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Deborah Borda, Linda and Mitch Hart President and CEO

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

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

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

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

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

Happy holidays … see you in 2022!

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

Having your work premièred 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.
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The opening of the 2021–22 subscription season continued with a community collaboration and performances of works ranging from the Romantics to today’s American composers, attended by generous friends.

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

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

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

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

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

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

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Michael Rasco
Relationship Officer
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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.

“These two weeks will provoke interesting ideas, some laughter, and, I hope, some deep emotion!” says countertenor Anthony Roth Costanzo, the Philharmonic’s 2021–22 Mary and James G. Wallach Artist-in-Residence, who helped plan *Authentic Selves: The Beauty Within*, two weeks exploring the complexity of identity. Between January 27 and February 5, Music Director Jaap van Zweden and the Orchestra will perform orchestral works spanning centuries, from Beethoven to World Premieres of Joel Thompson’s and Gregory Spears’s settings of Tracy K. Smith’s poetry. Costanzo will also be joined by trans-genre artist Justin Vivian Bond for Nico Muhly’s new arrangement of a profound yet whimsical selection of songs from across the centuries. There will also be a February 4 cabaret-style event, created in collaboration with National Black Theatre, at the Stanley H. Kaplan Penthouse, that pursues the same questions in a more intimate setting. Learn more on page 56 and at nyphil.org/selves.
Ten years ago, in advance of Emanuel Ax’s 100th Philharmonic concert, he said that even though he’d played with the Orchestra that many times since his debut in 1977, at age 28, “I’m still going to be nervous, but for me, the biggest thing that helps is feeling that I’m among friends and that I’m playing for friends. You get that from the New York Philharmonic.”

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

Among Friends

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

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

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

HOW DO YOU GET TO Carnegie Hall?

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

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

Visit nyphil.org for more info.

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!

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This program will last approximately two and one-quarter hours, which includes one intermission.
New York Philharmonic

December 14–15 and 17–18, 2021

Jeannette Sorrell*, Conductor
Amanda Forsythe*, Soprano
John Holiday*, Countertenor
Nicholas Phan, Tenor
Kevin Deas, Bass-Baritone
Apollo’s Singers (Chorus of Apollo’s Fire)*
    Jeannette Sorrell, Artistic Director

HANDEL (1685–1759) MESSIAH: A Sacred Oratorio (1741)

Part I
Sinfonia (Overture)
Recitative (Tenor): Comfort ye my people
Air (Tenor): Ev’ry valley shall be exalted
Chorus: And the glory of the Lord
Recitative (Bass-Baritone): Thus saith the Lord of Hosts
Air (Countertenor): But who may abide the day of His coming
Chorus: And He shall purify
Recitative (Countertenor): Behold, a virgin shall conceive
Air (Countertenor and Chorus): O thou that tellest
Recitative (Bass-Baritone): For behold, darkness shall cover the earth
Air (Bass-Baritone): The people that walked in darkness
Chorus: For unto us a Child is born
Pifa (“Pastoral Symphony”)
Recitative (Soprano): There were shepherds abiding in the field
Recitative (Soprano): And lo, the angel of the Lord came upon them
Recitative (Soprano): And the angel said unto them
Recitative (Soprano): And suddenly there was with the angel
Chorus: Glory to God in the highest
Air (Soprano): Rejoice greatly, O daughter of Zion
Chorus: His yoke is easy, His burden is light

Intermission
Part II
Chorus: Surely, He hath borne our griefs
Chorus: And with His stripes we are healed
Chorus: All we like sheep have gone astray
Air (Countertenor): He was despised
Recitative (Tenor): All they that see Him laugh Him to scorn
Chorus: He trusted in God
Recitative (Tenor): Thy rebuke hath broken His heart
Air (Tenor): Behold, and see if there be any sorrow
Recitative (Tenor): He was cut off out of the land of the living
Air (Tenor): But Thou didst not leave His soul in hell
Air (Soprano): How beautiful are the feet of them
Air (Bass-Baritone): Why do the nations so furiously rage together
Chorus: Let us break their bonds asunder
Recitative (Tenor): He that dwelleth in heaven
Air (Tenor): Thou shalt break them with a rod of iron
Chorus: Hallelujah!

