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NEW YORK PHILHARMONIC

Jaap van Zweden Music Director

December 2021

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Lina ballerina clip
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December is simply a magical time in New York City. Now, once again, as the world starts to rejoin us, people come to celebrate the special joy and energy found here. Twinkling lights festoon the landscape, store windows creatively compete to draw the biggest crowds, and of course our legendary cultural institutions offer myriad ways to mark the season.

The New York Philharmonic is no exception. However you embrace the holidays — or don’t — our musicians invite you to join us! In the first week alone our repertoire shifts from Gala favorites to a program that juxtaposes the World Premiere of 1920 / 2019 by Joan Tower — one of today’s most eminent composers, commissioned through Project 19, our celebration of the centennial of the 19th Amendment — with Mozart’s Piano Concerto No. 17 performed by Emanuel Ax, the Philharmonic’s close friend and masterful musician. All this, conducted by Music Director Jaap van Zweden.

Two weeks later our concerts more directly evoke the holiday spirit. At Lincoln Center our virtuosic brass and percussion players reunite with former Principal Trumpet Philip Smith for the fun fanfare of Holiday Brass. Uptown, Jeannette Sorrell makes her Philharmonic debut conducting Handel’s Messiah, Presented by Gary W. Parr.

These activities reflect our nomadic 2021–22 season. We continue our appearances at Alice Tully Hall, where, along with the Rose Theater at Jazz at Lincoln Center, we’ve been performing to sold-out houses. And this month a third space is added to the mix: The Riverside Church, the majestic site where we introduced the Philharmonic’s annual Messiah tradition. Next month we’ll appear in a fourth venue, Carnegie Hall, for the first of our four concerts there this season.

Thanks for joining this adventure, traveling Manhattan to experience your orchestra during this peripatetic season. We look forward to the fall of 2022, when we will welcome you back to a reimagined David Geffen Hall, a home that will be warm and vibrant, truly worthy of this Orchestra and the world’s greatest audience.

Happy holidays ... see you in 2022!

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This season the Philharmonic is premiering six newly commissioned works that underscore thoughtful initiatives.

Having your work premiered by the New York Philharmonic can be exhilarating — and daunting. Joan Tower, now a celebrated composer for six decades, recalls her trepidation in 1994, when conductor Leonard Slatkin sandwiched her new Concerto for Orchestra on a program between works by Berlioz and Stravinsky. As Tower tells it, “I said to Leonard, ‘You just made me a piece of dead lettuce.’ And he said, ‘No, I don’t think that’s going to happen that way. You’ll see.’ And it didn’t.”

Tower’s 1920 / 2019 is the first of six Philharmonic World Premieres this season. It’s part of Project 19, the Philharmonic celebration of the centennial of the 19th Amendment to the US Constitution, which gave most American women the right to vote, by extending commissions to 19 women composers. Tower hails the “gutsiness” of the broad invitation and the panorama of those engaged, composers ranging from the acclaimed to those new to Philharmonic audiences. “It’s a huge range of styles, ages, and visibility,” Tower says. Music Director Jaap van Zweden — who conducted the first three orchestral premieres, by Nina C. Young, Ellen Reid, and Tania León (whose contribution received the 2021 Pulitzer Prize in Music) — leads 1920 / 2019 this month, and Sarah Kirkland Snider’s Project 19 commission, Forward into Light, at Carnegie Hall this coming June.

Wide-ranging as Project 19 is, Authentic Selves: The Beauty Within is sharply focused. Philharmonic Vice President, Artistic Planning, Patrick Castillo explains the concept, developed with The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo, who, as a countertenor, sings in a range usually associated with the female voice, as a discussion of how different layers of identity are explored through artistic expression. Van Zweden again will conduct the premieres of the two new works commissioned for this initiative: Joel Thompson’s The Places We Leave (January 27–29) and Gregory
The 2021–22 Season World Premieres

Project 19

Joan Tower
Sarah Kirkland Snider

Authentic Selves: The Beauty Within

Joel Thompson
Gregory Spears
Tracy K. Smith

DECEMBER 2021 | 9
Spears’s *Love Story* (February 3 and 5), both featuring Costanzo singing texts commissioned from former US Poet Laureate Tracy K. Smith.

Pianist-composer husband-and-wife duo Robert and Clara Schumann sparked the third pair of World Premieres this season, as part of *The Schumann Connection*, conducted by Gustavo Dudamel, in March. Castillo notes that programming a cycle of Robert Schumann’s four symphonies also means “coming to grips with the importance of Clara Schumann in his life and artistic output.” So the Philharmonic commissioned two composers to write pieces that celebrate Clara. The first program pairs Robert Schumann’s First and Second Symphonies with *Clara*, a new work by Mexican composer Gabriela Ortiz. In the second week Robert Schumann’s Third and Fourth Symphonies are complemented by *Os pássaros da noite* (*The Birds of Night*) by Portuguese composer Andreia Pinto Correia.

The radio feature *Composers Datebook* signs off with a reminder that “all music was once new.” To this Patrick Castillo adds: “And remains new. Everybody hears Beethoven’s Fifth for the first time, and that first time, it’s new. It’s important that we don’t make a huge distinction between the tradition and new music because new music is an expansion of that tradition.” In other words, no dead lettuce with your bacon and tomato.

Naomi Lewin was the host of weekday afternoon music on WQXR and the podcast *Conducting Business*, and created the award-winning weekly radio program–podcast *Classics for Kids*. She has produced Metropolitan Opera broadcast features, NPR reports and music specials, and arts podcasts. In 2020 she began hosting interviews for 92nd Street Y.
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The opening of the 2021–22 subscription season continued with a community collaboration and performances of works ranging from the Romantics to today’s American composers, attended by generous friends.

