Your Digital Program

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

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

12 Face Page
The Philharmonic’s fall was enriched by a community collaboration and performances attended by generous friends.

14 Briefing
David Geffen Hall … A New Face … Enduring Questions

19 This Concert
Program, artists, and Orchestra

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

56 Philharmonic Schedule
Upcoming concerts

Click above to move to the section you want to read.
INDULGE IN THE LINE-EFFACING POTENCY OF CAVIAR, TONIGHT AND BEYOND.

LA PRAIRIE'S SCIENTISTS EXPLORED THE UNCHARTERED REALMS OF THE NIGHT AND CREATED A NEW SWISS CAVIAR INCARNATION, CAVIAR RETINOL. A UNIQUE BLEND OF CAVIAR-DERIVED RETINOL AND LIPIDS, IT REVEALS THE ELUSIVE STRENGTH OF CAVIAR BEYOND LIFTING AND FIRMING. THIS INDULGENT OIL, IMBUED WITH CAVIAR RETINOL, UNCREASES, FIRMS AND SEALS — THE NIGHT'S LAST GESTURE.

DISCOVER MORE ON LAPRAIRIE.COM
SKIN CAVIAR NIGHTTIME OIL

INDULGE IN THE LINE-EFFACING POTENCY OF CAVIAR, TONIGHT AND BEYOND.

LA PRAIRIE’S SCIENTISTS EXPLORED THE UNCHARTED REALMS OF THE NIGHT AND CREATED A NEW SWISS CAVIAR INCARNATION, CAVIAR RETINOL. A UNIQUE BLEND OF CAVIAR-DERIVED RETINOL AND LIPIDS, IT REVEALS THE ELUSIVE STRENGTH OF CAVIAR BEYOND LIFTING AND FIRMING.

THIS INDULGENT OIL, IMBUED WITH CAVIAR RETINOL, UNCREASES, FIRMS AND SEALS — THE NIGHT’S LAST GESTURE.

DISCOVER MORE ON LAPRAIRIE.COM
Van Cleef & Arpels
Haute Joaillerie, place Vendôme since 1906

NEW YORK
744 Fifth Avenue - 212 896 9284
20 Hudson Yards - 646 495 2778
vancleefarpels.com
Lina ballerina clip
White gold and diamonds.
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!

Deborah Borda
Linda and Mitch Hart President and CEO
CEO & President: Philip S. Birsh
Chief Financial Officer: Shamindra Jagnanan
Chief Operating Officer & VP: Alex Birsh
Director of Manufacturing: Robert Cusanelli
Managing Editor, Classic Arts: Brian Libfeld
Art Director: Kesler Thibert
Senior Production Manager: Maude Popkin
Prepress Manager: Sean Kenny
Creative Services Manager: Dean Greer
Managing Program Editor: Matt Bonanno
Program Editors: Amy Asch, Andrew Rubin
Publisher & Chief Revenue Officer: Glenn Shaevitz
Associate Publisher: Jolie Schaffzin
Associate Publisher: Michel Manzo
Director, Theatrical Sales: Nicholas Foster
Senior Director, Advertising: Joshua Stone
West Coast Sales Director: Jacqui Dziak
Director of Restaurant Sales: Clara Barragán
Digital Media Manager: Katie Clooney-Gainey

Chairman Emeritus: Arthur T. Birsh
Editor in Chief Emeritus: Joan Alleman
Secretary/Treasurer: Shamindra Jagnanan

Advertising Sales
729 Seventh Avenue, 4th Floor
New York, NY 10019
212-537-5757
The best seats in the house are on the house.

Enter to win two tickets to a show.

It’s showtime! Find out how you and a fellow theatre lover could be on your way to Broadway. Scan the QR code to learn more.

From small town theatres to Tony Award winners, we applaud the theatre community’s strength and resilience—and all the rocks you rely on—as you strive to move forward. Who’s your rock?

Let Prudential be the Rock you rely on, like millions do, for financial planning and investing. Learn more at Prudential.com.

Prudential
Proud Sponsor of Standing Ovations

www.standingovationstickets.com

NO PURCHASE NECESSARY. VOID WHERE PROHIBITED. Open only to legal residents of the 50 United States and District of Columbia, 18 or older. The monthly contest ends at 11:59 p.m., September 15, 2022. Official rules and contest requirements available at www.standingovationstickets.com

Investment Products: Not FDIC-insured * No Bank Guarantee * May Lose Value

© 2021 Prudential Financial, Inc. and its related entities. Prudential, the Prudential logo and the Rock symbol are service marks of Prudential Financial, Inc. and its related entities, registered in many jurisdictions worldwide.

1054058-00001-00
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
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.
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 Cortland 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
*Board Member
THIS PLACE HAS

Everything

OPEN OCTOBER 2021

All the eats...
CI SIAMO · ZOU ZOU’S · HIDDEN LEAF
STARBUCKS · BLACK FOX COFFEE
BLUESTONE LANE · WHOLE FOODS
DAILY PROVISIONS
CITIZENS NEW YORK
KATSUYA · CASA DANI
CICCI DI CARNE · SOOM SOOM
KRISPY RICE · ELLAMIA · S BAR
PLANT NATION · UMAMI BURGER
SAM’S CRISPY CHICKEN
SA’MOTO · CINDY LOU’S COOKIES

And more.
PELOTON STUDIOS NEW YORK (COMING SOON)
MIDNIGHT THEATRE · OPR EYEWEAR
RESET BY THERABODY (OPEN 2022)
CITROVIA · PEACHY · PUBLIC REC
NHL SHOP · NEW STAND · ROTHMANS
PENDRY MANHATTAN WEST

Between 9th and 10th Avenues
and 31st and 33rd Streets

@manhattanwestnyc

MANHATTAN WEST
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
You see opportunity where others see borders

Our global network of experts can help you find opportunities to achieve your goals and secure your legacy. When you are looking to make the most of your wealth, call us. Let’s start a conversation.

Michael Rasco
Relationship Officer
212.525.6797
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.

MOST NEW YORK CITY BALLET DANCERS TRAINED AT THE SCHOOL OF AMERICAN BALLET. YOU COULD, TOO!

AUDITIONS IN APRIL 2022 for 6 to 10 year olds
No previous training required. Winter Term classes begin September 2022.
SAB.ORG/AUDITIONS

PLUS

Now Enrolling Little Dancers CLASSES FOR 4-6 YEAR OLDS
Virtual Winter Session begins January 2021. No audition required.
SAB.ORG/LITTLEDANCERS

SAB IS THE OFFICIAL SCHOOL OF NEW YORK CITY BALLET
NEVER STOP ARRIVING
THE NEXT GENERATION
2021 ESCALADE

©2021 General Motors. All rights reserved. Cadillac® Escalade®
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.

We’re Back — Live and on NYPhil+

“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!

Carnegie Hall

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!
To Reserve Your Stateroom or Suite call PLAYBILL TRAVEL at 866.455.6789

Join Playbill Travel and the brightest stars of Broadway for an incredible adventure through the Mediterranean Sea. Departing from Rome, Italy, we will sail along the spectacular Italian Riviera and Spanish Mediterranean Coast to our final destination, Barcelona, Spain. From September 7–14, 2022, be our guest aboard Silversea’s newest cruise ship, the Silver Dawn, as we set a new standard of luxury.

Our trip will feature the incredible cuisines and cultures of Sorrento, Giardini Naxos, Valletta, Palma de Mallorca, Valencia, and Barcelona, along with the exciting Broadway talent Playbill guests have come to expect.

As on every Playbill cruise, after a day of specially curated excursions, you will be treated to world-class nightly concerts and talk backs starring the finest Broadway talent, handpicked by Playbill.

We are delighted to announce that Tony®, Grammy®, and Emmy® Award winner Audra McDonald, Tony® winners Gavin Creel, Santino Fontana, and Nikki M. James, Tony® Nominees Christopher Fitzgerald and Will Swenson will be joining us on this journey!

Please join us for this exciting voyage through one of the most picturesque locations of the world.

For more information, visit PLAYBILLTRAVEL.com.

* Talent subject to change.
Join Playbill Travel and the brightest stars of Broadway for an incredible adventure through the Mediterranean Sea. Departing from Rome, Italy, we will sail along the spectacular Italian Riviera and Spanish Mediterranean Coast to our final destination, Barcelona, Spain. From September 7–14, 2022, be our guest aboard Silversea’s newest cruise ship, the Silver Dawn, as we set a new standard of luxury.

Our trip will feature the incredible cuisines and cultures of Sorrento, Giardini Naxos, Valletta, Palma de Mallorca, Valencia, and Barcelona, along with the exciting Broadway talent Playbill guests have come to expect.

As on every Playbill cruise, after a day of specially curated excursions, you will be treated to world-class nightly concerts and talk backs starring the finest Broadway talent, handpicked by Playbill. We are delighted to announce that Tony®, Grammy®, and Emmy® Award winner Audra McDonald, Tony® winners Gavin Creel, Santino Fontana, and Nikki M. James, Tony® Nominees Christopher Fitzgerald and Will Swenson will be joining us on this journey!

Please join us for this exciting voyage through one of the most picturesque locations of the world. For more information, visit PLAYBILLTRAVEL.com.

To Reserve Your Stateroom or Suite call PLAYBILL TRAVEL at 866.455.6789
Friday, December 3, 2021, 8:00 p.m.
16,709th Concert
The December 3 performance is supported by
Edna Mae and Leroy Fadem, loyal subscribers since 1977.

Saturday, December 4, 2021, 8:00 p.m.
16,710th Concert

Jaap van Zweden, Conductor
Emanuel Ax, Piano

This program will last approximately two hours, which includes one intermission.

The Donna and Marvin Schwartz Virtuoso Piano Performance Series has provided major support for Emanuel Ax’s appearances during the New York Philharmonic’s 2021–22 season.

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

Lead support for Project 19 is provided by the Howard Gilman Foundation, the Donald A. Pels Charitable Trust, and Dr. Agnes Hsu-Tang and Mr. Oscar L. Tang.

Generous support is also provided by Sheree A. and Gerald L. Friedman; Francis Goellet Charitable Lead Trusts; The Hauser Foundation; Daniel M. Healy; The Gerald L. Lennard Foundation; Margaret Morgan and Wesley Phoa; Kimberly V. Strauss, The Strauss Foundation; the Virginia B. Toulmin Foundation; and an anonymous donor.

Project 19 is supported in part by a generous grant from the American Orchestras’ Futures Fund, a program of the League of American Orchestras made possible by funding from the Ann and Gordon Getty Foundation.

Alice Tully Hall at Lincoln Center
Jaap van Zweden, Conductor
Emanuel Ax, Piano

Joan TOWER (b. 1938) 1920 / 2019 (2019; World Premiere—New York Philharmonic Commission, as Part of Project 19)

MOZART (1756–91) Piano Concerto No. 17 in G major, K.453 (1784)
   Allegro
   Andante
   Allegretto — Finale: Presto
   EMANUEL AX

Intermission

DVOŘÁK (1841–1904) Symphony No. 7 in D minor, Op. 70 (1884–85)
   Allegro maestoso
   Poco adagio
   Vivace — Poco meno mosso
   Allegro

New York Philharmonic performances are streamed on NYPhil+ (nyphil.org/plus), which hosts new and historic performance videos and broadcasts, and syndicated on The New York Philharmonic This Week (nyphil.org/thisweek), the award-winning weekly radio series.

Follow us on Facebook, Twitter, Instagram, and YouTube.

PLEASE SILENCE YOUR ELECTRONIC DEVICES.
PHOTOGRAPHY AND VIDEO RECORDING ARE ONLY PERMITTED DURING APPLAUSE.
Notes on the Program

1920 / 2019

Joan Tower

The World Premiere of Joan Tower’s 1920 / 2019 comes more than a year after originally scheduled, a delay forced by turbulent events that cancelled many performances in the fall of 2020 around the globe. However, Tower does not want audiences to lose sight of the other momentous years from which the work takes its palindrome-like title.

On August 18, 1920, the 19th Amendment to the US Constitution, granting women the right to vote, was ratified. The Amendment had been approved by Congress in 1919, a year from which the New York Philharmonic’s Project 19, of which this premiere is part, takes its inspiration. Tower is one of 19 women composers selected to create orchestral works in celebration of the 19th Amendment’s centennial.

Her title references the 1920 ratification year, and another a century forward. Tower began composing the piece in 2019, a time of particular triumph in a long and already much-honored career, when she received the League of American Orchestra’s Gold Baton award and Chamber Music America’s Richard J. Bogomolny National Service Award, and she was named Musical America’s Composer of the Year for 2020.

