba (who oversaw Tchaikovsky’s progress in that area).

Tchaikovsky did not at first display extraordinary talent as a Conservatory student, but he made steady progress, and by the time he graduated, in 1865, he had developed into a composer to reckon with, one who boasted a polished technique and who seemed to have something distinctive to express. At the age of 25 he had glimpsed the cosmopolitan music world and, in Anton Rubinstein, had acquired a mentor who might help him navigate it. Anton’s younger brother, Nikolai Rubinstein, also a pianist, set about founding a conservatory in Moscow to complement Anton’s establishment in St. Petersburg. So it was that in 1865 Nikolai traveled to St. Petersburg to recruit faculty, bringing back Anton’s protégé, Tchaikovsky.

That first year in Moscow was dominated by work on his First Symphony. His brother Modest would later insist that no work of Tchaikovsky’s ever underwent such a difficult gestation (covering a full nine months). A late-summer visit to St. Petersburg slowed him down further, since both Anton Rubinstein and Zaremba proved highly critical of the work in progress. When the symphony was finally complete, it was unveiled piecemeal. Nikolai Rubinstein initially led the Scherzo on its own, and two months later the Adagio and Scherzo together, before finally conducting the entire symphony in February 1868, when, the composer reported, “it scored a great success.”

**In Short**

**Born:** May 7, 1840, at Votkinsk, in the district of Viatka, Russia  
**Died:** November 6, 1893, in St. Petersburg  
**Work composed:** March–November 1866, revised in 1874  
**World premiere:** Scherzo, premiered December 22, 1866, at a concert of the Russian Musical Society in Moscow; Adagio and Scherzo, first played February 23, 1867, at a Russian Musical Society concert in St. Petersburg; complete work, February 15, 1868, at a Russian Musical Society concert in Moscow; Nikolai Rubinstein conducted each premiere. The revised version was introduced on December 1, 1883, at a Russian Musical Society concert in Moscow, Max Erdmannsdörfer, conductor  
**New York Philharmonic premiere:** February 7, 1896, Anton Seidl, conductor; this marked the work’s US Premiere  
**Most recent New York Philharmonic performance:** May 12, 2018, Nikolaj Znaider, conductor  
**Estimated duration:** ca. 43 minutes
Tchaikovsky harbored a fondness for this early effort throughout his life, referring to it as “a sin of my sweet youth,” and in 1874 he took the trouble to revise it, reining in what he apparently considered youthful indiscretions. “It is in many ways very immature,” he wrote to his patron, Nadezhda von Meck, in 1883, “yet fundamentally it has more substance and is better than many of my other more mature works.” The Winter Dreams (Zimnie grëzy) of the subtitle, explicitly alluding to the headings of the first two movements, may have had some autobiographical import, but the references are vague, no explicit program survives, and the listener is left to approach this as “absolute music” pure and simple.

**Instrumentation:** two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, bass drum, and strings.

— J.M.K.

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**Father and Son**

Ilya Tchaikovsky, the composer’s father, was a conservative figure who greatly valued appearances and propriety, yet he was not rigid in imposing his own aspirations on his offspring. In 1860 Tchaikovsky reported, in a self-doubting letter to his sister:

At supper my musical talent was discussed. Papa assures me that it isn’t too late for me to become a professional musician. It would be splendid if that were so — but the point is this: if there is talent in me, it is still most likely that it’s impossible to develop it by now.

There is no question that Ilya, who was serving as director of the St. Petersburg Technological Institute at the time, would have been delighted if Pyotr had continued on a career path in administration. Fortunately for posterity, he was far more supportive than many a mid-19th-century paterfamilias would have been. As Tchaikovsky later recalled in a letter to his patron, Nadezhda von Meck:

I cannot recall without tender emotion how my father treated my flight from the Ministry of Justice to the St. Petersburg Conservatoire. ... Although it pained him that I had not fulfilled those hopes which he had placed upon my career in the civil service, although he could not but grieve, seeing that I was voluntarily impoverishing myself in order to become a musician, yet never in a single word did he make me feel that he was dissatisfied with me. He inquired about my intentions and plans with nothing but the warmest interest, and in every way gave his approval. I am very, very indebted to him.

*The Tchaikovsky family, ca. 1848, with young Pyotr at far left*
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Lauded for his deeply informed and intelligent artistic leadership, **Dima Slobodeniouk** has held the position of music director of the Orquesta Sinfónica de Galicia since 2013. Together, they have built up an extensive and highly regarded media library of live concert recordings in recent years. From 2016 to 2021, he served as principal conductor of the Lahti Symphony Orchestra and artistic director of the Sibelius Festival.