1. September 29: At Honor & Praise: Celebrating the Influence of the African Diaspora on Global Culture — a free event held in Van Cortlandt Park co-presented by the Philharmonic, Bronx Arts Ensemble (BAE), Van Cortlandt House Museum, and Van Cortlandt Park Alliance that included performances by Philharmonic and BAE musicians — Weeksville Heritage Center president and CEO Raymond Codrington; composer Trevor Weston; BAE executive director Judith Insell; Juilliard ethnomusicology professor Fredara Hadley; Philharmonic Director, Education and Community Engagement, The Sue B. Mercy Chair, Gary A. Padmore; and Van Cortlandt Park Alliance executive director and park administrator Stephanie Ehrlich

2. September 29: Dr. Weston and Philharmonic violinists Fiona Simon and Sharon Yamada

3. October 14: Laura Y. Chang* and her husband, Arnold Chavkin, at the Rose Theater at Jazz at Lincoln Center, before a performance of works by Clara and Robert Schumann and Brahms

4. October 14: Toos N. Daruvala* (far right) with his wife, Hira (center), and their guest Shilpa Kumar

5. October 23: Dalia Stasevska (center), who conducted an all-American program; her Philharmonic debut was made possible by the Kurt Masur Fund for the Philharmonic, supported by, among others, Philharmonic Archivist / Historian Emerita Barbara Haws and her husband, William Josephson

Photos: 1-2, Jennifer Taylor; 3-4, Chris Lee; 5, staff
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Briefing

What’s Going on in David Geffen Hall?

You’re reading this at a concert in Alice Tully Hall or The Riverside Church, rather than at David Geffen Hall. That’s because this season, work is advancing apace in the long-awaited renovation of our home. Journalists have documented the progress thus far; here’s a glimpse of what they’ve seen.

**The New Yorker, May 3**

“Warm wood tones will predominate; the orchestra seating will be more steeply raked, providing a better view of the stage; curving balconies will replace rectilinear ones. The stage is being moved forward, with audience seating in the back creating more of an intimate, in-the-round feeling. ...

The cessation of performances during the pandemic has allowed the Philharmonic to accelerate construction; Geffen is now scheduled to reopen in the fall of 2022.”

**New York magazine, October 11**

“Virtually every component I could see was new. ... *Renovation* is a weak term for this undertaking, even setting aside the reconfigured lobbies, halls, and backstage areas. ...

The changes will be profound. ... They will also reshape the experience of audience and musician — the quasi-mystical energy exchange that links several thousand brains, processing immense quantities of sonic and visual data.”

On the cover: David Geffen Hall, December 2013 (photo by Chris Lee)

Continued on page 16
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A New Face in Our Grand Tradition

This month you can experience Baroque master Jeannette Sorrell in her Philharmonic debut when she conducts Handel’s *Messiah*, Presented by Gary W. Parr, on December 14–15 and 17–18 at The Riverside Church (see page 56 for details). Discover the Grammy winner’s approach to conducting and how she broke through the glass ceiling in the documentary *Playing with Fire: Jeannette Sorrell and the Mysteries of Conducting*, at the Thalia Theater at Symphony Space, December 16. Allan Miller, the film’s director and winner of two Oscars for Best Documentary who has worked with many conductors, explained: “It was only when I collaborated with Jeannette Sorrell that I was able to reveal some of the mysteries of the conductor’s art.” Learn more at symphonyspace.org/playingwithfire.

Enduring Questions

“These two weeks will provoke interesting ideas, some laughter, and, I hope, some deep emotion!” says countertenor Anthony Roth Costanzo, the Philharmonic’s 2021–22 Mary and James G. Wallach Artist-in-Residence, who helped plan *Authentic Selves: The Beauty Within*, two weeks exploring the complexity of identity.

Between January 27 and February 5, Music Director Jaap van Zweden and the Orchestra will perform orchestral works spanning centuries, from Beethoven to World Premieres of Joel Thompson’s and Gregory Spears’s settings of Tracy K. Smith’s poetry. Costanzo will also be joined by trans-genre artist Justin Vivian Bond for Nico Muhly’s new arrangement of a profound yet whimsical selection of songs from across the centuries. There will also be a February 4 cabaret-style event, created in collaboration with National Black Theatre, at the Stanley H. Kaplan Penthouse, that pursues the same questions in a more intimate setting. Learn more on page 56 and at nyphil.org/selves.
Ten years ago, in advance of Emanuel Ax’s 100th Philharmonic concert, he said that even though he’d played with the Orchestra that many times since his debut in 1977, at age 28, “I’m still going to be nervous, but for me, the biggest thing that helps is feeling that I’m among friends and that I’m playing for friends. You get that from the New York Philharmonic.”

“Manny” returns to his longtime friends December 3 and 4 to perform Mozart’s Piano Concerto No. 17, conducted by Music Director Jaap van Zweden. It promises to be an enjoyable, unforgettable evening with one of our favorites — who was made an Honorary Member of the Philharmonic during that milestone performance in 2011.

Among Friends

Emanuel Ax in 2011, backstage before his 100th New York Philharmonic concert

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From Silence to Celebration, the New York Philharmonic’s season-opening concert — its first subscription concert in 18 months — is available on NYPhil+, the Philharmonic’s online streaming platform. “Thoughtfully conceived and finely performed” (The New York Times), the program includes Jaap van Zweden conducting Anna Clyne’s Within Her Arms, Copland’s Quiet City, Antifonys by Walker, and Beethoven’s Piano Concerto No. 4, with Daniil Trifonov as soloist and a special appearance by poet Mahogany L. Browne.