At the same time, she had begun reflecting on the history attached to Project 19, drawing a direct line from the women’s suffrage movement to the current moment, as #MeToo stories flooded the news. “These two years, 1920 and 2019, are formidable years for the empowerment of women,” she says. “They changed the whole landscape.” Finally achieving the right to vote shifted women’s lives in profound ways, and the subsequent gains and losses of women’s rights came to fruition in 2019. “Because justice finally came through in a real way.”

Tower has long been recognized as a feminist voice in classical music, partly through the popularity of her Fanfare for the Uncommon Woman. It was dedicated to conductor Marin Alsop, specifically, and more generally to “women who take risks and who are adventurous.” The 1986 Fanfare grew into an open-ended project, encompassing five additional pieces under the same name by 2016. Fanfare No. 3, for double brass quintets, was premiered at the 1991 Carnegie Hall centennial celebration by musicians of the New York Philharmonic and the Empire Brass Quintet. (The Philharmonic will perform the original Fanfare for the Uncommon Woman, January 27–29.)

The collected Fanfares have been included in the Library of Congress’s National Recording Registry, just one of the many honors Tower has achieved. She was the first woman to win the Grawemeyer Award, for Silver Ladders in 1990, and the first composer, period, selected in 2005 for Ford Made in America, a commissioning consortium involving 65 orchestras. The Nashville Symphony’s recording of her Made in America received three Grammys in 2008, including Best Classical Contemporary Composition.

In Short

Born: September 6, 1938, in New Rochelle, New York

Resides: Red Hook, New York

Work composed: 2019, commissioned by the New York Philharmonic, dedicated “to Deborah Borda with admiration for her visionary Project 19”

World premiere: these performances

Duration: ca. 14 minutes
Prior to the widespread acclaim garnered by her first orchestral work, *Sequoia* (1981), Tower had focused on small ensemble and solo pieces, performing many of her own works as pianist with the DaCapo Chamber Players. She helped launch that group in 1969 and has often remarked upon how important it was as a burgeoning composer to understand the needs of musicians, and as a musician to understand the demands of a composer.

That attention to individual musicians in an orchestra can be seen in the solos, duets, and quartets for violin, cello, clarinet, trumpet, flute, piccolo, horns, and percussion contained within *1920 / 2019*. Musically, the piece does not attempt to narrate the story of its title. Tower prefers to immerse the listener in a sonic journey that developed organically as she composed. Hallmarks of her style can be found in the insistent rhythms and extensive complement of percussion instruments. Both are inspirations dating to her childhood in Bolivia, where her father worked as a mining engineer and the New York–born Tower absorbed local sounds and instrumentations alongside her studies of Beethoven at the piano.

In fact, Tower never strays far from thinking about historical influences. In classical music, she can trace other direct lines, from her study of early 20th-century ladies orchestras that were confined to “feminine” dress and repertoire, through to the amazing breadth of musical and personal styles represented by her fellow *Project 19* composers. While she might not say so herself, Tower’s own role in that progression has been formidable.

**Instrumentation:** two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, woodblocks, maracas, bass drum, tenor drum, vibraphone, orchestra bells, temple blocks, suspended cymbals, bongos, timbales, sleigh bells, piano, and strings.

— Rebecca Winzenried, an arts writer, former program editor for the New York Philharmonic, and former editor in chief of Symphony Magazine

---

**In the Composer’s Words**

1920 was the year of the ratification of the women’s vote and I am adding another significant year for women — 2019 — the height of the #MeToo movement, which raised the status of women to yet another level.

The 14-minute work features a steady repeated note / chord beat in various tempos and textures, alternating with runs (in scales and broken chords) that include first a cello solo and then a violin solo.

Later on, there is a section of solos, a duet, and two quartets — starting with the clarinet, then trumpet solos, and a unison piccolo / flute line followed by four horns, ending with a percussion group.

It is a piece largely about rhythm and texture (hopefully) set in a dramatic and organic narrative.

— Joan Tower
In the winter of 1784, just after passing his 28th birthday, Wolfgang Amadeus Mozart decided to get organized. He had already composed something in the neighborhood of 450 pieces, ranging from simple dance movements to full-length operas — his oeuvre was so impressive that he must have had difficulty keeping track of it all. So it was that in February 1784 he acquired a notebook, placed an inscription on the front cover reading *Verzeichnüss aller meiner Werke (Catalogue of All My Works)*, and started recording an entry for every new composition he completed. On the left-hand pages he inscribed a title or other description of the piece, the date he finished it, and its orchestration; on the facing right-hand pages (which he preruled with musical staves), a short score of the opening measures to serve as an aide-mémoire. From then until the end of his life the notebook was Mozart’s steady companion; he penned the last entry, for *Eine kleine Freimäurer-Kantate*, only three weeks before his death at the age of 35. That piece brought him to the bottom of the 29th pair of pages. The 14 pairs of empty pages that follow constitute the saddest reading in music history, the naked staves standing as especially poignant laments for what might have been.

Mozart’s very first entry in the book was recorded on February 9, 1784, documenting his Piano Concerto in E-flat major (K.449). Five works fit onto that first page, all told covering about ten weeks of work: following the E-flat-major Concerto came the Piano Concerto in B-flat major (K.450), one in D major (K.451), the Quintet for Piano and Winds (K.452), and, at the bottom of the page, the Piano Concerto in G major (K.453). It is a remarkable roster even by Mozart’s standard, comprising five unimpeachable masterpieces of the piano repertoire. Two further keyboard concertos would follow before 1784 was out, making that Mozart’s most productive year ever in that genre, and another six would enter the catalogue by the end of 1786.

During this period Mozart was the most admired pianist in Vienna. On March 3, 1784, he sent his father a schedule of his current performing engagements at various private residences and theaters in Vienna. For March alone they numbered 19 appearances, and the subscriber list for a series of three concerts he produced in a private hall reads like a Who’s Who of 174 Viennese aristocrats. The cultural elite of Mozart’s adopted city clearly were embracing its current superstar.

The first documented performance of the G-major Concerto took place on June 13, 1784, at the country home of the family

---

**In Short**

**Born:** January 27, 1756, in Salzburg, Austria  
**Died:** December 5, 1791, in Vienna  
**Work composed:** 1784, completed on April 10 of that year  
**World premiere:** possibly on April 29, 1784, at Vienna’s Kärntnerthor Theater, with the composer at the keyboard; the first documented performance was on June 13, 1784, at the home of Mozart’s pupil Barbara Ployer (at Döbling, later annexed into Vienna), who appeared as soloist on that occasion  
**New York Philharmonic premiere:** April 23, 1921, Ernő von Dohnányi, conductor and soloist appearing with the “National Symphony Orchestra,” an ensemble that would merge with the Philharmonic later that year  
**Most recent New York Philharmonic performance:** January 9, 2018, Jeffrey Kahane, conductor and soloist  
**Estimated duration:** ca. 30 minutes
of Mozart’s piano pupil Barbara (“Babette”) Ployer, who was the soloist on that occasion (though Mozart himself may have already played the work in public, at a concert on April 29 at Vienna’s Kärntnerthor Theater, attended by no less an eminence than Emperor Joseph II). The piece was finished a couple of weeks earlier, and it seems logical that the composer would have programmed his latest concerto on that occasion; however, lacking firm accounts of that event, the possibility remains a matter of speculation.

**Instrumentation:** flute, two oboes, two bassoons, two horns, and strings, in addition to the solo piano.

**Cadenzas:** In these performances Emanuel Ax performs Mozart’s cadenzas.

— 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)

---

### Listen for ... the Starling’s Song

Half of the last movement of Mozart’s G-major Piano Concerto (K.453) unrolls as a set of five wide-ranging variations on an immediately memorable tune. A delightful anecdote relating to this melody finds confirmation in a book of expenses Mozart kept briefly in his organizational zeal. On May 27, 1784, he noted that he paid 34 Kreuzer for a starling that he taught to whistle this tune almost correctly. The starling consistently held one note too long and sang a couple of others sharp; the composer actually inscribed the bird’s version in his expense book, along with the notation “Das war schön!” — “That was lovely!”:

![The Starling's Song](image)

The starling lived another three years, and when it chirped its last Mozart penned a brief rhyming epitaph and invited his friends to participate in a mock requiem at the avian burial.
During Antonín Dvořák’s formative years his musical training was modest, and he was a competent, but hardly distinguished, pupil. As a teenager he managed to secure a spot as violist in a dance orchestra. The group prospered, and in 1862 its members formed the founding core of the Provisional Theatre orchestra in Prague. Dvořák would play principal viola in that ensemble for nine years, in which capacity he sat directly beneath the batons of such conductors as Bedřich Smetana and Richard Wagner.

During that time Dvořák also honed his skills as a composer, and by 1871 he felt compelled to leave the orchestra and devote himself to composing full time. In 1874 he received his first real break when he was awarded the Austrian State Stipendium, a grant newly created by the Ministry of Education to assist young, poor, gifted musicians — which perfectly defined Dvořák’s status at the time — as well as in 1876 and 1877, when he received the same prize again. In 1877 the powerful music critic Eduard Hanslick, who chaired the Stipendium committee, encouraged him to send some scores directly to Johannes Brahms, who had served on the competition jury. Brahms, in turn, recommended Dvořák to his own publisher, Fritz Simrock, who contracted a first option on all of the young composer’s new works.

The spirit of Brahms hovers over many pages of Dvořák’s Seventh Symphony, which is undoubtedly the darkest and potentially the most intimidating of his nine. His Sixth Symphony in D major, composed four years earlier, had also seemed to be a reaction to Brahms, its pastoral mood emulating to some extent Brahms’s Second Symphony (1877), also in D major. Since then Brahms had released his confident, sinewy Third Symphony, which Hans Richter (who conducted its premiere in December 1883) dubbed “Brahms’s Eroica.” A month later, in January 1884, Dvořák traveled to Berlin to hear it performed and was appropriately impressed by its powerful effect. By the end of that year he began to write his Seventh Symphony, which echoes some of the storminess and monumental power of Brahms’s Third. What’s more, Dvořák kept in touch with Brahms about the new symphony he was working on, and apparently his mentor offered encouragement to grapple with this new symphony of serious mien. In February 1885, Dvořák wrote to Simrock:

I have been engaged on a new symphony for a long, long time; after all it must be something really worthwhile, for I don’t want Brahms’s words to me, “I imagine your symphony quite different

Symphony No. 7 in D minor, Op. 70
Antonín Dvořák

In Short

Born: September 8, 1841, in Nelahozeves, Bohemia
Died: May 1, 1904, in Prague
Work composed: December 13, 1884, to March 17, 1885; slightly revised just after its premiere; its dedication reads, “Composed for the Philharmonic Society of London”
World premiere: April 22, 1885, at St. James Hall in London, at a concert of the Royal Philharmonic Society, with the composer conducting
New York Philharmonic premiere: January 9, 1886, Theodore Thomas, conductor; this marked the work’s US Premiere
Most recent New York Philharmonic performance: November 1, 2016, Pablo Heras-Casado, conductor
Estimated duration: ca. 39 minutes
Donald Francis Tovey, the distinguished early-20th-century music analyst and professor at the University of Edinburgh, blew hot and cold on the subject of Dvořák's symphonies, but he was overwhelmed by the Seventh. He wrote:

I have no hesitation in setting Dvořák's [Seventh] Symphony along with the C major Symphony of Schubert and the four symphonies of Brahms, as among the greatest and purest examples in this art-form since Beethoven. There should be no difficulty at this time of day in recognizing its greatness. It has none of the weaknesses of form which so often spoil Dvořák's best work, except for a certain stiffness of movement in the finale, a stiffness which is not beyond concealing by means of such freedom of tempo as the composer would certainly approve. There were three obstacles to the appreciation of this symphony when it was published in 1885. First, it is powerfully tragic. Secondly, the orthodox critics and the average musician were, as always with new works, very anxious to prove that they were right and the composer was wrong, whenever the composer produced a long sentence which could not be easily phrased at sight. ... The third obstacle to the understanding of this symphony is intellectually trivial, but practically the most serious of all. The general effect of its climaxes is somewhat shrill. ... His scores are almost as full of difficult problems of balance as Beethoven's. ... These great works of the middle of Dvořák's career demand and repay the study one expects to give to the most difficult classical masterpieces; but the composer has acquired the reputation of being masterly only in a few popular works of a somewhat lower order. It is time that this injustice should be rectified.