Part III
Air (Soprano): I know that my Redeemer liveth
Chorus: Since by man came death
Recitative (Bass-Baritone): Behold, I tell you a mystery
Air (Bass-Baritone): The trumpet shall sound
Chorus: Worthy is the Lamb

CHRISTOPHER MARTIN, Trumpet
CARTER BREY, Continuo Cello
KENT TRITLE, Organ
PAOLO BORDIGNON, Harpsichord

*New York Philharmonic debut

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When George Frideric Handel received an invitation to produce a series of concerts in Dublin in 1741, the idea of a change of scenery from the failing fortunes of his operatic ventures in London appealed to him. He traveled to Ireland in November of that year and remained until August 13, 1742. He took along with him the score to his new oratorio *Messiah*, which would become the high point of his Dublin season when it was premiered in April 1742.

Early in the summer of 1741, Charles Jennens had assembled a libretto that drew creatively on Biblical passages from the Books of Isaiah, Haggai, Malachi, Matthew, Luke, Zechariah, John, Job, Psalms, Lamentations, Hebrews, Romans, I Corinthians, and Revelation to create a loose story comprising narrative and reflections about the life of Jesus. This he organized in three discrete sections: the first relating to the prophecy of Christ’s coming and the circumstances of his birth; the second to the vicissitudes of his life on earth; and the third to events surrounding the Resurrection and the promise of redemption. Handel leapt into action on August 22. He finished the draft of Part One on August 28, of Part Two on September 6, and of Part Three on September 12 — and then he took another two days to polish details on the whole score.

*Messiah* was unveiled in an open rehearsal on April 9, 1742, and two official performances, on April 13 and June 3. The premiere was given as a benefit, organized with the assistance of the Charitable Musical Society, “For Relief of the Prisoners in the several Gaols, and for the Support of Mercer’s Hospital in St. Stephen’s-street, and of the Charitable Infirmary on the Inns Quay” (as *The Dublin Journal* announced a couple of weeks in advance). After the open rehearsal, *The Dublin News Letter* pronounced that the new oratorio, in the opinion of the best judges, far surpasses anything of that Nature, which has been performed in this or any other Kingdom.

The *Journal* concurred that it was allowed by the greatest Judges to be the finest Composition of Musick that ever was heard, and the sacred Words as properly adapted for the Occasion.

### In Short

**Born:** February 23, 1685, in Halle, Prussia (Germany)

**Died:** April 14, 1759, in London, England

**Work composed:** August 22–September 14, 1741, in London

**World premiere:** April 13, 1742, at the Great Music Hall in Dublin, Ireland; an open rehearsal had been held four days earlier

**New York Philharmonic premiere:** December 28, 1878, by the New York Symphony (which merged with the New York Philharmonic in 1928), Leopold Damrosch, conductor, with Minnie Hauk, soprano, Anna Drasdl, contralto, George Simpson, tenor, Myron William Whitney, bass, and the Oratorio Society of New York

**Most recent New York Philharmonic performance:** December 21, 2019, Harry Bicket, conductor, with Louise Alder, soprano, Anthony Roth Costanzo, countertenor, Joshua Eliott, tenor, Dashon Burton, bass-baritone, and the Handel and Haydn Society Chorus

**Estimated duration:** ca. 120 minutes
In the Artist’s Words

Why do we love Handel’s Messiah? Although I have conducted over 60 performances of this piece, I am still thrilled every year by the honor of leading this spiritual journey. And I still discover amazing new things in the piece, every year. When an artistic work is so rich and multi-layered that it continues to provide new insights after the 60th outing, that’s the sign of a masterpiece. We love Messiah because the piece speaks to us on a universal level — both theatrically and spiritually. It reaches out to us as human beings who are striving to understand who we are, and “why the nations rage so furiously.”