Catch it before it leaves on December 15, stand by for more concerts to be added, and browse through hours of other recent and historic performances. Visit nyphil.org/plus.

How do you get to Carnegie Hall?
We all know the punchline — “Practice, practice, practice” — but there’s another answer next month: come to a New York Philharmonic concert. This season the Orchestra is returning to the venue that was its home from 1892 to 1962, for four performances, beginning on January 6 when Susanna Mälkki conducts works by Adolphus Hailstork and Sibelius alongside John Adams’s Saxophone Concerto, with Branford Marsalis as soloist.

After a few months of subscription performances at Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center, the Philharmonic — this time conducted by Music Director Jaap van Zweden — will return to Carnegie for three dynamic programs, April 27, May 6, and June 10. Learn more about the wide-ranging repertoire and compelling soloists at carnegiehall.org/nyphil.

Visit nyphil.org for more info.

Something’s Coming
“With its themes of love striving to rise above hatred; the fear of immigrants; and the toxicity of racism, West Side Story speaks to us today as urgently as ever,” wrote Jamie Bernstein, daughter of Philharmonic Laureate Conductor and composer Leonard Bernstein, of the newest film adaptation of her father’s Broadway hit, opening on December 10. Produced and directed by Steven Spielberg, the film features acclaimed theater and film performers — including Rachel Zegler (as Maria), Ansel Elgort (Tony), and Rita Moreno (Valentina), who won an Oscar as Anita in the 1961 film adaptation — and the New York Philharmonic helping breathe life into the beloved score. Get ready to rumble!
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Thursday, December 2, 2021, 7:30 p.m.
16,708th Concert

Jaap van Zweden, Conductor
Itzhak Perlman, Violin

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

Alice Tully Hall at Lincoln Center

This program will last approximately one and one-quarter hours. There will be no intermission.
NEW YORK'S ORCHESTRA IS BACK:
An Evening with Itzhak Perlman

Jaap van Zweden, Conductor
Itzhak Perlman, Violin

MOZART (1756–91)
Overture to Le nozze di Figaro
(The Marriage of Figaro), K.492 (1786)

PROKOFIEV (1891–1953)
Symphony No. 1 in D major, Op. 25,
Classical (1916–17)
Allegro con brio
Larghetto
Gavotte: Non troppo allegro
Finale: Molto vivace

BRUCH (1838–1920)
Violin Concerto No. 1 in G minor,
Op. 26 (1864–66; rev. 1867)
Prelude: Allegro moderato
Adagio
Finale: Allegro energico

J. STRAUSS II (1825–99)
An der schönen blauen Donau
(On the Beautiful Blue Danube),
Op. 314 (1866–67)

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Notes on the Program

Overture to Le nozze di Figaro (The Marriage of Figaro), K.492

Wolfgang Amadeus Mozart

Mozart’s opera Le nozze di Figaro (known in English as The Marriage of Figaro) was moderately successful when it was unveiled at Vienna’s Burgtheater in May 1786, but when it was produced at Prague’s National Theatre later that year, it proved to be a major hit. Writing from Prague to his student Gottfried von Jacquin back in Vienna, Mozart reported:

I watched with greatest pleasure how everyone was hopping about with sheer delight to the music of my Figaro, which had been transformed into contredanses and German dances; for here they talk of nothing but — Figaro; nothing is played, blown, sung, and whistled but — Figaro; no opera is seen as much as — Figaro; again and again it is — Figaro; it’s all a great honor for me.

Le nozze di Figaro was a brave choice for the first collaboration between Mozart and the librettist, Lorenzo da Ponte: the play on which it was based, Pierre-Augustin Caron de Beaumarchais’s Le Mariage de Figaro, had become the subject of intense controversy immediately on its publication in 1784. The play was banned from the stage throughout Germany and Austria (although it could be acquired in print) because of what was perceived as a disrespectful portrayal of the aristocracy and its overwhelmingly sympathetic portrait of class conflicts. Da Ponte assured the Emperor that he would tone down the offending passages and, on those terms, was given the green light to move ahead with his libretto.

The result was what many consider to be the finest opera ever written, a profound human tragicomedy at once hilarious and heartbreaking, in which the Countess Almaviva, abetted by the servants Susanna and Figaro, manages to shame her husband (the Count) for his egregious philandering — at least momentarily. (To be sure, that’s just the barest outline of a subtle and convoluted plot.)

Mozart customarily held off writing his overtures until he finished the rest of the opera he was preparing, and evidence involving the manuscript to Le nozze di Figaro hints that this was the case here. It has been suggested that the Overture to Figaro was written only hours before the curtain went up, but that seems improbable. The composer attached the date April 29, 1786 (two

In Short

Born: January 27, 1756, in Salzburg, Austria
Died: December 5, 1791, in Vienna
Work composed: The opera was written in Vienna between October 1785 and April 29, 1786; the Overture was among the last parts to be composed.
World premiere: May 1, 1786, with the composer conducting the opera’s premiere at the Burgtheater, Vienna
New York Philharmonic premiere: May 7, 1891, with Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928 to form today’s New York Philharmonic)
Most recent New York Philharmonic performance: July 21, 2021, Jaap van Zweden, conductor, at the Bravo! Vail Music Festival in Colorado
Estimated duration: ca. 4 minutes
Views and Reviews

The distinguished 20th-century theologian Karl Barth was a Mozart aficionado. In 1956, for the bicentennial of the composer’s birth, he penned a marvelous essay in which he pondered philosophical and spiritual aspects of Mozart’s music (often “speaking in threes,” as is frequently found in theological writings):

Mozart’s music always sounds unburdened, effortless, and light. This is why it unburdens, releases, and liberates us. This is so in his famous minor-key compositions; this is so when he composes opera seria — even in the sacred works culminating in the Requiem, even in the Freemason melodies, even when he becomes solemn, melancholy, and tragic. But he never becomes truly tragic. He plays and never stops playing, and the listener who does not himself sway and soar, who does not play along with him, is not truly hearing him. But neither is one truly hearing him if, as happened in the 19th century, he is heard as a musician of mere facile gaiety. Behind his play there is an iron zeal. … This ever-present lightness possesses something very demanding, disturbing, almost provocative, even in the most radiant, most child-like, most joyful movements.