As his reputation grew in the early 1880s, Dvořák gained a particularly staunch following in England, and the rapturous reception of his Stabat Mater when it was performed in London in 1883 made him a true celebrity there. On the heels of that triumph, the Royal Philharmonic invited him to conduct some concerts in 1884, in the course of which his Sixth Symphony made such an impression that the orchestra immediately extended a commission for Dvořák to write one specifically for them, which he was to conduct the following season. As one might have predicted, the new work scored another English success for its composer. Just after the premiere he wrote to a friend in Mirovice, Bohemia:
Before this letter reaches Mirovice you will perhaps know how things turned out here. Splendidly, really splendidly. This time, too, the English again welcomed me as heartily and as demonstratively as always heretofore. The symphony was immensely successful and at the next performance will be a still greater success.

Following the English performances, Dvořák edited a passage of about 40 measures out of the symphony's second movement and communicated the emendation to Simrock with the assurance, “Now I am convinced that there is not a single superfluous note in the work.” It would be hard to disagree with him; from a composer who was sometimes given to leisurely rhapsody, the Seventh Symphony is remarkably taut and rigorous throughout.

**Instrumentation:** two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

— J.M.K.

---

The New York Connection

Antonín Dvořák, who lived in New York from 1892 through 1895 while serving as director of the National Conservatory of Music, spent much of his time in the Stuyvesant Park neighborhood. The National Conservatory was located at 126-128 East 17th Street, on a site now occupied by Washington Irving High School. Dvořák and his family took up residence at a nearby townhouse, at 327 East 17th Street, between First and Second Avenues.

That home was razed in 1991 to make way for an AIDS hospice, and, at the same time, the block was renamed Dvořák Place. A sculpture of the composer, donated to the Dvořák American Heritage Association by the New York Philharmonic, was installed in Stuyvesant Square Park, just across the street from where the composer had lived, in 1997.

— The Editors

*The sculpture of Dvořák by Ivan Mestrovic, at Stuyvesant Square Park*
New York Philharmonic

2021–2022 SEASON

JAAP van ZWEDEN, Music Director
Leonard Bernstein, Laureate Conductor, 1943–1990
Kurt Masur, Music Director Emeritus, 1991–2015

VIOLINS

Frank Huang
Concertmaster
The Charles E. Culpeper Chair

Sheryl Staples
Principal Associate
Concertmaster
The Elizabeth G. Beinecke Chair

Michelle Kim
Assistant Concertmaster
The William Petschek Family Chair

Quan Ge

Hae-Young Ham
The Mr. and Mrs. Timothy M. George Chair

Lisa GiHae Kim
Kuan Cheng Lu
Kerry McDermott
Su Hyun Park
Anna Rabinova
Fiona Simon
The Shirley Bacoct
Shamel Chair

Sharon Yamada
Elizabeth Zeltser+
The William and Elfriede Ulrich Chair

Yulia Ziskel
The Friends and Patrons Chair

Qianqian Li
Principal

Lisa Kim*
In Memory of Laura Mitchell

Soohyun Kwon
The Joan and Joel I. Picket Chair

Duoming Ba

Hannah Choi
Marilyn Dubow
The Sue and Eugene Mercy, Jr. Chair

Dasol Jeong
Hyunjoo Lee
Kyoung Ji Min
Marie Schwalbach
Na Sun
The Gary W. Parr Chair

Jin Suk Yu
Andi Zhang

VIOLAS

Cynthia Phelps
Principal
The Mr. and Mrs. Frederick P. Rose Chair

Rebecca Young*
The Joan and Joel Smilow Chair

Cong Wu**
The Norma and Lloyd Chazen Chair

Dorian Rence

Leah Ferguson
Katherine Greene
The Mr. and Mrs. William J. McDonough Chair

Vivek Kamath
Peter Kenote

Kenneth Mirkin
Robert Rinehart
The Mr. and Mrs. G. Chris Andersen Chair

CELLOS

Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair

Eileen Moon-Myers*
The Paul and Diane Guenther Chair

Patrick Jee

Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair

Alexei Yupanqui
Gonzales

Maria Kitsopoulos
The Secular Society Chair

Sumire Kudo
Qiang Tu
Nathan Vickery
Ru-Pei Yeh
The Credit Suisse Chair

BASSES

Timothy Cobb
Principal

Max Zeugner*
The Herbert M. Citrin Chair

Blake Hinson**
Satoshi Okamoto

Randall Butler
The Ludmila S. and Carl B. Hess Chair

David J. Grossman
Isaac Trapkus
Rion Wentworth

FLUTES

Robert Langevin
Principal
The Lila Acheson Wallace Chair

Alison Fierst*
Yoo bin Son

Mindy Kaufman
The Edward and Priscilla Pilcher Chair

OBOES

Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*
Robert Betti
The Lizabeth and Frank Newman Chair

Ryan Roberts

ENGLISH HORN

Ryan Roberts

CLARINETS

Anthony McGill
Principal
The Edna and W. Van Alan Clark Chair

Pascual Martínez
Forteza***
The Honey M. Kurtz Family Chair

E-FLAT CLARINET

Pascual Martínez
Forteza


Steinway is the Official Piano of the New York Philharmonic.
BASS CLARINET
Judith LeClair
Principal
The Pels Family Chair
Kim Laskowski*
Roger Nye
The Rosalind Miranda Chair
in memory of Shirley and Bill Cohen

BASSOONS
TRUMPETS
Christopher Martin
Principal
The Paula Levin Chair
Matthew Muckey*
Ethan Bensdorf
Thomas Smith

TROMBONES
Joseph Alessi
Principal
The Gurnee F. and Marjorie L. Hart Chair
Colin Williams*
David Finlayson
The Donna and Benjamin M. Rosen Chair

BASS TROMBONE
George Curran
The Daria L. and William C. Foster Chair

TUBA
Alan Baer
Principal

TUPANI
Markus Rhoten
Principal
The Carlos Moseley Chair
Kyle Zerna**

PERCUSSION
Christopher S. Lamb
Principal
The Constance R. Hoguet Friends of the Philharmonic Chair
Daniel Druckman*
The Mr. and Mrs. Ronald J. Ulrich Chair
Kyle Zerna

HARP
Nancy Allen
Principal

KEYBOARD
In Memory of Paul Jacobs

HARPSICHORD
Paolo Bordignon

PIANO
Eric Huebner
The Anna-Maria and Stephen Kellen Piano Chair

ORGAN
Kent Tritle

LIBRARIANS
Lawrence Tarlow
Principal
Sara Griffin**

ORCHESTRA PERSONNEL
DeAnne Eisch
Orchestra Personnel Manager

STAGE REPRESENTATIVE
Joseph Faretta

AUDIO DIRECTOR
Lawrence Rock

* Associate Principal
** Assistant Principal
*** Acting Associate Principal
+ On Leave
++ Replacement / Extra

The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

HONORARY MEMBERS OF THE SOCIETY
Emanuel Ax
Stanley Drucker
Zubin Mehta

Programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the National Endowment for the Arts, the National Endowment for the Humanities, and the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature.
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.
Born in modern day Lvov, Poland, Emmanuel Ax and his family moved to Winnipeg, Canada, when he was a boy. He made his New York debut in the Young Concert Artists Series, and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the Avery Fisher Prize.

Like many artists, Mr. Ax responded to the unprecedented circumstances of COVID-19 creatively. He hosted The Legacy of Great Pianists for the online Live with Carnegie Hall series, and joined cellist Yo-Yo Ma in a series of surprise pop-up concerts for essential workers in multiple venues throughout the Berkshires. With the resumption of live performances, this past summer he appeared during Tanglewood’s reopening weekend, both with the Boston Symphony Orchestra and in a Beethoven trio program with violinist Leonidas Kavakos and Mr. Ma. Concerts with the Colorado, Pacific, Cincinnati, and Houston symphony orchestras as well as the Minnesota, Philadelphia, and Cleveland orchestras and the Los Angeles and New York Philharmonic orchestras follow throughout the 2021–22 season.

Mr. Ax has been a Sony Classical exclusive recording artist since 1987; his most recent release is Brahms Trios with Leonidas Kavakos and Yo-Yo Ma. He has received multiple Grammy Awards and the Echo Klassik Award for Solo Recording of the Year. In the 2004–05 season he contributed to an International Emmy Award–winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz.

Emmanuel Ax is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, New England Conservatory of Music, Yale University, and Columbia University.
The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with up to 50 million music lovers through live concerts in New York and around the world, as well as broadcasts, recordings, and education programs. In the 2021–22 season, Music Director Jaap van Zweden and the Philharmonic present 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 accelerated renovation of David Geffen Hall, scheduled to reopen in the fall of 2022. The Orchestra gives World, US, and New York premieres of ten commissions; explores *The Schumann Connection*, conducted by Gustavo Dudamel; and joins with The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo in *Authentic Selves: The Beauty Within*, a two-week exploration of questions of identity. The Philharmonic also builds on the strong connections with New York City’s communities forged through impactful collaborations with local organizations developed over the course of the COVID-19 pandemic.

In the 2019–20 season, soon after the first premieres through *Project 19* — which marks the centennial of the 19th Amendment with commissions by 19 women composers — safety concerns due to the pandemic compelled the cancellation of live concerts. The Philharmonic’s response included NY Phil Bandwagon — free, outdoor concerts featuring ensembles of the Orchestra’s musicians that brought live music back to New York City — and the launch of NYPhil+, a state-of-the-art streaming platform.

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 *prisoner 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.
Order Tickets and Subscribe
Order tickets online at nyphil.org or call (212) 875-5656.
The New York Philharmonic Box Office is at Alice Tully Hall, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

Donate Your Concert Tickets
Can’t attend a concert as planned? Call Customer Relations at (212) 875–5656 to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

For the Enjoyment of All
Latecomers and patrons who leave the hall will be seated only after the completion of a work.
Silence all cell phones and other electronic devices throughout the performance.
Photography, sound recording, or videotaping of performances is prohibited.

For Your Comfort and Convenience
Alice Tully Hall
Accessible men’s and women’s restrooms are on the lower-level orchestra right. Accessible unisex restrooms on lobby / street level, on the ramp to the left of the box office windows.
Braille & Large-Print Programs are available at the Head Usher’s Desk, located on the street level in the Morgan Stanley Lobby.
Infrared assisted listening devices (headsets and neck loops) are available at the Head Usher’s Desk; a valid photo ID is needed to ensure return.

Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall
Accessible men’s and women’s restrooms are on the orchestra and mezzanine levels.
Braille & Large-Print Programs are available at the Information Table on the fifth floor.
Infrared assisted listening devices (headsets and neck loops) are available at the coat check. A valid photo ID is needed to ensure return.
Accessible seating can be arranged at the point of sale. Wheelchair loans are available for people who require assistance to go to and from their seats. To arrange a loan please call the House Manager at (212) 258-9501 on the day before the concert. There are elevators at both Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall.
For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656.

For Your Safety
Fire exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.
Automated external defibrillators (AEDs) are available on all levels, and a first-aid kit is located at the Head Usher Desk.

David Geffen Hall Staff
For information about renting Lincoln Center performance spaces, contact (212) 875-5037.
Peter Flamm, Vice President, Concert Halls and Operations
Randall Etheredge, Senior Director, Production
Make a Gift
Tax Free with
an IRA.

Donating your IRA or other retirement assets to the New York Philharmonic can be a smart income or estate tax planning strategy.

Gifting an IRA to the Orchestra could potentially allow you to:

- Lower your adjusted gross income (AGI)
- Eliminate the tax burden to your IRA heirs
- Donate up to $100,000 without tax consequence
- Receive tax free income for life through a Remainder trust

Our staff can help you determine the best options.

Please call us at (212) 875-5845 or email mickletzc@nyphil.org.

Give Creatively.
The Philharmonic-Symphony Society of New York, Inc.