In our concerts this week, we are approaching Messiah as a theatrical entertainment, which is how Handel conceived it. He wrote this piece for an opera-going public who bought tickets for the performances. Many of the singers he chose were known better for their acting skill than for their singing. For example, the mezzo-soprano Susanna Cibber was a Shakespearean tragedienne who, according to reports, had “a mere thread of a voice,” but held stunning emotional power over her audience. So, Messiah was meant as a drama, but on a deeply spiritual subject. That unique duality, which caused such criticism in Handel’s lifetime, is in my view the reason why it continues to speak to so many people today.

Handel’s musical storytelling is masterful, though not as obvious as Vivaldi’s. Take the Overture, for example. Darkly scored in E minor, it is full of distressed and angular intervals. This overture is the curtain that opens on the oppressed Israelites, captive in Babylon, paving the way for the prophet Isaiah (in the form of a tenor), who launches the drama with his plaintive cries in the wilderness. He calls for a Messiah to deliver the Israelites from captivity, but at the same time, a Messiah to deliver us all from our bondage to sin.

When we arrive at the shepherds in the fields, Handel paints the scene for us with a drone in the cellos and basses, imitating bagpipes or musettes. This was the standard “rustic peasants in the countryside” sound effect, well known to an 18th century audience. Handel’s depiction of the Passion scene — Jesus’s trial and crucifixion — includes a vivid portrayal of the 39 lashes that Pilate’s soldiers inflicted on Jesus; in the recitative “All they that see him laugh him to scorn,” there are exactly 39 lashing figures in the violins. This explodes into the wild mob scene, “He trusted in God, let him deliver him!” where Handel’s fierce counterpoint wraps around us and entangles us, reminding us that all of us are the sinners who turned against God.

There are many more examples one could discuss. Messiah is a masterpiece of musical storytelling, and we are thrilled to share that theatrical and spiritual journey with you tonight. May your yoke be easy, and your burden light.

— Jeannette Sorrell, 2021
It continued with advice for persons lucky enough to hold tickets to the official premiere:

Many Ladies and Gentlemen who are well-wishers to the Noble and Grand Charity for which this Oratorio was composed, request it as a Favour, that the Ladies who honour this Performance with their Presence would be pleased to come without Hoops as it will greatly encrease the Charity, by making Room for more Company.

To which it added in a follow-up article:

The Gentlemen are desired to come without their Swords, to increase audience accommodation yet further.

*Messiah* was an immense success, and its reputation spread to London, which had to wait almost a year to hear it. That event finally took place on March 23, 1743, at Covent Garden. The *Universal Spectator* ran an article that wondered about the propriety of performing such a sacred work in any setting but a church:

> An Oratorio either is an Act of Religion, or it is not; if it is, I ask if the Playhouse is a fit Temple to perform it in, or a Company of Players fit Ministers of God’s Word, for in that Case such they are made ... In the other Case, if it is not perform’d as an Act of Religion, but for Diversion and Amusement only (and indeed I believe few or none go to an Oratorio out of Devotion), what a Prophanation of God’s Name and Word is this, to make so light Use of them?

Many a London wag lent his voice to the ensuing fray, either in poetry or prose; but it all added up to a tempest in a teapot and audiences seem to have enjoyed Handel’s “New Sacred Oratorio” all the more for the altercation it provoked.