The fact that Mozart wrote out seven measures is worth noting. One thinks of phrases in Classical music as typically striving for balance, and such balance (in terms of musical meter) almost always involves an even number of bars: phrases of two measures, or of four or eight measures. Yet, these seven measures are as balanced as anyone could ever desire; if one doesn’t stop to count them, one would probably assume that they add up to eight. This is definitely not irrelevant: the idea of subterfuge goes to the heart of Le nozze di Figaro, and Mozart was not unskilled when it came to imagining ways to underscore psychological states through music.

However, on its surface, all is effervescent gaiety in the Figaro Overture. The themes are high-spirited, and none of them undergo any degree of “learned” development. At one point Mozart did begin sketching out some slower music to stand as a contrasting section in the middle of the Overture, mirroring to a great extent the structure of his overture to Die Entführung aus dem Serail, which he had unveiled four years earlier. But he scrapped that idea: perhaps he didn’t want to impede the onslaught of his Allegro assai; perhaps he was already worried about the opera’s running time (which is long).

As it is, this jewel of an overture lasts only about four minutes, and, although it doesn’t cite a single tune from the acts that will follow, it perfectly prefigures the opera’s winsome exhilaration.

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

— 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)
In 1891, when Sergei Prokofiev was born in an obscure Ukrainian village, much of Europe was gearing up to commemorate the centennial of Mozart’s death. By the time the 1991 Mozart bicentennial rolled around, not to mention the celebrations in 2006 of the 250th anniversary of his birth, the exhaustive deification of the composer had reached a magnitude that would scarcely have been imagined a century earlier. Mozart was unquestionably respected by late-19th-century audiences, and certain of his works were performed with some regularity. Especially the “Romantic” or “demonic” Mozart — say, *Don Giovanni* and the minor-key piano concertos — still enjoyed currency in the repertoire. But by and large it was not an age much attuned to the Classicism of Mozart and Haydn.

In Russia, adulation of Mozart was an exception rather than the rule, and young Russian composers-in-training were rarely counseled to study the Viennese Classicists as models of style, as they are today. Prokofiev’s conducting professor at the St. Petersburg Conservatory, Nikolai Tcherepnin, was a contrarian in this regard, as he encouraged his students to immerse themselves in the works of Haydn and Mozart to see what wisdom they could extract for their own compositions.

A particularly happy result of the exercise was Prokofiev’s Symphony No. 1, meticulously worked out in 1916–17 and premiered the following year, just before the composer left his politically explosive homeland for an extended residence in America and Western Europe. (The year of the *Classical* Symphony’s composition was also the year of the Czar’s abdication, the October Revolution, and Lenin’s ascent to political power.) The symphony would earn an enduring spot in the orchestral repertoire as a compact masterpiece, and in the history books as a forebear of the widespread neoclassicism of the 1920s.

Prokofiev later explained that his intent in the *Classical* Symphony was to translate musical classicism into a specifically 20th-century idiom:

It seemed to me that if Haydn had lived into this era, he would have kept his own style while absorbing things from what was new in music. That’s the kind of symphony I wanted to write: a symphony in the Classical style.

His decision to give the work its familiar nickname seems to have derived from two impetuses: on one hand, it is a logical reference to its sources; on the other, the composer explained that he “secretly hoped that in the course of time it might itself turn out to be a classic.”

As it happens, this was also the first major work Prokofiev composed without the intermediary of the piano keyboard. A superb

---

**In Short**

**Born:** April 23, 1891, in Sontsovka, in the Ekaterinoslav district of Ukraine

**Died:** March 5, 1953, in Moscow, USSR

**Work composed:** 1916–17, completed on September 10 of the latter year

**World premiere:** April 21, 1918, in Petrograd (a.k.a. St. Petersburg), with the composer conducting the Petrograd Court Orchestra

**New York Philharmonic premiere:** March 14, 1929, Arturo Toscanini, conductor

**Most recent New York Philharmonic performance:** November 2, 2019, Philippe Jordan, conductor

**Estimated duration:** ca. 14 minutes
pianist, he had previously found it natural to sound out his harmonies at the instrument, but as he later recalled:

I had noticed that thematic material composed without the piano was often better in quality. When transferred to the piano, it sounds strange for a moment, but after a few repetitions it seems that this is exactly the way it should have been written. I was intrigued with the idea of writing an entire symphonic piece without the piano. A composition written this way would probably have more transparent orchestral colors.

Indeed, the Classical Symphony is as transparent as a finely cut diamond. The work is set in the popular “sunny” 18th-century key of D major, and it employs the standard forces of a classical chamber orchestra. Following the model of Mozart and Haydn, Prokofiev cast it in four movements; but each is so compact that the entire symphony adds up to only about 15 minutes — far shorter than most symphonies of Mozart’s and Haydn’s maturity. Of course, Prokofiev builds on his models in original ways. The opening Allegro, for example, may bustle through a Classically precise sonata form (though without a repeat of the opening exposition), but it’s filled with a crisp irony that evokes later Prokofiev just as easily as it does Haydn.