Officers and Directors

Peter W. May Co-Chairman
Oscar L. Tang Co-Chairman
Deborah Borda Linda and Mitch Hart President and CEO
Laura Y. Chang Vice Chair, Treasurer
Karen T. LeFrak Vice Chair
Daria L. Wallach Vice Chair
Daisy M. Soros Secretary

Lawrence D. Ackman
Alec Baldwin
Dr. Kathryn Beal
Joshua Bell
Frank Botman
Yefim Bronfman
Angela Chen
Arthur Chu
Toos N. Daruvala
Lodewijk J.R. de Vink
Misook Doolittle
Sarah Jane Gibbons

Claudio X. González
Peter Gross
Paul B. Guenther
Qurnee F. Hart
Linda W. Hart
Sharon Hite
Robert F. Hoerle
Ann Johnson
Peter Jungen
Christopher Kellen
Brett Kelly
Alexander Klaban

J. Christopher Kojima
Honey M. Kurtz
Christian A. Lange
Tania León
Ross McKnight
Harold Mitchell AC
James L. Nederlander
Elizabeth A. Newman
Charles F. Niemeth
Gary W. Parr
Ithak Perlman
Joel I. Picket

Laura Y. Chang  Vice Chair, Treasurer     Karen T. LeFrak  Vice Chair     Daria L. Wallach  Vice Chair     Daisy M. Soros  Secretary

Susan Rose
Carol D. Schafer
Oscar S. Schafer
Larry A. Silverstein
Syvia 16th
Danil Trifonov
Maggie Ueng Tsai
Ronald J. Ulrich
Alex Volchhausen
Mary J. Wallach
Sandra F. Warshawsky

DEBORAH BORDA
Linda and Mitch Hart President and CEO
ISAAC THOMPSON
Managing Director

JOHN HALEY
Senior Vice President for Philanthropy & Special Advisor to the CEO
Justin Brown
Vice President, Production & Events
Patrick Castillo
Vice President, Arts Planning
Adam Cramer
Vice President, External Affairs
Davina Elsch
Orchestra Personnel Manager
Lisa Grow
Vice President, Marketing & Customer Experience
Ugochi Okonkwo
Director, Diversity, Equity & Inclusion
Gang A. Padmore
Director, Education and Community Engagement
The Sue B. Mercy Chair
Katia Parsons
Vice President, Finance
Bill Thomas
David Geffen Hall Project Executive
Catherine Williams
Director of Human Resources

ARTISTIC PLANNING
Megan Henschel
Artistic Planning Manager
Galliya Valerio
Assistant to the Music Director
Emilia Albarran
Artistic Planning Assistant and Artistic Liaison

ARCHIVES
Gabriel Smith
Director of Archives and Exhibits
Bill Lavay
Digital Archivist

DEVELOPMENT
David Gross Paret
Senior Director, Development
Christina Kim
Director, Board Relations
Christina Mickletz
Director, Philanthropic Planning & Partnerships

DEBORAH BORDA
Linda and Mitch Hart President and CEO
ISAAC THOMPSON
Managing Director

JOHN HALEY
Senior Vice President for Philanthropy & Special Advisor to the CEO
Justin Brown
Vice President, Production & Events
Patrick Castillo
Vice President, Arts Planning
Adam Cramer
Vice President, External Affairs
Davina Elsch
Orchestra Personnel Manager
Lisa Grow
Vice President, Marketing & Customer Experience
Ugochi Okonkwo
Director, Diversity, Equity & Inclusion
Gang A. Padmore
Director, Education and Community Engagement
The Sue B. Mercy Chair
Katia Parsons
Vice President, Finance
Bill Thomas
David Geffen Hall Project Executive
Catherine Williams
Director of Human Resources

ARTISTIC PLANNING
Megan Henschel
Artistic Planning Manager
Galliya Valerio
Assistant to the Music Director
Emilia Albarran
Artistic Planning Assistant and Artistic Liaison

ARCHIVES
Gabriel Smith
Director of Archives and Exhibits
Bill Lavay
Digital Archivist

DEVELOPMENT
David Gross Paret
Senior Director, Development
Christina Kim
Director, Board Relations
Christina Mickletz
Director, Philanthropic Planning & Partnerships

Corporate, Institutional, and Planned Giving
Marchita Mills
Director of Institutional & Corporate Giving
Kevin O’Hara
Institutional Giving Officer

Major Gifts and Individual Giving
Luke Gay
Director, Development
Marlon Cribatore
Director, Special Gifts
Brian Goedlanger
Major Gifts Officer
Katherine Dalsam
Friends Program Manager
Jesseck Yang
Patron Program Manager
Marlowe Laxton
Development Associate

Special Events
Michelle Lynn Jukep
Director of Special Events
Hillary Benson
Associate Director, Special Events

Research and Database Operations
Lisa Caputo
Director of Research and Development Operations
Joe Hau
Associate Director, Development Operations
Kara Hogan
Development Associate

EXECUTIVE OFFICE
Susan O’Dell
Assistant to the President & CEO

EXTERNAL AFFAIRS
Lanora Carr
External Affairs & Public Relations Coordinator

PUBLIC RELATIONS
Jen Liu
Director, Public Relations
Caroline Heaney
Publicist

Publications
Monica Parks
Director of Publications
Edward Lovett
Publications Editor

Education
Amy Leffert
Director, Education Programming
Jeannie Oliver-Cvetara
Manager, Teaching and Learning
Jim Deak
Director, Very Young Composers Program
Jessica Magi
Manager, Very Young Composers Program

MARKETING
Charles Buchanan
Director, Growth Marketing and Revenue Strategy
Karl Shaffer
Direct Marketing Manager
Christopher Tedrick
Associate Director, Loyalty Marketing
Abby Hull
Manager, Loyalty Marketing
John Shaver
Marketing Manager
Marc Kaufman Meyers
Director, Brand Marketing
Karim Romero
Manager, Marketing Campaigns & Promotions

Digital Platforms and Strategies
Robert Lanham
Director of Digital Platforms and Experience
Omar Dairam
Project Manager, Digital
Ian Good
Assistant, Digital Platforms

FINANCE
Ashley Penta
Director of Finance
Mallory Triest
Payroll and Payroll Manager
Tyler Cleveland
Senior Staff Accountant
Maryam Kimyagarova
Assistant Controller
Marlyn Nicholas
Finance and Administration Assistant

HUMAN RESOURCES
Kristen McKinnon
HR Manager

INFORMATION TECHNOLOGY
Matthew Milton
IT Support Specialist
Diego Lizarralde
Support Analyst
Michael Sieveling
Project Manager, Information Technology

PRODUCTION AND VENUES
Joseph Farrela
Stage Representative
Phil Gutierrez
Production Manager
Patrick O’Reilly
Project Manager, Digital
Brendan Timins
Director of Touring and Operations
Annie Woller
Operations Assistant
Lawrence Rock
Audio Director
Mark Travis
Director, Media Production
Brigid McCormick
Video Producer, Digital

DECEMBER 2021 | 42

NYP Dec Board-Staff.indd 42
11/9/21 11:46 AM
Campaign Donors

The Philharmonic is grateful for the outstanding generosity of the leadership donors who have supported our comprehensive campaigns since September 2014, including the current David Geffen Hall Renovation Campaign and the Forward Fund.

**Gifts of $30,000,000 or more**
Dr. Agnes Hsu-Tang and Mr. Oscar L. Tang
Leni and Peter May
Didi and Oscar S. Schafer

**Gifts of $20,000,000 or more**
The Pershing Square Foundation
Laura Chang and Arnold Chavkin
Anonymous Donor

**Gifts of $10,000,000 or more**
Starr International Foundation
Daria L. and Eric J. Wallach
Klara and Larry A. Silverstein
Harold Mitchell AC
Mr. and Mrs. Charles B. Johnson
Mr. and Mrs. J. Christopher Flowers

**Gifts of $7,500,000 or more**
Anna-Maria and Stephen Kellen Foundation
Anonymous Donor

**Gifts of $5,000,000 or more**
Mary and James G. Wallach Foundation
Daisy and Paul* Soros
Linda and Mitch Hart
Susan and Elihu Rose
Mr. and Mrs. Ronald J. Ulrich
Gary and Katherine Parr

**Gifts of $3,500,000 or more**
Jariya Wanapun and Arthur Chu
Honey M. Kurtz
Kristen and Alexander Klabin
BNY Mellon
Marijke and Lodewijk de Vink
Anonymous Donor

**Gifts of $2,000,000 or more**
Hobson/Lucas Family Foundation
Wendy Keys and Donald Pels*
Christian and Heidi* Lange
The Starr Foundation
Joan and Joel I. Picket
Toos and Hira Daruvala

**Gifts of $1,000,000 or more**
Peter Gross
Mitsui & Co. (U.S.A.), Inc.
The Hermione Foundation,
Laura J. Sloatee Trustee
Donna and Marvin Schwartz
Charles F. and Anne M. Niemeth
Mr. and Mrs. Stanford S. Warshawsky
Shirley Young*, US-China Cultural Foundation

**Gifts of $500,000 or more**
Gurnee and Marjorie Hart
Shirley Bacot Shamel*

**Gifts of $250,000 or more**
Nancy and Alan Schwartz
C. Graham Berwind, III

**Gifts of $100,000 or more**
Stephanie A. Sirota
Gunda Narang: In Loving Memory of Jeet Narang
The John R. and Joyce McC. Hupper Charitable Trust

*Deceased
Listing as of 10/13/2021
Leadership Giving

The support of each and every New York Philharmonic donor allows us to offer our audiences the finest of performances throughout the season. We extend our special thanks to those making substantial leadership gifts to support creative artistic endeavors, unique concert series, and impactful educational programs. To contribute or for more information, please contact Luke Gay, Director of Development, at gayl@nyphil.org or call [212] 875-5942.

Gifts of $1,000,000 or more
Mr. and Mrs. Lawrence D. Ackman
Laura Chang and Arnold Chavkin
Jariya Wanapun and Arthur Chu
Linda and Mitch Hart
Mr. and Mrs. Charles B. Johnson
Kristen and Alexander Klabin
Mr. and Mrs. Richard S. LeFrak
Leon Levy Foundation
Leni and Peter May
Harold Mitchell AC
Didi and Oscar S. Schafer
Klara and Larry A. Silverstein
Daisy and Paul* Soros
Starr International Foundation
Dr. Agnes Hsu-Tang and Mr. Oscar L. Tang
Daria L. and Eric J. Wallach

Gifts of $500,000 or more
Marijke and Lodewijk de Vink
Francis Goolet Charitable Lead Trusts
Estate of Barbara Hersha Haas

Gifts of $250,000 or more
Gregory Annenberg Weingarten,
GROW @ Annenberg
Mrs. Veronica Atkins
Berry Charitable Foundation
C. Graham Berwind, III
Toos and Hira Daruvala
Mr. and Mrs. Henry R. Kravis
Evelyn E. and Stephen E. Milman
Donald A. Pels Charitable Trust
Joan and Joel I. Picket
Donna and Marvin Schwartz
Mr. Richard Tsai and Ms. Maggie Ueng Tsai
Mr. and Mrs. Ronald J. Ulrich

Gifts of $150,000 or more
Dr. Kathryn Beal
Frank Botman
Brodsky Family Foundation
Angela Chen, China Arts Society
Misook Doolittle
The Fan Fox and Leslie R. Samuels Foundation, Inc.
Claudio X. González
Peter Gross
The Hite Foundation
The Hoerle Foundation
The Kaplen Brothers Fund
Beth and Christopher Kojima
Suzie and Bruce Kovner
Christian and Heidi* Lange
Billie and Ross McKnight
Margo M. and James L. Nederlander
Charles F. and Anne M. Niemeth
Gary and Katherine Parr
Joan and Joel* Smilow
Mrs. Sylvia Tōth
Mr. and Mrs. Stanford S. Warshawsy

Gifts of $100,000 or more
The Hearst Foundations
Anna-Maria and Stephen Kellen
Foundation
Honey M. Kurtz
Susan and Elhu Rose
Mary and James G. Wallach
Foundation
2 Anonymous Donors

Gifts of $250,000 or more
The Secular Society
Kent C. Simons: In memory of
Orton and Lucile Simons
1 Anonymous Donor

Gifts of $75,000 or more
The Hirsch Family: In honor of
Arthur Hirsch
Ralph W.* and Leona Kern
Mabel Lrenmore Pope Fund
Mr. and Mrs. Howard Solomon
Tiger Baron Foundation

Gifts of $50,000 or more
Charles C. Y. Chen
Michele and Marty Cohen
Sally E. Cummins
Joan B. Gossner

Gifts of $35,000 or more
Marilyn and Robert Abrams
Judy Hart Angelo and John M. Angelo*: In honor of Karen LeFrak

*Deceased
The Buck Family Foundation
Estate of Naomi J. Chandler
Cynthia and Herbert Fields
Sherée A. and Gerald L. Friedman
Rosalind and Eugene J. Glaser
Gunther E. Greiner
Muna and Basem Hishmieh
Steven J. Jensen and Mark Grace
Barbara Ehlich and Stuart M. Johnson
Vicki and Charles Raeburn
In memory of Roberta C. Solowey
Angee and Jerry Stonehouse
Rukiye Devres Unver
Susanne Wamsler