* Messiah’s popularity would live on unabated. When London set out to commemorate Handel in May–June 1784, two of the five festival concerts were given over to the oratorio he wrote in three weeks in 1741. The following year music historian Charles Burney published a detailed description

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**Handel on a Grand Scale**

The Crystal Palace in London became the venue of choice for Handel performances in the second half of the 19th century. The high point — or low point, depending on one’s point of view — came in 1883 when Sir Michael Costa, a conductor much chastised by critics for lapses of taste (his additions to the score of *Messiah* included crashing cymbals and more), stood on the podium before an ocean of 500 players, 4,000 singers, and an audience of 87,769. It was just then that Thomas Edison’s phonograph came into existence, and, naturally, somebody thought to record one of these mammoth Handel performances. It had to be on location, of course, since 4,500 performers couldn’t have fit into a recording studio, then or now!
of the events under the title *An Account of the Musical Performances at Westminster-Abbey and the Pantheon*, in which he waxed ecstatic over the *Hallelujah* chorus:

I hasten to speak of the Allelujah, which is the triumph of HANDEL, of the COMMEMORATION, and of the musical art.

The opening is clear, cheerful, and bold. And the words, “*For the Lord God omnipotent reigneth*” (Rev. xix. 6), set to a fragment of canto fermo, which all the parts sing, as such, in unisons and octaves, has an effect truly ecclesiastical. It is afterwards made the subject of fugue and ground-work for the Allelujah. Then, as a short episode in plain counter-point, we have “*The kingdom of this world*” (Ib. xi. 15) — which being begun *piano*, was solemn and affecting. But the last and principal subject proposed, and led off by the base — “*And he shall reign for ever and ever,*” is the most pleasing and fertile that has ever been invented since the art of fugue was first cultivated. It is marked, and constantly to be distinguished through all the parts, accompaniments, counter-subjects and contrivances, with which it is charged. And, finally, the words — “*King of Kings, and Lord of Lords*” (Ib. xix. 16), always set to a single sound, which seems to stand at bay, while the other parts attack it in every possible manner, in “*Allelujah — for ever and ever,*” is a most happy and marvelous concatenation of harmony, melody, and great effects.

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**Standing Tradition**

“When Messiah was first performed in London, when the chorus struck up ‘*For the Lord God omnipotent reigneth,*’ reportedly the audience and King stood and remained standing until the chorus had ended.”

This anecdote was recorded in 1780, almost 40 years after that 1743 performance (at the Covent Garden Theatre, at which George II would have been the monarch in attendance). It is the first known explanation of the genesis of a tradition in which the audience rises to its feet on hearing the great D-major chord that begins the famous chorus, “Hallelujah.”

The most popular explanation of why the king stood is that he was moved by the power of this proclamation; the audience followed suit, out of respect, and a tradition was born. However, contradictory theories abound. His Majesty was tired, and had to stretch his legs. Or was it gout? Another theory: he was partially deaf, and so mistook the opening for the strains of the national anthem. Some opine that he had dozed off, and shot up from his seat when he heard the loud choral entry.

The custom of standing during this passage continues to this day, although not universally. In fact, the American master of choral conducting, the late Robert Shaw, had his concert programs ask the audience to remain seated during the “Hallelujah” chorus so as to avoid disruption.

What should you do at this performance? Since this isn’t a monarchy, in the spirit of democracy we leave it up to you.

— The Editors
However, it took much longer than one might have expected for Messiah to become an annual holiday tradition in New York City. Unlike in England, where it was widely performed from the 1750s onward, more than 80 years would pass from the work’s US Premiere in 1770 for it to gain an annual following in the city. While sixteen movements were performed at Trinity Church in 1770, the first complete New York performance was on November 18, 1831, by 112 Sacred Music Society musicians conducted by 29-year-old Ureli Corelli Hill, future founder of the New York Philharmonic.

**Instrumentation:** two oboes, bassoon, two trumpets, timpani, strings, and basso continuo (comprising cello, bass, organ, and harpsichord in these performances), plus a mixed chorus and four vocal soloists — soprano, countertenor, tenor, and bass-baritone.

— 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)

### The New York Philharmonic Connection

Handel’s Messiah is programmed the world over during the holiday season, so it might be surprising to learn that the oratorio was not always the ubiquitous offering it is today. The New York Philharmonic did not perform the complete oratorio on a subscription concert until the 1956–57 season — concerts that marked the first and only time that Leonard Bernstein conducted it with the Orchestra.