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

— J.M.K.

### The Classical becomes a Classic

Prokofiev’s wish that this symphony “might itself turn out to be a classic” came true — and quickly. Today it is one of the most frequently performed and recorded of all 20th-century compositions. The third-movement Gavotte proved especially popular, and Prokofiev pressed it into later service by expanding it substantially and inserting it into his *Romeo and Juliet* ballet score. He also arranged the Gavotte for piano and performed it often, even recording the arrangement in 1935, leaving a unique “creator’s document” of an exquisite, if Lilliputian, masterpiece. As it happens, it is in this movement that Prokofiev departs most decisively from his models, writing a duple-time Gavotte instead of the triple-time minuet that almost always graced symphonies of the Classical era.

*Prokofiev in New York, 1918*
It would not quite be accurate to label Max Bruch a one-hit wonder, but his G-minor Violin Concerto does account for almost all of his presence in modern concert life. Two other Bruch pieces for solo instrument with orchestra appear occasionally on programs: the Kol Nidrei for cello, and the Scottish Fantasy for violin. In fact, he wrote quite a few pieces for violin and orchestra, including two further full-fledged violin concertos, and one might do well to revisit his three symphonies from time to time, in addition to his chamber works and choral compositions. Still, if Bruch’s production were reduced to the single piece performed in this concert, his reputation would change hardly at all.

It was a relatively early work, begun tentatively in 1857 but mostly composed between 1864 and 1866, while Bruch was serving as music director at the court in Koblenz, Germany. The concerto was premiered in April 1866, with Otto von Königslow as soloist, but Bruch immediately decided to rework it. He accordingly sent his score to the more eminent violinist Joseph Joachim, who responded that he found the piece “very violinistic,” but that didn’t keep him from offering a good deal of specific advice pertaining to both the solo and the orchestral parts. Bruch adopted many of Joachim’s suggestions, and the two soon tried out the piece in a private orchestral reading. Further emendation ensued, and finally the concerto was unveiled in its definitive form in Bremen in January 1868. Some years later Bruch wrote to his publisher:

Between 1864 and 1868 I rewrote my concerto at least a half dozen times, and conferred with x violinists before it took the final form in which it is universally famous and played everywhere.

He may have been exaggerating, but not by much. Word started to circulate about the new concerto, and soon it made its way into the repertoires of other leading violinists of the day, including Ferdinand David (who had premiered Mendelssohn’s E-minor Violin Concerto), Henri Vieuxtemps, and Leopold Auer, who not only performed the work himself but also championed it among such of his students as Mischa Elman, Efrem Zimbalist, and Jascha Heifetz.

The correspondence between Bruch and Joachim during the revisions makes interesting reading. Bruch expressed insecurity about calling the piece a concerto at all, and he toyed with naming the work a “fantasy” instead. Joachim responded:

As to your doubts, I am happy to say that I find the title “concerto” fully justified;

**In Short**

**Born:** January 6, 1838, in Cologne, Germany  
**Died:** October 2, 1920, in Friedenau, outside Berlin  
**Work composed:** 1864–66, drawing on material produced as early as 1857; revised in 1867  
**World premiere:** April 24, 1866, in Koblenz, with the composer conducting and Otto von Königslow as soloist; in its revised version, on January 5, 1868, in Bremen, with Joseph Joachim as soloist and Karl Martin Rheinthaler conducting  
**New York Philharmonic premiere:** February 3, 1872, Carl Bergmann, conductor, Pablo de Sarasate, soloist  
**Most recent New York Philharmonic performance:** November 1, 2016, Pablo Heras-Casado, conductor, Frank Huang, violin  
**Estimated duration:** ca. 26 minutes
Bad Business

Although Bruch’s G-minor Violin Concerto quickly became a concert hall evergreen, its composer profited little from it, as he had sold it to a publisher for a flat fee with no provision for royalties. He lived to the age of 82, and near the end of his life, after German currency had been eroded in the aftermath of World War I, he decided to raise some much-needed funds by selling the manuscript, which, fortunately, he had kept. In April 1920 Bruch gave the manuscript to a pair of American sisters, the Misses Sutro, who were supposed to sell it in the United States and send him the proceeds. Fifty years later Bruch’s son Ewald recalled what happened:

I was rather skeptical about the matter, but my father reassured me: “My boy, soon I shall be free of all worries when the first dollars arrive.” The unsuspecting man just smiled. My father sustained this good faith until his death in October 1920. He had neither received the promised dollars, nor had he seen the score of his G-minor Concerto again.

In December 1920 my brother, sister, and I received the ostensible proceeds from the score: we were paid out in worthless German paper money. Where from, we could not find out — some bank somewhere paid us the worthless money. For years experts tried to find out the whereabouts of the score in America, but in vain. The Sutro sisters abruptly rejected every request for information, and hindered any enquiries. About twelve years ago [i.e., ca. 1958] I received the address, through friends, of a German-American music publisher, who apparently knew the current owner of the manuscript. He replied politely that a short while before it had been sold through him, and the present owner had sworn him to silence regarding his possession of the score. The Sutro sisters are no longer alive. They took the secret of this outrageous deception, the victim of which was my poor father, with them to the grave. That is the fate of the score of the G-minor Violin Concerto by Max Bruch.

Ewald Bruch was correct about the Sutro sisters’ dishonest dealings, but he did not know that the manuscript had in fact resurfaced shortly before he penned his account. It turned out that the Sutro sisters had sold the manuscript in 1949, that it had ended up in the holdings of Mary Flagler Cary, and that upon her death in 1967 it was donated with the rest of her collection to The Morgan Library & Museum in New York, where it has resided ever since.
development section to begin. There the movement ends — or rather, it elides without a break into the hushed, rapturous slow movement.