Gifts of $25,000 or more
Deborah and Charles Adelman
Steven Aresty
James A. Attwood, Jr. and Leslie K. Williams
Mrs. Mercedes T. Bass
Mr. and Mrs. J. Truman Bidwell, Jr.
The Honorable and Mrs. Donald Blinken
Noreen and Kenneth Buckfire
Jinqing Caroline Cai
Joseph M. Cohen
Barbara Deane
Lana Del Rey
Violet and Christopher Eagan

Mr. and Mrs. J. Christopher Flowers
Barbara and Peter Georgescu
Allan* and Marilyn Glick
Estate of Miriam Goldman
Suzan Gordon
Maurice and Corinne Greenberg
Isabel Greiner
Jennifer and Bud Gruenberg
Jan M. Guifarro
Charles and Kaaren Hale
Barbara Haws and William Josephson
Daniel M. Healy
Ralph Heins
Edward and Helen Hintz
Mr. and Mrs. Arthur I. Hirsch
Mr. and Mrs. Arthur I. Hirsch
Mr. and Mrs. Arthur I. Hirsch
Mr. and Mrs. Malena Zhang
Joan and Mike* Kahn
Temma and Alfred Kingsley
Fernand Lamesch
Amanda and Thomas Lister
Federico R. Lopez
Hsiu Ling Lu and Ivan Cheah
Ed and Kathy Ludwig
Mr. and Mrs. Eugene Mercy, Jr.
Mr. and Mrs. A. Slade Mills, Jr.
Rosalind Miranda
C. Jay Moorhead Foundation
Judy and Jim Pohlman

Leon Ramakers
Barbara and John* Samuelson
Mrs. Julio Mario Santo Domingo
Dr. and Mrs. Thomas P. Suelo
The Hermione Foundation, Laura J. Sloane Trustee
Edward Stanford and Barbara Scheulen
Kay and Jackson Tai
Tony Tan Caktiong, Jollibee Foods Corporation
Sara Techcia
Theresa S. Thompson
Erik and Cornelia Thomsen
Deborah and Thomas Wallace
Jonathan Weiss and Barbara Asch
Robert W. Wilson Charitable Trust
Dr. Chiona Xanthopoulou-Schwarz
Claudio and Simona Zampa

*Deceased

International Advisory Board of the New York Philharmonic

The Philharmonic established the International Advisory Board (IAB) to engage supporters from around the globe to serve as ambassadors in their respective home cities and countries. The financial support and participation of this international group increases the reach of the Philharmonic as it brings together people of different cultures through music and an appreciation of the Orchestra’s rich history on the world stage. For more information, please contact Luke Gay, Director of Development, at gayl@nyphil.org or call (212) 875-5942.

Co-Chairs
Angela Chen*
US / China
Charles C. Y. Chen
Taiwan
Christian Lange*
US / Germany

Board Members
Dr. Clemens Börsig
Germany
Noreen Buckfire
US
Jinqing Caroline Cai
China
Misook Doolittle* US / Korea

Claudio X. González* Mexico
Isabel J. Greiner
United Kingdom
Kaaren Hale
United Kingdom
Ralph Heins
US / Switzerland
Derek Hu
US / China
Steven Jensen
US
Federico R. Lopez
Philippines
Hsiu Ling Lu
China
Leon Ramakers
Netherlands
Tony Tan Caktiong
Philippines
Erik Thomsen
US / Denmark
Germany
Richard Tsai
Taiwan

Rukiye Devres Unver
Turkey
Susanne Wamsler
Austria
Dr. Chiona Xanthopoulou-Schwarz
Greece / Germany
Simona Zampa
Switzerland / Italy

Honorary Members
Emma Thompson
United Kingdom
Maestro Yu Long
China

* IAB member also serves on the New York Philharmonic Board of Directors
Become a member and unlock exclusive benefits. Your gift goes directly to:

- Supporting live performances as we work our way back to the new David Geffen Hall
- Investing in the next generation of great composers through bold, new commissions
- Bringing music to children through initiatives like our Young People’s Concerts and Very Young Composers Program

Members receive access to Donor Rehearsals, ticket priority, backstage events, and more.

**Join today with a gift of $100 or more — or by giving a membership to a friend!**

nyphil.org/membership  
(212) 875-5381  •  membership@nyphil.org
Council of the Phil

Council of the Phil is a dedicated group of professionals who are committed to supporting the Philharmonic and to engaging with its leadership to help propel the Orchestra into a vibrant future. Membership begins with an annual gift of $12,000 and provides special benefits throughout the year that include exclusive events. For more information, please contact Luke Gay, Director of Development, at gayl@nyphil.org or call (212) 875-5942.

Co-Chairs
Amanda Brainerd
Benjamin Hildner
Stephanie A. Sirota

Members
Steven Aresty
Susan Augustyn and Glenn Schiller
Amanda and Charles Brainerd
Andrea Loshin Colby
Colin Gardner and Erika Faust

Benjamin Hildner
Dr. Mark Pruzanski and Mara Kaplan Pruzanski
Stephanie A. Sirota
Sara Tecchia
Simon Yates and Kevin Roon

Patron Program

A Message from Carol D. Schaefer, Patron Chairman

It is my pleasure to acknowledge the extraordinary support of our Patrons, who are the driving force behind many of the Philharmonic’s artistic initiatives and education programs. We thank our Patrons with exclusive benefits including access to our VIP Patron Ticket Service and Patron Lounges, invitations to our private chamber music performances and receptions with musicians, and behind-the-scenes access. For more information, please contact Luke Gay, Director of Development, at gayl@nyphil.org or call (212) 875-5942.

Gifts of $20,000 or more
Sandra and Harvey Benenson
Gerhild and Clemens Börsig
The Frehse Family
Mr. and Mrs. Trevor B. Gibbons
Barbara and A. Eugene Kohn / Kohn Pedersen Fox
Linda and Stuart* Nelson
Margitta Rose
Caril Tucker and Jane Quinn
Simon Yates and Kevin Roon

Gifts of $15,000 or more
Susan Augustyn and Glenn Schiller
Roger E. Burke
Martha and Jonathan Cohen
Betsy L. Cohn
Andrea Loshin Colby
Seth E. Frank
Cary J. Frieze
Martha Hall
Steven L. Holley
Jeffrey H. Loria & Co.
Beverley and Frank MacInnis
Michael* and Cynthia Marks
The Siflen Family and The Waterfall Family Foundation
Dr. and Mrs. Peter Som
Julie and David M. Tobey
Uncle Larry’s Fund
Neil Westreich
2 Anonymous Patrons

Gifts of $10,000 or more
Ann and Daniel Bernstein
Eli Bluestone
Lauren Blum and C. William Merten
Selma Bornstein
Amanda and Charles Brainerd
Frances and Leo Bretter
John and Rosemary Brown Family Foundation
Mr. and Mrs. Bruce Clinton
Judith and Stewart Colton
Lenore and Robert Davis
Douglas Durst
Mr. and Mrs. Reginal Dynesty
Mr. Yehuda and Mrs. Rebecca Even-Zohar
Peter and Vivian Falco
Colin Gardner and Erika Faust
Eunice and Milton Forman
Barbara Goldstein
In loving memory of Gilda Gourlay
Robert F. Gossett, Jr.
Helen Haje
Benjamin Hildner
Keri Jackson and Adrian Kunze
Thomas L. Kempner and Katheryn C. Patterson
Gail Kittenplan: In memory of Stephen Kittenplan
Cynthia and Anthony Lampert
Donna and Jeffrey Lenobel
Frank and Patricia Lentl
George Loening
Dr. Andrew T. Lupo, Jr. and Mrs. Andrea S. Lupo
Gerald C. McNamara and Renée K. Petrofes
Miller Khoshkish Foundation
The Omer Foundation
Mary Catherine and Trevor K. Person
Dr. and Mrs. Kalmon D. Post
Dr. Mark Pruzanski and Mara Kaplan Pruzanski
Hiroko Rawald
Faten Sabry
Caroline F. Schimmel
The Schonberger Family Foundation: In memory of Eli and Lois
Ruth and Julian Schroeder
Susan Schuur
Sharon and James Schwarz
Cherie Gillette Siggard
Esther Simon Charitable Trust
Stephanie A. Sirota
Calvin Solomon
Karen S. and Barry F. Sullivan: In memory of Andre Sprogis
Judy E. Tenney
Marica and Jan Vilcek
Svetlana and Herbert Wachtell
Peggy P. Yannas and Andrew M. Wallach
Mrs. Riska Platt Wanago
Lucille Werlinich
Carolan Workman
Nanar and Tony Yoseloff
2 Anonymous Patrons

Gifts of $5,500 or more
Virginia Aaron
Argos Fund
Kathi and Peter Arnow
Kavita and Lalit Bahl
Guy and Nora Barron
Jaye and Paul Becker
Susan Beckerman
Murat Beyazit
Barbara and Gary Brandt
Harmon Brown
Dennis and Susan Bunder
Robert and Margaret Burbidge

48 | NEW YORK PHILHARMONIC
Joan L. and Reade H. Ryan
Mr. and Mrs. Stephen I. Rudin
Ruth* and Milton Rubin
Dr. Cheryl Rubin and Mr. Gordon
Donna and Benjamin M. Rosen
Rose Family Fund
Jane and Paul Rittmaster
Arthur and Susan Rebell
Dr. Gary and Deborah Raizes
Dr. Robert Press
Ms. Lorna Power
Akemi Nozaki and Westbrook
Johnson
Mr. and Mrs. Stanley DeForest
Scott
Kathleen Scott
The Helena Segy Foundation
Stefanie W. Sheehan
Irene and Fred* Shen
Solender Family Funds
Elaine* and Stephen Stamas
Nancy and Burton Stanisar
Flora Suter: In memory of George
Suter
Eliott Schreiber and Sara V.
Traberman
Gayle Turk London
Sue Ann Weinberg
Kimba Wood and Frank Richardson
Patrick B. Woods
Shannon Wimb and Joseph Kahn
5 Anonymous Patrons

Gifts of $3,500 or more
Bert and Gloria Abrams
Caryl and Herbert Ackerman
Katherine and Paul S. Adler
Mimi and Barry J. Alperin
Anthony Anemone and Vivian Pyle
Erik and Gard Anestad
Dr. and Mrs. David M. Arneson
Nicolina Astorina
Evad and Frank Bachrach
Janice and David Barnard
Marion and Sam Bass
Marta Benach
Daniel and Vivian* Bernstein
Dr. and Mrs. Mark Bevan
Dr. David R. Bickers
Margot and Jerry Bogert
Mr. and Mrs. Richard S. Braddock
Timothy and Mary Brosnan
Douglas Bunim
Mr.* and Mrs. Bruce R. Burton
Sergey Butkevich and Irina Gulina
Mr. and Mrs. Howard Campbell
Judith Champion and Mel Litoff
Calvin Cheng
Carol and Wallace Chinitz
Dr. Miguel Antonio Cima
Leona Clague and Yonatan Arbel
Cornelia and Stewart Clifford
Isabel E. Collins
Vicki Cook and William Fotonio
Denise Cote
Nathalie and Marshall Cox
Barbara M. Deacon
Aashish and Dinny Devitre
Ruth* and Robert Diefenbach
Inanna Donnelley
Mary Ellen Dundon
Rosalind and Irwin Engelman
Arthur F. Ferguson
Hasan and Elinor Garan
Edythe Gladstein
In memory of Hope Perry Goldstein
Susan and Edward Greenberg
Edmund A. and Arlene* Grossman
Mr. L. Jag Grossman
Susan Guilia
Mr. and Mrs. Robert C. Hall
Russel Hamilton
Beverly L. Hamilton
Phyllis Heilborn
Michael and Lesley Heller
Susan and Robert Hermanos
Joel Hershey and Roy Eddy
Linda and Steven Hill
Diane and Kenneth Hipkins
Diane Deschamps Hockstader
Timothy Hughes
Elihu and Harriet Inselbuch
Dr. Betty S. Lu
Susan G. Jacoby
Muriel F. Siebert Foundation
Alfred and Sally Jones
Mr.* and Mrs. Arnold Jurdem
Dr. and Mrs. Kenneth Kahane
Avi Katz
Yukako Kawata
Thomas F. Kearns
Sylvie Kimche
Rosalind Kochman
Venetia Kontogouris
Robert and Arnie Krumholz
Thomas Lalia
Casey and Sam Lambert
Arthur S. Leonard
Betty and John A. Levin
Jeremy Levine and Yael Taqu
Stuart E. Leyton and Linda M.
Wambaugh
Amy and Frank Linde
Jane Lombard
Alan Lorber and Bonnie Wolpe
Pamela Manice
Joanna Maravel
Jane Martinez
Maria-Teresas Mata
Sorrell and Barbara Mathes
Melachriona May and Lawrence
A. Sax
Mary Willis White and Paul Means
Richard and Ronay Menschel
Karl Moller
Claire Molloy and Seth Lloyd
Fred and Judie Mopsik
Mr. and Mrs. Charles F. Morgan
Meg and Chappy Morris
Mr. and Mrs. Lester S. Morse
Maxwell Neely-Cohen
Mr. and Mrs. Don H. Nelson
Alfred and Judith Netter
Ruth Newman: In memory of
Leonard Newman
Mr. and Mrs. Peter P. Nitze
Ned and Ellen Oelsner
Daniel Padnos and Dexter Phillip
Michael and Gabrielle Palitz
Sybil Parker and Linda Collins
Brian and Erin Pastuszewski
Amy and John Peckham
Susan Porteous
Andrea and Andy Potash
Dr. Martha J. Radford
Mr. John Raggio and Dr. Donna
Kesselman
Dr. Everett R. Reff: In loving
memory of Elaine Helena Reff
Dana and Richard Reimer
Mr. and Mrs. Joseph Rosen