He has worked with renowned orchestras, including the Berlin Philharmonic and the Bavarian Radio Symphony, Bavarian State, Leipzig Gewandhaus, London Philharmonic, Amsterdam’s Royal Concertgebouw, and NHK Symphony orchestras. He has worked with soloists including Barbara Hannigan, Baiba Skride, Isabelle Faust, Patricia Kopatchinskaya, Leif Ove Andsnes, Khatia Buniatishvili, Vilde Frang, Yuja Wang, and Frank Peter Zimmermann. Highlights of the current season include returns to the Boston Symphony Orchestra, Minnesota Orchestra, London Symphony Orchestra, Frankfurt Radio Symphony, SWR Symphonieorchester, Dresden Philharmonic, Netherlands Radio Philharmonic, Finnish Radio Symphony Orchestra, and Helsinki Philharmonic. He also makes debuts with the Orchestre philharmonique du Luxembourg and Orchestre national du Capitole de Toulouse, as well as with the New York Philharmonic. This coming spring he will lead the Junge Deutsche Philharmonie on tour for the first time, with concerts in Hamburg, Berlin, and Dresden, among other cities.

Dima Slobodeniouk’s discography was recently extended by a recording of Kalevi Aho’s *Sieidi* and Fifth Symphony, and concert suites of Prokofiev’s opera *The Gambler* and ballet *The Tale of the Stone Flower* with the Lahti Symphony Orchestra on BIS. Also on BIS are works by Stravinsky with the Orquesta Sinfónica de Galicia and violinist Ilya Gringolts, as well as a Kalevi Aho release with the Lahti Symphony Orchestra that won a 2018 *BBC Music Magazine* Award. On the Ondine label, Mr. Slobodeniouk recorded works by Perttu Haapanen and Lotta Wennäkoski with the Finnish Radio Symphony Orchestra.

Moscow-born Dima Slobodeniouk studied violin at Moscow Central Music School under Zinaida Gilels and Jevgenia Chugajev, then at the Middle Finland Conservatory and Sibelius Academy. He studied conducting with Atso Almila, Leif Segerstam, Jorma Panula, Ilya Musin, and Esa-Pekka Salonen. Mr. Slobodeniouk’s passion for inspiring future musicians led him to begin a conducting initiative with the Orquesta Sinfónica de Galicia that provides opportunities for students to work on the podium with a professional orchestra.

Violinist **Karen Gomyo** has captivated audiences in North America, Europe, and Australasia with her musical integrity, technical assurance, and compelling interpretations. In North America she has worked with The Cleveland and Philadelphia Orchestras and the Chicago, San Francisco, Atlanta, Cincinnati,
Houston, Vancouver, Indianapolis, and Oregon symphony orchestras, among others. Recent and upcoming appearances include a tour with the Toronto Symphony Orchestra to Montreal and Ottawa and reengagements with the New York Philharmonic and Los Angeles Philharmonic at the Hollywood Bowl; the St. Louis, Detroit, Dallas, Toronto, Milwaukee, and New Jersey symphony orchestras; and the Minnesota Orchestra.

Her European engagements have included London’s Philharmonia Orchestra, City of Birmingham Symphony Orchestra, WDR Symphony Orchestra Cologne, Bamberg Symphony, Danish National Symphony, Orchestre symphonique de Radio France, Deutsches Symphonie-Orchester Berlin, Vienna Chamber Orchestra, and Polish National Radio Orchestra. In Australasia she has appeared with the Hong Kong Philharmonic; the Sydney, Melbourne, Tasmania, and West Australia (Perth) symphony orchestras; and has toured with the New Zealand Symphony. She made her Czech Philharmonic debut with Semyon Bychkov in October 2020, and returns in December 2021.

Committed to contemporary works, in 2018 Ms. Gomyo performed in the world premiere of Samuel Adams’s Chamber Concerto with the Chicago Symphony Orchestra (CSO) conducted by Esa-Pekka Salonen, commissioned for her by the CSO. She also gave the North American premiere of Matthias Pintscher’s *Mar’eh* with the composer conducting the National Symphony Orchestra, and performed Peteris Vasks’s *Vox Amoris* with the Lapland Chamber Orchestra and John Storgård.

Born in Tokyo, Karen Gomyo studied in Montreal and in New York at The Juilliard School with Dorothy DeLay. She plays the “Aurora, ex-Foulis” Stradivarius violin, made in 1703.
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.

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Philharmonic Schedule
November 2021–February 2022

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.
Sat. December 17 | 7:00 p.m.
Sun. 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
Thur. January 6 | 8:00 p.m.

Susanne Mälkki conductor
Branford 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

YOUNG PEOPLE’S CONCERT
Alice Tully Hall at Lincoln Center
Sat. January 15 | 2:00 p.m.

Thomas Wilkins conductor / co-host
Jonathan McCreery co-host
National Black Theatre artistic advisor
The Orchestra Will Not Be Televised

Ahead of Martin Luther King, Jr. Day, listen to how composers amplify calls for revolutionary acts of freedom, equality, and justice through music.

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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