Bruch’s G-minor Concerto helps fill in a curious gap that exists in the understanding of 19th-century Germanic music, which stresses A-list composers at the total expense of lesser masters. (What have you heard recently by Hermann Goetz, Otto Nicolai, or Ferdinand Hiller — to pull the names of three very estimable composers out of the hat?) Bruch was inherently conservative, and it was accordingly his fate to remain in the shadow of Brahms, who was five years his elder. Brahms was surely the greater composer, but Bruch was often inspired and frankly original. It is hard to miss the similarity between the openings of the third movements of Bruch’s G-minor and Brahms’s D-major Violin Concertos, but it is only fair to point out that the former preceded the latter by a full decade. Joachim premiered that work, too, but when he was asked to characterize the four most famous German concertos in his repertoire — by Beethoven, Mendelssohn, Bruch, and Brahms — he insisted that Bruch’s was “the richest and the most seductive.”

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings, in addition to the solo violin.

— J.M.K.

### At the Time

In 1864, as Max Bruch begins composing his Violin Concerto No. 1, the following events are taking place:

*In the United States, during the Civil War, the Confederate hand-propelled submarine *HL Hunley* sinks the *USS Housatonic* in the harbor at Charleston.*

*In Switzerland, the first Geneva Convention for the Amelioration of the Condition of the Wounded in Armies in the Field is signed by 12 European states.*

*In England, what is thought to be London’s first fish-and-chips shop opens.*

*In China, the first “Peking roast duck” restaurant opens in Peking (Beijing).*

*In France, Louis Pasteur introduces the pasteurization process for wine.*

— The Editors

*From top: Submarine Torpedo Boat *HL Hunley*, by Conrad Wise Chapman, 1864; Louis Pasteur in his laboratory*
Johann Strauss II was greatly admired by many “serious” musicians of his time. Richard Strauss (no relation) remarked that in an era “when everything surrounding him had already evolved toward the complex and the premeditated, [he] was one of the last to have primary inspiration.” Gustav Mahler complimented Strauss’s waltzes for “their uniqueness and delightful inventiveness.” Jules Massenet observed that “Brahms is the spirit of Vienna, but Strauss is the perfume.”

Strauss began achieving success as an orchestra leader at the age of 19 and quickly gained such popularity that he emerged as something of a rival to his more established father. Initial uneasiness over this situation was overcome, and when Johann, Sr., died in 1849, Johann II merged his late father’s orchestra into his own. From 1863 to 1871 he served as director of the Viennese court balls, just as his father had. When he relinquished the position, he handed the reins off to his brother Eduard.

Johann II published almost 500 pieces of dance music, and many of his waltzes have now been classics for nearly a century and a half. None can rival the popularity of An der schönen blauen Donau (On the Beautiful Blue Danube), which has come to stand as a nearly universal anthem of carefree elegance. Its intent was strikingly different at its origin. Its genealogy can be traced to early July 1865, when the prestigious Wiener Männergesangverein (Viennese Men’s Choral Society) asked the composer to write a waltz for a concert it would give a couple of weeks later. Other obligations and personal concerns prevented Strauss from participating, but in a letter to the group’s management committee he pledged,

I hereby commit myself next summer, if I am still alive, to make up for what I am now hindered from doing, and with pleasure I offer the esteemed Committee a new composition — written especially for the purpose, as well as my personal participation.

This promise remained unfulfilled in 1866, and in the course of that year the Austrian army suffered a defeat by Prussia, and the mood of the formerly buoyant Habsburg Empire turned grim. The social balance became so unstable that the Wiener Männergesangverein decided to tone down its traditionally rowdy Carnival concert for February 1867, offering a more sedate program than usual.

Strauss pulled together ideas for a waltz-suite during the final months of 1866. By the time of the concert, he had expanded his

In Short

Born: October 25, 1825, in Vienna, Austria
Died: June 3, 1899, in Vienna
Work composed: 1866–67
World premiere: February 18, 1867, in its version with chorus and orchestra (to a text by Josef Weyl) in the Dianabadsaale in Vienna, on a concert of the Wiener Männergesangverein (to which the piece is dedicated), with the “George V, King of Hannover” Forty-Second Infantry Regiment, Rudolf Weinwurm, conductor
New York Philharmonic premiere: December 22, 1912, Josef Stransky, conductor
Most recent New York Philharmonic performance: December 31, 2018, Jaap van Zweden, conductor
Estimated duration: ca. 9 minutes
waltz from four sections to five, which he surrounded with an introduction and a coda. A text was provided by Josef Weyl, a police official who served as a sort of “special material” poet for the Society. His words have often been dismissed as cliché-ridden doggerel — “Wiener seid froh! / Oho, wie so?”; “Rejoice, Viennese! / Oh, yeah? How so?” — but a closer reading suggests that their frolicsome inanities are rich in ironic content that would not have been lost on Viennese listeners in the throes of societal and economic upheaval.

Weyl’s text nowhere makes mention of the Danube — which, in any case, no Viennese of that time, and few today, would likely describe as being at all blue. The phrase apparently was lifted from a poem by Carl Isidor Beck, and when Strauss appropriated it as his title he may have intended it to announce the sense of unlikely parody that inhabits Weyl’s poem.

*An der schönen blauen Donau* is only occasionally heard in its choral setting — it is more likely to be encountered as an orchestral piece. Both are entirely authentic readings: Strauss basically wrote this as a string of orchestral waltzes and seems to have had no particular involvement in selecting the text (which, in fact, had to be adapted to the music, since Strauss effected some changes to his waltz shortly before the premiere).