DECEMBER 2021 | 49
David and Sheila Barrett
Herschel Beazley
Helaine and Rick Beckerman
Sandra K. Bendfeldt
Mr. and Mrs. T.G. Berk
Andrew and Kathy Berkman
Barbara Berliner and Sal Rymer
Steven and Ann Berzin
Janie and Thomas Bezanson
Barron Bienesstock
Joan A. Binstock and David N. Silvers MD
William Bixler
Arlene Garrett Blau
Allison Blinken
Anonymous Donor Advised Fund at The Chicago Community Foundation
Deborah Bohr and James Oakes
Edith S. Bouriez: In support of the Heritage Society
Frances and Hubert Brandt
Carol and Robert Braun
James and Deborah Brenzay
Elizabeth and Stan Brimberg
Gertrude and Julius Broido
Elizabeth AR Brown and Ralph S. Brown, Jr.
Luise Guembes-Buchanan
Judith and Robert Burger
Pamela and Richard* Cantor
Claire and Howard Caretto
Judith Tytel Catalano and Douglas Catalano
Hilary Cecil-Jordan
Ken Cera
Judy Chasianoff
Kenneth H. Chase
Audrey and Jerry* Chatzky
Mrs. Dupre Cochran
Marvin and James H. Cohen
John and Catherine Colton
Lena Sinha-Connolly and Michael Connolly
Camille Cooper and Kenneth Rossner
Susan Corcoran
Robert J. Cubitto and Ellen R. Nadler
Dr. Michael Cucka
Susan Cummings
In memory of John and Shamshe Dalack
Peggy and Dick Danziger
Isabella De Piero
Laura DeMarco
Robert C. Dinerstein
Dr. Naomi Donelley
In memory of Helen Dobkowski
Rachel and Oded E’dan
Terri Edersheim and B. Robert Meyer
Elaine Katz Edlin
Leslie Eichner
George and Virginia Elvin
Charles and Amy Entelis
Suellen Ettinger
Anonymous: In memory of George Feher
Anna and Jim Fantaci
Mr. and Mrs. Kenneth F. Feinberg
Norman Feit and Shoshalind Hanlen
Profs. and Mrs. Meyer Feldberg
Joan and William Felder
Dr. and Mrs. Joseph Fennelly
Joseph Field and Ariane de Vienne
Peter Finder
Pamela E. Fiahetty
Ellen S. Flamig and Richard Peterson
Irvine and Elizabeth Flinn
Kyle G. Foley
Dr. and Mrs. Roland Folter
Drs. Joseph Franciosa and Robin J. McGarry
Mr. and Mrs. Jeffrey Friedman
Fredrica S. and Stephen J. Friedman
Johanna and Leslie Garfield
Pamela Garvin
Anthony Gentile
Gardner George and Stuart Orsher
Mrs. Carol Gertz
Nicole Giannini
Maxine and Marvin Gilbert
Shaun M. Gilboy
Amy Gillenson and James D. Fornari
Shirley and David Ginzberg
Allison Good
Goldie Anna Charitable Trust
Carl and Gay Goldman
E. Robert and Barbara Goodkind
Dr. Marianne Goodman
Jan and George L. Graff
The Grodzins Fund
Mr. Peter Gruenenberger and Dr. Carin Lamm
Mr. and Mrs. Geoffrey K. Gund
Mr. and Mrs. Mingwei Guo
Mr.* and Mrs. John H. Gutfreund
Sarina W. Gwirtzman
Douglas F. and Mary H. Hager
Cheryl and Fred Halpern
Marian Hamilton
Taylor Hanex
Yvonne and Kenneth Hannan
Dr. David Harris
Susan M. Havranek
Aline and Bill Haynes
Rachel Heller and Neil Berger
The Rochelle and David A. Hirsch Foundation
Susan Hochberg
Tom and Libby Hollaham
Rosa and John H. Hovey
Richard R. Howe and Elizabeth C. Howe
Marcie and Fred Imberman
Martha R. Ingram
Max Van Gilder and Georgette Jasen
Mrs. Linda M. Jerrow
Max Van Gilder and Georgette Jasen
Mrs. Linda M. Jerrow
Derrick Jordan
Eva and Jim* Judelson
Robert Kandel and Kristi Witker
Alice Kaplan
Frances Kazan
Mr. and Mrs. Peter W. Keegan
Betsy and Robert Knapp
Mr. and Mrs. Robert J. Kobel
Mitchell Koeppel
The Kosloff Foundation
Marilyn and Paul* Kramer
Janet Kraus
Michelle and David Kroin

Gifts of $2,500 or more
Susan Isaacs and Elkan Abramowitch
Kathryn and David Adler
The Adin Foundation
Donald R. Allen and Mildred Munich
Mr. and Mrs. Sumner E. Anderson
Karen and Greg Arenson
Barbara Aubrey
Barbara Axel
Joanna and Simon Barouch
Missy and Allen Rosenshine
Dr. and Mrs. Jeffrey Rothman
Nancy B. Rubinger
Martin G. Ruckel
Anne H. and Robert D. Sack
Arlene Lidsky Salomon and Chester B. Salomon
Eduardo Sánchez-Iriarte R.
Paul H. Scarborough, Akustiks, LLC.
Betsy and Paul Schaffer
Richard E. Scheid
Mark J. Schiff
Sanford J. Schlesinger and Lianne Lazetera
Mr. and Mrs. Marc D. Schneider
Laszlo Seress
Veronica H. Sessler
David and Hope Solinger Foundation
Joshua and Geula Solomon
Barbara and Richard Solomon
Isaac and Ellen Sonsino
Connie Steensma and Richard Prins
Elizabeth and Peter Stegemann
Marlene Steger: In loving memory of Arthur M. Bernhardt
Susan K. and Jeffrey M. Stern
Marlene Steger: In loving memory of Arthur D. Zinberg
Elizabeth and Peter Stegemann
Connie Steensma and Richard Prins
Joshua and Geula Solomon
David and Hope Solinger Foundation
Joshua and Geula Solomon
Barbara and Richard Solomon
Isaac and Ellen Sonsino
Connie Steensma and Richard Prins
Elizabeth and Peter Stegemann
Marlene Steger: In loving memory of Arthur M. Bernhardt
Susan K. and Jeffrey M. Stern
Padnos-Phillip Donor-Advised Fund of Stonewall Community Foundation
Virginia K. Stowe
Phyllis and Bernard Sussman
The Svreck Foundation
James R. Swenson and Joyce P. Gurzyński
Ms. Sheila Swigert
Dr. and Mrs. Jaime Sznajder
Stephen and Lynda Pepperman
Malcolm Thomson and Melody Sawyer Richardson
Carol Tabin
Marsha Tark and Seymour Ubell
J. Ronald and Florence Trost
Robert Tung
Dr. Caroline Urvater
Lisa Van Curen
Jacobus van Heerden
Jeanette Sarkisian Wagner
Scott F. Warner
Sara Webster
Susan L. West
Joyce L. West
Ellen and Avram Westin
Carole and Randolph Williams
John J. Yarmick
Dr. Alan Zientz and Dr. Ronda Shaw
Janet Zinberg and Joel Zinberg: In memory of Arthur D. Zinberg
10 Anonymous Patrons
David Kuck  
I. Lai and M. Kitsis  
Bruce and Lori Laitman Rosenblum  
Mary and John LaMattina  
Mrs. W. Loeber Landau  
Dr. and Mrs. Joseph M. Lane  
David Lang  
Dr. Raymond and Ms. Adriana LaRaja  
Dr. Martin Lederman  
Dr. Dorothy Kim Lee and Victor Han  
Florence Lee  
Ms. Marian Leibowitz  
Joan M. Leiman  
Dr. Martin and Rosanne Lesher  
Joseph S. Lesser: In loving memory of Samene Webber Lesser  
Phyllis and Bernard Leventhal  
Marjory and John J. Lewin  
Yichu Lin  
Susan B. and Arthur Lindenauer  
Ms. Millicent R. Liotta  
Emily Locher and Marc Ferland  
Norm Lotz and Chantal Bruchez-Hall  
Antonio Madero  
Stephen Malamud  
Justin A. Manus  
Mr. and Mrs. Les Marshak  
Gillian Marshall  
Mr. and Mrs. George G. Matthews  
Cheryne and David McBride  
Thomas J. and Diahn McGrath  
Laurel McKee  
Kathleen McKenna  
Marie and Joe Melone  
Jay J. Meltzer  
Linda and Sheldon Meltzer  
Audrey and Danny Meyer  
Paula P. Michtom  
Gail Shields-Miller and Andrew Miller  
Mr. David Mirkin and Mrs. Karen Picentini  
Eben Moglen  
Ursula Healy Moran  
William Moseson  
Ms. Maggie Mudd and Mr. Fulvio Dobrich  
Mr. John Romanow and Mrs. Barbara Muller  
Beth and Ira Nash  
Constance Hogue Neel and Richard Neel  
Lynn Nesbit  
Marjorie Neuwirth  
Arlette and Claude Nicaise  
Floyd Norris and Chris Bockelmann  
Joan B. O’Connor  
Sheldon Ohren  
Glenn and Linda Ostrander  
Barry Ostrowsky  
Dr. Anthony Paciello and Dr. Diane Rose  
Steve and Martha Palmer  
Mr. Yale I. Papin  
Lee Parks  
Juliet and Russel Patterson  
Dr. David Payne and Mrs. Nancy Payne  
Jerry Perl  
Stephen and Michele Pesner  
Joe Pfifferling  
Catherine and Leon Pollack  
Harold* and Judy Prince  
Dr. Robert B. Raiber and Abbie Newman  
Janet Ramsdal Thanks Jon Deak  
Tiina Smith and Lawrence A. Rand  
Naoko and Spencer Reames  
David H. and L. Amanda Rhael  
Melissa and Bruce Rich  
Susan Rochlis  
Dr. and Mrs. Howard Rodin  
Stephanie and Steven Rosen  
Rebecca Rosow  
Mr. and Mrs. Michael G. Rothenberg  
Dr. Marvin Sandler and Dr. Mimi Berman-Sandler  
Mr. and Mrs. Henry B. Schacht  
Sheira and Steven Schacter  
Dr. Cheryl Fishbein and Philip Schatten  
Carol Schepker and Ronald Miller  
The Schildkraut Charitable Trust  
Janet Schwartz  
Wendy Simon Schwartz  
Ms. Maxine R. Schweitzer  
Peter Scola  
Mr. and Mrs. William C. Scott  
Anne Segal and Mark Silverschot  
Leonora Seid and Larry Fischer  
Michael Sekus and Bianca Russo  
Sandra Semel  
Christopher Omar Serbagi  
Jill and Robert Serling  
Jill and Jack Shaffer  
Ellie and Howard Shapiro  
Mr. Seth P. Sherman  
Kazuhiro and Takako Shimb  
Gil Shiva  
Georgia Shreve  
Chia-Jen Siao  
Lila and Martin Silverman  
Flo and Warren Sinsheimer  
Mr. and Mrs. Pierce S. Stiussat  
Marlene Marko Skeist, MD and Loren Skeist  
Jill S. Slater  

(Listings as of 10/18/2021)

Anna Snider  
Annaliese Soros  
Dr. Anthony Alan B. Sperber  
Andrew and Patricia Steffan  
Nancy Stehle  
Dr. Bettye M. Steinberg  
Linda B. Stern  
Sydney and Jonathan Stern  
Harriet Stollman  
Beverley and Sabin Streeter  
David P. Stuhm  
James and Susan Swartz  
Frances A. Taber and Barry Lenson  
Eduardo Tamraz  
Leo J. Tick  
Glen and Lynn Tobias  
Jeffrey Tobias  
H. F. Van Itallie  
Ruby Vogelfanger  
Elizabeth and Dr. Harry L. Wachen  
Dr. David Waldman and Dr. Georgia Lind  
Wei Wang and Lulu Lin  
Michèle Warman and Larry Hirschfield  
Dr. Robert J. Wasiczko  
Johanna Weber  
Evelene Wechsler  
Laura and Richard Weinstock  
Sally and Harold* Weisman  
Barbara M. Weisz  
Joan Weltz and Arthur Field  
Jane A. West  
Dr. Howard Wexler  
Dr. Walter Williamson and Dr. Karen Zier  
Kenneth and Rosemary Willman  
Richard and Lisa Witten  
Laszlo Zaborszky  
Mrs. Linda Zaro  
Carol and Lawrence Zicklin  
Mark Zorger  
Dr. Harriet Zuckerman  
11 Anonymous Patrons  

*Deceased
New York Philharmonic Institutional Support

The New York Philharmonic is grateful for the support of the following foundations, corporations, and government entities, and we recognize their incredible contributions to our artistic, educational, and community access programs. For more information regarding the numerous opportunities to become involved with the Philharmonic, please contact Maricha Miles, Director of Institutional & Corporate Giving, at milesm@nyphil.org or call (212) 870-8852.