As could be expected, Bernstein did not take a standard approach. Instead of presenting the oratorio in its usual three-part form, he regrouped it into two sections corresponding to Christmas and Easter, reflecting the Biblical texts related to the story of Christ. The presentation rankled some purists. Critic Harold Schonberg of The New York Times grumbled that Bernstein’s “high-handed” rearrangement scrambled the order of the arias, recitatives, and choruses in some places and required “wholesale musical transpositions” and several major cuts in order to flow.

However, others noted that Bernstein’s version demonstrated an unusual sensitivity to historically informed details. He traded the typical piano continuo for a period-appropriate harpsichord and featured a countertenor in place of the mezzo-soprano soloist — a practice common in Handel’s time but almost unheard of in the 20th century. The concerts helped launch the career of 28-year-old Russell Oberlin, who would later be credited with leading the countertenor renaissance in the United States.

— The Archives
Text
Handel’s *Messiah*
Libretto assembled by Charles Jennens from passages in The Bible

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**Part I**

**Sinfonia (Overture)**

**Recitative (Tenor)**

Comfort ye my people, saith your God.

Isaiah XL: 1

Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish’d, that her iniquity is pardon’d.

Isaiah XL: 2

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Isaiah XL: 3

**Air (Tenor)**

Ev’ry valley shall be exalted, and ev’ry mountain and hill made low, the crooked straight, and the rough places plain.

Isaiah XL: 4

**Chorus**

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it.

Isaiah XL: 5

**Recitative (Bass-Baritone)**

Thus saith the Lord of Hosts: Yet once, a little while, and I will shake the heav’ns and the earth, the sea and the dry land,

Haggai II: 6

and I will shake all nations; and the desire of all nations shall come.

Haggai II: 7

The Lord, whom ye seek, shall suddenly come to His temple; ev’n the messenger of the Covenant, whom ye delight in; behold, He shall come, saith the Lord of Hosts.

Malachi III: 1

**Air (Countertenor)**

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner’s fire.

Malachi III: 2

**Chorus**

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Malachi III: 3

*(Please turn the page quietly.)*
Recitative (Countertenor)
Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, “God with Us.”

Air (Countertenor and Chorus)
O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength, lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

Recitative (Bass-Baritone)
For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Air (Bass-Baritone)
The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus
For unto us a Child is born, unto us a Son is given: and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace!

Pifa (“Pastoral Symphony”)
Recitative (Soprano)
There were shepherds abiding in the field, keeping watch over their flock by night.

Recitative (Soprano)
And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

Recitative (Soprano)
And the angel said unto them: “Fear not, for behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.”

Recitative (Soprano)
And suddenly there was with the angel a multitude of the heav’nly host praising God, and saying:
Chorus
“Glory to God in the highest, and peace on earth, good will towards men.”
Luke II: 14

Air (Soprano)
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Saviour,
Zechariah IX: 9
and He shall speak peace unto the heathen.
Zechariah IX: 10

Chorus
His yoke is easy, His burden is light.
Matthew XI: 30

PART II

Chorus
Surely, He hath borne our griefs and carried our sorrows!
Isaiah LIII: 4
He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.
Isaiah LIII: 5

Chorus
And with His stripes we are healed.
Isaiah LIII: 5

Chorus
All we like sheep have gone astray, we have turned ev’ry one to his own way; and the Lord hath laid on Him the iniquity of us all.
Isaiah LIII: 6

Air (Countertenor)
He was despised and rejected of men, a man of sorrows, and acquainted with grief.
Isaiah LIII: 3

Recitative (Tenor)
All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:
Psalm XXII: 7

Chorus
He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him.
Psalm XXII: 8

Recitative (Tenor)
Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.
Psalm LXIX: 20

Air (Tenor)
Behold, and see if there be any sorrow like unto His sorrow!
Lamentations I: 12