**Instrumentation:** two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, bass trombone, tuba, timpani, triangle, snare drum, bass drum, cymbals, harp, and strings.

— J.M.K.

**American Grandeur**

In the summer of 1872 Johann Strauss II and his entourage set out for a visit to the United States, where he performed in Boston and New York. Audience enthusiasm bordered on the maniacal, stirred up not only by Strauss’s celebrity but also by the grand scale of the events. Strauss would recall of his opening concert at the World’s Peace Jubilee in Boston:

On the musicians’ platform there were 20,000 singers; in front of them the members of the orchestra — and these were the people I was to conduct. A hundred assistants had been placed at my disposal to control these gigantic masses, but I was only able to recognize those nearest to me and, although we had had rehearsals, there was no possibility of giving an artistic performance, a proper production. But if I had declined to conduct, it would have cost me my life.

Now just imagine my position, face to face with a public of 100,000 Americans. There I stood at the raised platform, high above all the others. … Suddenly a cannon shot rang out; a gentle hint for us 20,000 to begin to perform *The Blue Danube*.

I gave the signal; my 100 assistant conductors followed me as quickly and as best they could and then there broke out an unholy row such as I shall never forget. As we had begun more or less together, I concentrated my entire attention on seeing that we should also finish together! — Thank Heaven, I managed even that. … The 100,000 mouths in the audience roared their applause and I breathed a sigh of relief when I found myself in fresh air again and felt firm ground beneath my feet.

*A contemporary depiction of Strauss’s concert at the World’s Peace Jubilee Festival Hall in Boston, Massachusetts*
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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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Jaap van Zweden became Music Director of the New York Philharmonic in September 2018. He also serves as Music Director of the Hong Kong Philharmonic, a post he has held since 2012. He has appeared as a guest with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam’s Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic, and London Symphony Orchestra, and, in the United States, the Chicago Symphony Orchestra, The Cleveland Orchestra, and Los Angeles Philharmonic.

In the 2021–22 season Jaap van Zweden and the Philharmonic perform at Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center during the renovation of David Geffen Hall — scheduled to reopen in the fall of 2022 — and in concerts presented by Carnegie Hall. He conducts symphonic cornerstones as well as four World Premieres, a US Premiere, and two New York Premieres. In 2019–20 he presided over the launch of Project 19 — the multiyear initiative marking the centennial of the 19th Amendment with commissions by 19 women composers, including Tania León’s Pulitzer Prize–winning Stride — and the US Premiere of a staged production of Schoenberg’s Erwartung coupled with Bartók’s Bluebeard’s Castle.

Jaap van Zweden’s most recent Philharmonic recording is the World Premiere of David Lang’s prisoner of the state (2020), following Julia Wolfe’s Grammy-nominated Fire in my mouth (2019), both released on Decca Gold. With the Hong Kong Philharmonic he conducted the first-ever performances in Hong Kong of Wagner’s Ring Cycle (Naxos). His recording of Wagner’s Parsifal received the Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden, at age 19, was appointed the youngest-ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career almost 20 years later, in 1996. He is Honorary Chief Conductor of the Netherlands Radio Philharmonic, where he was Chief Conductor (2005–13); served as Chief Conductor of the Royal Flanders Orchestra (2008–11); and was Music Director of the Dallas Symphony Orchestra (2008–18), where he is now Conductor Laureate. He was named Musical America’s 2012 Conductor of the Year and in 2018 was the subject of a CBS 60 Minutes profile on his arrival at the Philharmonic. Under his leadership the Hong Kong Philharmonic was named Gramophone’s 2019 Orchestra of the Year, and was awarded the prestigious Concertgebouw Prize in 2020.

In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism. In 1995 the Foundation opened the Papageno House — with Her Majesty Queen Maxima in attendance — where young adults with autism live, work, and participate in the community. Today, the Foundation focuses on the development of children and young adults with autism by providing in-home music therapy; cultivating funding opportunities to support autism programs; and creating a research center for early diagnosis and treatment of autism and analyzing the benefits of music therapy. More recently, the Foundation launched the app TEAMPa-pageno, which allows children with autism to communicate with each other through music composition.
Undeniably the reigning virtuoso of the violin, Itzhak Perlman enjoys superstar status rarely afforded a classical musician. Beloved for his charm and humanity as well as his talent, he is treasured by audiences throughout the world, who respond not only to his remarkable artistry, but also to his irrepressible joy for making music.

Having performed with every major orchestra and at concert halls around the globe, Mr. Perlman was granted a Presidential Medal of Freedom — the nation’s highest civilian honor — by President Obama in 2015, a Kennedy Center Honor in 2003, a National Medal of Arts by President Clinton in 2000, and a Medal of Liberty by President Reagan in 1986. Mr. Perlman’s other honors include 16 Grammy Awards, four Emmy Awards, a Grammy Lifetime Achievement Award, and a Genesis Prize.

In 2021–22 Mr. Perlman opens the Baltimore Symphony Orchestra’s season; performs at the New York Philharmonic’s 2021 Gala; appears in recital at venues including Walt Disney Concert Hall in Los Angeles and Jones Hall in Houston; and brings his new program titled An Evening with Itzhak Perlman — which captures highlights of his career through narrative and multimedia elements intertwined with performance — to San Francisco, Seattle, East Lansing, West Palm Beach, Fort Myers, and Tallahassee.