Joseph and Sophia Abeles Foundation
Accordant Advisors
The Achelis & Bodman Foundation
Ackman-Ziff
Arthur F. and Alice E. Adams Charitable Foundation
Gregory Annenberg Weingarten, GRoW @ Annenberg
The ASCAP Foundation
Baker McKenzie
The Theodore H. Barth Foundation
Frank and Lydia Bergen Foundation
Chardan
Consulate General of the Netherlands in New York
The Aaron Copland Fund for Music
Constans Culver Foundation
The Dana Foundation
Marie G. Dennett Foundation
Howard Gilman Foundation
Francis Goelet Charitable Lead Trusts
Goldman Sachs & Co. LLC
The Marc Haas Foundation
Hagyes Boone
The Hearst Foundations
The Hon. Helen Rosenthal, New York City Council
The Victor Herbert Foundation, Inc.
High Point Networks, LLC
Jepson Educational Trusts
The Kaplan Brothers Fund
Anna-Maria and Stephen Kellen Foundation
Konzertdirektion Hans Ulrich Elroy and Terry Krumholz Foundation
League of American Orchestras
Leon Levy Foundation
Lincoln Center for the Performing Arts, Inc
Richard Lounsbery Foundation
Audrey Love Charitable Foundation
Mitsui & Co. (U.S.A.), Inc.
The Ambrose Monell Foundation
The E. Nakamichi Foundation
National Endowment for the Arts
National Endowment for the Humanities
New York City Department of Cultural Affairs
The New York Community Trust
New York State Council on the Arts
The Domenico Paulon Foundation
Donald A. Pels Charitable Trust
The Penates Foundation
The Prospect Hill Foundation
The Philip W. Riskin Charitable Foundation
The Rochlis Family Foundation
Billy Rose Foundation, Inc.
Leo Rosner Foundation
The Fan Fox and Leslie R. Samuels Foundation, Inc.
Adolph and Ruth Schnurmacher Foundation, Inc.
The Shubert Foundation, Inc.
The C.F. Roe Slade Foundation
Starr International Foundation
The Staten Island Foundation
Alan and Katherine Stock Fund
Teng Yue Partners, LP
Virginia B. Toulmin Foundation
The Rudolph and Lentihon G. Von Fluegge Foundation
Ann Eden Woodward Foundation
Joseph and Sophia Abeles Foundation
Accordant Advisors
The Achelis & Bodman Foundation
Ackman-Ziff
Arthur F. and Alice E. Adams Charitable Foundation
Gregory Annenberg Weingarten, GRoW @ Annenberg
The ASCAP Foundation
Baker McKenzie
The Theodore H. Barth Foundation
Frank and Lydia Bergen Foundation
Chardan
Consulate General of the Netherlands in New York
The Aaron Copland Fund for Music
Constans Culver Foundation
The Dana Foundation
Marie G. Dennett Foundation
Howard Gilman Foundation
Francis Goelet Charitable Lead Trusts
Goldman Sachs & Co. LLC
The Marc Haas Foundation
Hagyes Boone
The Hearst Foundations
The Hon. Helen Rosenthal, New York City Council
The Victor Herbert Foundation, Inc.
High Point Networks, LLC
Jepson Educational Trusts
The Kaplan Brothers Fund
Anna-Maria and Stephen Kellen Foundation
Konzertdirektion Hans Ulrich Elroy and Terry Krumholz Foundation
League of American Orchestras
Leon Levy Foundation
Lincoln Center for the Performing Arts, Inc
Richard Lounsbery Foundation
Audrey Love Charitable Foundation
Mitsui & Co. (U.S.A.), Inc.
The Ambrose Monell Foundation
The E. Nakamichi Foundation
National Endowment for the Arts
National Endowment for the Humanities
New York City Department of Cultural Affairs
The New York Community Trust
New York State Council on the Arts
The Domenico Paulon Foundation
Donald A. Pels Charitable Trust
The Penates Foundation
The Prospect Hill Foundation
The Philip W. Riskin Charitable Foundation
The Rochlis Family Foundation
Billy Rose Foundation, Inc.
Leo Rosner Foundation
The Fan Fox and Leslie R. Samuels Foundation, Inc.
Adolph and Ruth Schnurmacher Foundation, Inc.
The Shubert Foundation, Inc.
The C.F. Roe Slade Foundation
Starr International Foundation
The Staten Island Foundation
Alan and Katherine Stock Fund
Teng Yue Partners, LP
Virginia B. Toulmin Foundation
The Rudolph and Lentihon G. Von Fluegge Foundation
Ann Eden Woodward Foundation
Volunteer Council of the New York Philharmonic

The Volunteer Council was created in 1980 to coordinate the talent, time, and energy of people who care about music and the New York Philharmonic. We are grateful to have such dedicated volunteers. If you are interested in becoming a member of the Philharmonic’s Volunteer Council, please visit our webpage at nyphil.org/volunteer.

Executive Committee

Brett Kelly
President
Joan Conner
Vice President
Audrey Drillich
Secretary / Vice President
Suellen Ettinger
Vice President
Alice Greenwald
Vice President
Ellen Haas
Vice President
Maida Hirschkorn
Vice President
Jennifer Noble
Vice President
Dede Rothenberg
Immediate Past President

Steering Committee

Gerry Becker
Gloria Goldberg
Simone Belda
Candice Gried
Laura Bronson
Katrina Hering
Tom Buffkin
Michael Leigh
Michael DeStio
Harriet Levine
Kathy Emery
Carolyn Ramsdal
Matt Feinstein
Linda Rogers
Norman Feit
Sara Sadin
Amy Friedner
Barry Schwartz
William Gerdes
Dorothy Schwartz

Volunteer Council of the New York Philharmonic

The Volunteer Council was created in 1980 to coordinate the talent, time, and energy of people who care about music and the New York Philharmonic. We are grateful to have such dedicated volunteers. If you are interested in becoming a member of the Philharmonic’s Volunteer Council, please visit our webpage at nyphil.org/volunteer.

Executive Committee

Brett Kelly
President
Joan Conner
Vice President
Audrey Drillich
Secretary / Vice President
Suellen Ettinger
Vice President
Alice Greenwald
Vice President
Ellen Haas
Vice President
Maida Hirschkorn
Vice President
Jennifer Noble
Vice President
Dede Rothenberg
Immediate Past President

Steering Committee

Gerry Becker
Gloria Goldberg
Simone Belda
Candice Gried
Laura Bronson
Katrina Hering
Tom Buffkin
Michael Leigh
Michael DeStio
Harriet Levine
Carolyn Ramsdal
Kathy Emery
Linda Rogers
Matt Feinstein
Sara Sadin
Norman Feit
Barry Schwartz
Amy Friedner
Dorothy Schwartz

Volunteer Council of the New York Philharmonic

The Volunteer Council was created in 1980 to coordinate the talent, time, and energy of people who care about music and the New York Philharmonic. We are grateful to have such dedicated volunteers. If you are interested in becoming a member of the Philharmonic’s Volunteer Council, please visit our webpage at nyphil.org/volunteer.
Project 19

19 Commissions
To Celebrate the Centennial
of the 19th Amendment

The New York Philharmonic gratefully acknowledges the following supporters:

Howard Gilman Foundation

Donald A. Pels Charitable Trust

Dr. Agnes Hsu-Tang and Mr. Oscar L. Tang

Sheree A. and Gerald L. Friedman

Francis Goelet Charitable Lead Trusts

The Hauser Foundation

Daniel M. Healy

The Gerald L. Lennard Foundation

Margaret Morgan and Wesley Phoa

Kimberly V. Strauss, The Strauss Foundation

Virginia B. Toulmin Foundation

Anonymous Donor

The ASCAP Foundation

Austrian Cultural Forum New York

The Aaron Copland Fund for Music

Lenore S. and Bernard A. Greenberg Fund

Barbara Ehrlich and Stuart M. Johnson

Linda and Stuart Nelson

Emily Rauh Pulitzer

Joe and Mary Lou Quinlan

Project 19 is supported in part by a generous grant from the American Orchestras’ Futures Fund, a program of the League of American Orchestras made possible by funding from the Ann and Gordon Getty Foundation.

Programs are made possible, in part, by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

As of October 12, 2021
Lincoln Center Corporate Fund

Lincoln Center Corporate Fund is proud to support the following 10 participating organizations:
The Chamber Music Society of Lincoln Center
Film at Lincoln Center
Jazz at Lincoln Center
The Juilliard School
Lincoln Center for the Performing Arts
Lincoln Center Theater
The Metropolitan Opera
New York City Ballet
New York Philharmonic
The School of American Ballet

GOLDEN CIRCLE
Bloomberg Philanthropies
BNY Mellon
Heast
Movado
The New York Times
Point72 Asset Management, L.P.
The William Randolph Hearst Foundation

OUTSTANDING LEADERSHIP
Bank of America
Citi
Kenneth C. Griffin/Citadel

LEADERSHIP
The IDW Group, LLC
Morgan Stanley

DISTINGUISHED BENEFACtors
A + E Networks
American Express
Axel Capital Management
Cahill, Gordon & Reindel LLP
Glenwood Management Corp.
GoldenTree Asset Management
Horizon Media Inc.
Interpublic Group
The Jeffries Companies
King & Spalding LLP

For information please call the Lincoln Center Corporate Fund
(212) 875-5430

Mr. and Mrs. Peter L. Malkin
Malkin Holdings, LLC
The Marc Haas Foundation
MetLife Foundation
Mitsui & Co. (U.S.A.), Inc.
Omnicom Group
Pitzer Inc
Tatiana Pankova
Foundation
Third Point, LLC
Tishman Speyer
Joe and Clara Tsai
Wells Fargo
Boaz Weinstein and Tali Farhadian Weinstein

BENEFACtors
Benenson Capital Partners, LLC
Blackstone
Credit Suisse
David Hunt
IBM International Foundation
JPMorgan Chase & Co.
KPMG LLP
LionTree LLC
Ogden CAP Properties, LLC
Willkie Farr & Gallagher LLP

DISTINGUISHED PATRONS
200 Amsterdam
Almanac Realty Investors
AmTrust Title
Bank of America Merrill Lynch
Barclays
The Beshar Family Fund
BMO Capital Markets
The Boston Consulting Group, Inc.
BTIG, LLC
Isaac Corrè
Davidson Kempner Capital Management
Dean Backer
Deloitte
Deutsche Bank
The Durst Organization
DYAL Capital
Neuberger Berman
EY
Firmenich
Deban and Tom Flexner
Fox Corporation
Goldman Sachs & Co.
Bennett J. Goodman
Gotham Organization, Inc.
Governors Lane
Greenberg Traurig, LLP
HBK Capital Management
Hess Corporation
Kinetic Content
Kirkland & Ellis LLP
Latham & Watkins LLP
Thomas H. Lee
and Ann Tenenbaum
Loews Corporation
Lowenstein Sandler LLP

M&T Bank
Edward J Minskoff
Nokota Management LP
Nomura America Foundation
Michael Oshian
Palestra Capital
People’s United Bank
PGIM
PVH Corp.
RBC Capital Markets
Kenneth and Karen Rosen
Samuel I. Newhouse Foundation
The Segal Company
Richard Silverman
Silverstein Properties, Inc.
SL Green Realty Corp.
Starr Foundation
Starwood Capital Group
Veronis Suhler Stevenson
Wildes & Weinberg, P.C.
Willkie Farr & Gallagher LLP
York Capital Management Foundation
Nan & Tony Yosefoll

PATRONS
Ronnie and Larry Ackman
BankUnited
Boston Properties
Bristol-Myers Squibb
Capital One Bank
CBRE
Cleary, Gottlieb, Steen & Hamilton
Colgate-Palmolive Company
Dechert LLP
DW
E.B. Cohen Insurance & Risk Management
Emenem Capital, LLC
Emmet, Marvin & Martin LLP
Empire State Realty Trust
Estreich & Company, Inc.
Extell Development Company
Feinberg Properties LLC
Fetner Properties
First Eagle Investment Management
Fitch Ratings
Gates Capital Management
Goldfarb & Fleece LLP
Jack Resnick & Sons
Joseph Hage
Aaroonin LLC
L & L Holding Company
Latham & Watkins LLP
Nancy A. Marks
Eileen P. Matthews
Morrison & Foerster LLP
Paul, Weiss, Rifkind, Wharton & Garrison
Reed Smith LLP
Richard H. Holzer
Memorial Foundation
Rockefeller Group
Rose Associates, Inc.
Ruben Companies
Rudin Foundation, Inc.

Savills, Inc.
Shorenstein Properties LLC
SLCE Architects, LLP
Solomon Organization
Charitable Trust
The Stahl Organization, in memory of Stanley Sullivan & Cromwell LLP
Sumitomo Corporation of Americas Foundation
Owen D. Thomas
United Refining Company
Venable LLP
Wachtrill, Lipton, Rosen & Katz
Weiler Arnow
Mgt. Co., Inc.
Wells Fargo
Weil, Gotshal & Manges
Willis Towers Watson

FRIEND
Dr. Rupa Athreya
Brosens Foundation
Cantor Fitzgerald Securities Corporation
Patti Clement-Esseter, HUB Insurance
Conway MacKenzie, Inc.
Corning Incorporated
David and Susan Coulter
Mary Graham Davis Development
Specialists, Inc.
G-Jill Apparel Group, Ltd.
GFP Real Estate
Investcorp
Sandra L. Kozlowski
L. Jay Grossman
Foundation
Betty Levin
Mayer Brown LLP
Milbank, Tweed, Hadley & McCloy LLP
Mitsubishi Corporation (Americas)
Deborah Montaperto, Morgan Stanley Private Wealth Management
Pershing Square Capital Management, L.P.
Michelle Rice
Debra & Mitchell Sonkin
Steven and Tina Swartz
Sy Syms Foundation
Vornado Realty Trust

DISTINGUISHED DONORS
Wheelhouse Group
Alvarez & Marsal Advisory Group
Architectural Flooring Resource, Inc.
Clifford S. Asness
Berkeley Research Group, LLC
Blank Rome LLP
Curtis M .Marcis
Advisory Group
Clifford Chance US LLP
Compensation
Advisory Partners
### Philharmonic Schedule
#### December 2021–February 2022

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alice Tully Hall at Lincoln Center</strong></td>
</tr>
<tr>
<td>Fri. December 3</td>
</tr>
<tr>
<td>Sat. December 4</td>
</tr>
<tr>
<td><strong>Jaap van Zweden</strong> conductor</td>
</tr>
<tr>
<td><strong>Emanuel Ax</strong> piano</td>
</tr>
<tr>
<td><strong>Joan TOWER</strong> <em>1920 / 2019</em> (Project 19 Commission)</td>
</tr>
<tr>
<td><strong>MOZART</strong> Piano Concerto No. 17</td>
</tr>
<tr>
<td><strong>DVOŘÁK</strong> Symphony No. 7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HANDEL’S MESSIAH</strong></td>
</tr>
<tr>
<td>Presented by Gary W. Parr</td>
</tr>
<tr>
<td><strong>The Riverside Church</strong></td>
</tr>
<tr>
<td>Tue. December 14</td>
</tr>
<tr>
<td>Wed. December 15</td>
</tr>
<tr>
<td>Fri. December 17</td>
</tr>
<tr>
<td>Sat. December 18</td>
</tr>
<tr>
<td><strong>Jeannette Sorrell</strong> conductor</td>
</tr>
<tr>
<td><strong>Amanda Forsythe</strong> soprano</td>
</tr>
<tr>
<td><strong>John Holiday</strong> countertenor</td>
</tr>
<tr>
<td><strong>Nicholas Phan</strong> tenor</td>
</tr>
<tr>
<td><strong>Kevin Deas</strong> bass</td>
</tr>
<tr>
<td><strong>Apollo’s Singers</strong></td>
</tr>
<tr>
<td><strong>Jeannette Sorrell</strong> artistic director</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HOLIDAY BRASS</strong></td>
</tr>
<tr>
<td><strong>Alice Tully Hall at Lincoln Center</strong></td>
</tr>
<tr>
<td>Thu. December 16</td>
</tr>
<tr>
<td>Sat. December 18</td>
</tr>
<tr>
<td><strong>Members of the</strong></td>
</tr>
<tr>
<td><strong>New York Philharmonic</strong></td>
</tr>
<tr>
<td><strong>Brass and Percussion</strong></td>
</tr>
<tr>
<td><strong>Philip Smith</strong> conductor / host / trumpet</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Carnegie Hall</strong></td>
</tr>
<tr>
<td>Thu. January 6</td>
</tr>
<tr>
<td><strong>Susanna Mälkki</strong> conductor</td>
</tr>
<tr>
<td><strong>Branford Marsalis</strong> saxophone</td>
</tr>
<tr>
<td><strong>Adolphus HAILSTORK</strong></td>
</tr>
<tr>
<td><strong>An American Port of Call</strong></td>
</tr>
<tr>
<td><strong>John ADAMS</strong> Saxophone Concerto</td>
</tr>
<tr>
<td><strong>SIBELIUS</strong> Symphony No. 5</td>
</tr>
<tr>
<td>Info: carnegiehall.org/nyphil</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>YOUNG PEOPLE’S CONCERT</strong></td>
</tr>
<tr>
<td><strong>Alice Tully Hall at Lincoln Center</strong></td>
</tr>
<tr>
<td>Sat. January 18</td>
</tr>
<tr>
<td><strong>Thomas Wilkins</strong> conductor / co-host</td>
</tr>
<tr>
<td><strong>Jonathan McCrory</strong> co-host</td>
</tr>
<tr>
<td><strong>National Black Theatre</strong></td>
</tr>
<tr>
<td><strong>artistic advisor</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Orchestra Will Not Be Televised</strong></td>
</tr>
<tr>
<td>Listen to how composers amplify calls for revolutionary acts of freedom, equality, and justice through music.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AUTHENTIC SELVES: THE BEAUTY WITHIN</strong></td>
</tr>
<tr>
<td><strong>Rose Theater at Jazz at Lincoln Center</strong></td>
</tr>
<tr>
<td>Thu. January 27</td>
</tr>
<tr>
<td>Fri. January 28</td>
</tr>
<tr>
<td>Sat. January 29</td>
</tr>
<tr>
<td><strong>Jaap van Zweden</strong> conductor</td>
</tr>
<tr>
<td><strong>Anthony Roth Costanzo</strong> countertenor</td>
</tr>
<tr>
<td><strong>Justin Vivian Bond</strong> vocalist</td>
</tr>
<tr>
<td><strong>Joan TOWER</strong> Fanfare for the Uncommon Woman, No. 1</td>
</tr>
<tr>
<td><strong>VARIOUS / Arr. Nico MUHLY</strong> Selections from Only an Octave Apart</td>
</tr>
<tr>
<td><strong>Joel THOMPSON &amp; Tracy K. SMITH</strong> The Places We Leave (World Premiere—New York Philharmonic Commission)</td>
</tr>
<tr>
<td><strong>SCHUBERT</strong> Symphony in B minor, Unfinished</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alice Tully Hall at Lincoln Center</strong></td>
</tr>
<tr>
<td>Thu. February 3</td>
</tr>
<tr>
<td>Sat. February 5</td>
</tr>
<tr>
<td><strong>Jaap van Zweden</strong> conductor</td>
</tr>
<tr>
<td><strong>Anthony Roth Costanzo</strong> countertenor</td>
</tr>
<tr>
<td><strong>BEETHOVEN</strong> Leonore Overture No. 3</td>
</tr>
<tr>
<td><strong>BERLIOZ</strong> Les Nuits d’été</td>
</tr>
<tr>
<td><strong>Gregory SPEARS &amp; Tracy K. SMITH</strong> Love Story (World Premiere—New York Philharmonic Commission)</td>
</tr>
<tr>
<td><strong>EASTMAN / Ed. Luciano Chessa</strong> Symphony No. II — The Faithful Friend: The Lover Friend’s Love for the Beloved</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>An Evening with Anthony Roth Costanzo and National Black Theatre</strong></td>
</tr>
<tr>
<td><strong>Stanley H. Kaplan Penthouse</strong></td>
</tr>
<tr>
<td>Fri. February 4</td>
</tr>
<tr>
<td><strong>Anthony Roth Costanzo</strong> host / curator</td>
</tr>
<tr>
<td><strong>National Black Theatre</strong></td>
</tr>
<tr>
<td><strong>artistic advisor</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LUNAR NEW YEAR CONCERT &amp; GALA</strong></td>
</tr>
<tr>
<td><strong>Alice Tully Hall at Lincoln Center</strong></td>
</tr>
<tr>
<td>Tue. February 8</td>
</tr>
<tr>
<td><strong>Earl Lee</strong> conductor</td>
</tr>
<tr>
<td>Program to be announced</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alice Tully Hall at Lincoln Center</strong></td>
</tr>
<tr>
<td>Thu. February 10</td>
</tr>
<tr>
<td>Fri. February 11</td>
</tr>
<tr>
<td>Sat. February 12</td>
</tr>
<tr>
<td><strong>Jakub Hrůša</strong> conductor</td>
</tr>
<tr>
<td><strong>Yuja Wang</strong> piano</td>
</tr>
<tr>
<td><strong>KODÁLY</strong> Concerto for Orchestra</td>
</tr>
<tr>
<td><strong>LISZT</strong> Piano Concerto No. 1</td>
</tr>
<tr>
<td><strong>MARTINU</strong> Symphony No. 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rose Theater at Jazz at Lincoln Center</strong></td>
</tr>
<tr>
<td>Thu. February 17</td>
</tr>
<tr>
<td>Fri. February 18</td>
</tr>
<tr>
<td>Sat. February 19</td>
</tr>
<tr>
<td><strong>Santu-Matias Rouvali</strong> conductor</td>
</tr>
<tr>
<td><strong>Golda Schultz</strong> soprano</td>
</tr>
<tr>
<td>Žibuokė MARTINAITYTĖ</td>
</tr>
<tr>
<td><strong>Saudade</strong> (US Premiere)</td>
</tr>
<tr>
<td><strong>R. STRAUSS</strong> Brentano-Lieder</td>
</tr>
<tr>
<td><strong>TCHAIKOVSKY</strong> Symphony No. 5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PHILHARMONIC ENSEMBLES</strong></td>
</tr>
<tr>
<td><strong>Merkin Hall at Kaufman Music Center</strong></td>
</tr>
<tr>
<td>Sun. February 20</td>
</tr>
<tr>
<td><strong>Musicians from the New York Philharmonic</strong></td>
</tr>
<tr>
<td>Program to be announced</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>129 West 67th Street</strong></td>
</tr>
</tbody>
</table>

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

Information in this issue current as of November 3, 2021
ON WITH THE SHOW!

“Nothing makes me happier than seeing the smiling faces of the audience. Well, that, and helping drivers save money on insurance. Get your free quote before the lights go down! — The Gecko®”

GEICO.COM | 1-800-947-AUTO | LOCAL AGENT

Some discounts, coverages, payment plans, and features are not available in all states, in all GEICO companies, or in all situations. GEICO is a registered service mark of Government Employees Insurance Company, Washington, DC 20076; a Berkshire Hathaway Inc. subsidiary. GEICO Gecko® image © 1999–2021. © 2021 GEICO 21_7056086664
Objects connect.