Itzhak Perlman recently launched an exclusive series of classes with Masterclass.com as the company’s only classical music presentation. The premier online education company enables access to the world’s most brilliant minds; in addition to Mr. Perlman participants include Gordon Ramsay, Wolfgang Puck, Martin Scorsese, Ron Howard, Helen Mirren, Jodie Foster, and Serena Williams.
The New York Philharmonic has commissioned and/or premiered works by leading composers from every era since its founding in 1842, from Dvořák’s *New World Symphony* and Gershwin’s Concerto in F to Pulitzer Prize winners such as John Adams’s *On the Transmigration of Souls* and Tania León’s *Stride*. The Orchestra has made more than 2,000 recordings since 1917; the most recent include Julia Wolfe’s Grammy-nominated *Fire in my mouth* and David Lang’s *Prison of the State* (both available on Decca Gold). The Orchestra’s extensive history is available free online through the New York Philharmonic Leon Levy Digital Archives, which comprises approximately four million pages of documents, including every printed program since 1842 and scores and parts marked by past musicians and Music Directors such as Mahler and Bernstein.

A resource for its community and the world, the Orchestra complements annual free concerts across the city with education projects, including the famed Young People’s Concerts and Very Young Composers Program. The Orchestra has appeared in 435 cities in 63 countries, including Pyongyang, DPRK, in 2008, the first visit there by an American orchestra.

Founded in 1842 by local musicians, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Jaap van Zweden became Music Director in 2018–19, succeeding musical leaders including Leonard Bernstein, Arturo Toscanini, and Gustav Mahler.
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For information please call the Lincoln Center Corporate Fund (212) 875-5430

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**Philharmonic Schedule**

**December 2021–February 2022**

**Alice Tully Hall at Lincoln Center**

- **Jaap van Zweden** conductor
- **Emanuel Ax** piano

**HANDEL’S MESSIAH**

- Presented by Cary W. Parr
- The Riverside Church
- **Jeannette Sorrell** conductor
- **Amanda Forsythe** soprano
- **John Holiday** countertenor
- **Nicholas Phan** tenor
- **Kevin Deas** bass
- **Apollo’s Singers**
- **Jeannette Sorrell** artistic director

**HOLIDAY BRASS**

- **Alice Tully Hall at Lincoln Center**
  - Thu. December 16 | 7:00 p.m.
  - Sat. December 18 | 2:00 p.m.
  - **Members of the New York Philharmonic Brass and Percussion**
  - **Philip Smith** conductor / host / trumpet

**Carnegie Hall**

- Thu. January 6 | 8:00 p.m.
- **Susanna Mälkki** conductor
- **Branford Marsalis** saxophone

**Adolphus HAILSTORK**
- **An American Port of Call**
- **John ADAMS** Saxophone Concerto
- **SIBELIUS Symphony No. 5**

Info: carnegiehall.org/nyphil

**NEW YORK PHILHARMONIC**

**YOUNG PEOPLE’S CONCERT**

- **Alice Tully Hall at Lincoln Center**
  - Sat. January 15 | 2:00 p.m.
  - **Thomas Wilkins** conductor / co-host
  - **Jonathan McCrory** co-host
  - **National Black Theatre**
  - **artistic advisor**
  - **The Orchestra Will Not Be Televised**

- **Alice Tully Hall at Lincoln Center**
  - Sat. January 15 | 8:00 p.m.
  - **Jaap van Zweden** conductor
  - **Anthony Roth Costanzo** countertenor
  - **Justin Vivian Bond** vocalist

**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
- **Joan Tower** Fanfare for the Uncommon Woman, No. 1
- **Maximilian Schmitt** The Places We Leave (World Premiere–New York Philharmonic Commission)
- **Schubert Symphony in E minor, Unfinished**

- **Alice Tully Hall at Lincoln Center**
  - Thu. February 3 | 7:30 p.m.
  - Sat. February 5 | 8:00 p.m.

- **Jaap van Zweden** conductor
- **Anthony Roth Costanzo** countertenor
- **Beethoven** Leonore Overture No. 3
- **Gregory Spears & Tracy K. SMITH** Love Story (World Premiere–New York Philharmonic Commission)
- **Eastman / Ed. Luciano Chessa** Symphony No. II — The Faithful Friend: The Lover Friend’s Love for the Beloved

**LUNAR NEW YEAR CONCERT & GALA**

- **Alice Tully Hall at Lincoln Center**
  - Tue. February 8 | 7:30 p.m.
  - **Earl Lee** conductor
  - Program to be announced

- **Alice Tully Hall at Lincoln Center**
  - Thu. February 10 | 7:30 p.m.
  - Fri. February 11 | 8:00 p.m.
  - Sat. February 12 | 8:00 p.m.

- **Jakub Hrůša** conductor
- **Yuja Wang** piano
- **Žibuoklė MARTINAITYTĖ** Saudade (US Premiere)
- **R. Strauss** Brentano-Lieder
- **Tchaikovsky** Symphony No. 5

**PHILHARMONIC ENSEMBLES**

- **Merkin Hall at Kaufman Music Center**
  - Sun. February 20 | 3:00 p.m.
  - **Musicians from the New York Philharmonic**
  - Program to be announced

- **Alice Tully Hall at Lincoln Center**
  - Thu. December 16 | 7:00 p.m.
  - Fri. December 17 | 7:00 p.m.
  - Sat. December 18 | 7:00 p.m.

- **Jaap van Zweden** conductor
- **Anthony Roth Costanzo** countertenor
- **Emanuel Ax** piano

**An Evening with Anthony Roth Costanzo and National Black Theatre**

- **Stanley H. Kaplan Penthouse**
  - Fri. February 4 | 8:00 p.m.
  - **Anthony Roth Costanzo** host / curator
  - **National Black Theatre** artistic advisor

- **165 West 65th Street, 10th Floor**
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