(Please turn the page quietly.)
Recitative (Tenor)
He was cut off out of the land of the living; for the transgression of Thy people was He stricken.  
Isaiah LIII: 8

Air (Tenor)
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.  
Psalm XVI: 10

Air (Soprano)
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!  
Romans X: 15

Air (Bass-Baritone)
Why do the nations so furiously rage together, and why do the people imagine a vain thing?  
Psalm II: 1

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.  
Psalm II: 2

Chorus
Let us break their bonds asunder, and cast away their yokes from us.  
Psalm II: 3

Recitative (Tenor)
He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.  
Psalm II: 4

Air (Tenor)
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.  
Psalm II: 9

Chorus
Hallelujah! For the Lord God omnipotent reigneth.  
Revelation XIX: 6

The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign for ever and ever.  
Revelation XI: 15

King of Kings, and Lord of Lords.  
Revelation XIX: 16

PART III
Air (Soprano)
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth.  
Job XIX: 25

And though worms destroy this body, yet in my flesh shall I see God.  
Job XIX: 26

For now is Christ risen from the dead, the first fruits of them that sleep.  
I Corinthians XV: 20
Chorus
Since by man came death, by man came also the resurrection of the dead.

I Corinthians XV: 21

For as in Adam all die, even so in Christ shall all be made alive.

I Corinthians XV: 22

Recitative (Bass-Baritone)
Behold, I tell you a mystery; we shall not all sleep, but we shall all be chang’d,

I Corinthians XV: 51

in a moment, in the twinkling of an eye, at the last trumpet.

I Corinthians XV: 52

Air (Bass-Baritone)
The trumpet shall sound, and the dead shall be rais’d incorruptible, and we shall be chang’d.

I Corinthians XV: 52

For this corruptible must put on incorruption, and this mortal must put on immortality.

I Corinthians XV: 53

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Revelation V: 12

Blessing and honour, glory and pow’r be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Revelation V: 13

Amen.

Revelation V: 14
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Pascual Martínez
Fortezza

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

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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.
Grammy-winning conductor and harpsichordist **Jeannette Sorrell** is recognized internationally as one of today’s most compelling interpreters of Baroque and Classical repertoire. She studied conducting under Leonard Bernstein and Roger Norrington at Tanglewood and the Aspen Music Festival, and studied harpsichord with Gustav Leonhardt in Amsterdam. She won both First Prize and the Audience Choice Award in the Spivey International Harpsichord Competition, competing against more than 70 harpsichordists from Europe, Israel, the United States, and the Soviet Union.

Founder and artistic director of Apollo’s Fire, she has led the renowned period ensemble in sold-out concerts at Carnegie Hall, London’s BBC Proms, Madrid’s Teatro Real, Tanglewood, Ravinia Festival, Boston Early Music Festival, the Library of Congress, and The Metropolitan Museum of Art, among others. She and her ensemble have built one of the largest audiences of any Baroque orchestra in North America. Ms. Sorrell and Apollo’s Fire have released 26 commercial CDs, including 8 *Billboard* classical chart bestsellers and a 2019 Grammy winner. Her recordings include the complete *Brandenburg* Concertos and harpsichord concertos by J.S. Bach as well as Bach’s St. John Passion, Handel’s *Messiah*, and Monteverdi’s Vespers, among others.

In demand by symphony orchestras and period groups alike, Ms. Sorrell has repeatedly conducted the Pittsburgh Symphony Orchestra, Saint Paul Chamber Orchestra, Utah Symphony, and New World Symphony, and she has led the National Symphony Orchestra at the Kennedy Center, Los Angeles Chamber Orchestra, Seattle Symphony, Opera St. Louis with the St. Louis Symphony, Philharmonia Baroque (San Francisco), Florida Orchestra, Calgary Philharmonic, North Carolina Symphony, and Royal Northern Sinfonia (UK), among others. Upcoming debuts include the Royal Liverpool Philharmonic Orchestra and, in these performances, the New York Philharmonic.

Jeannette Sorrell is the subject of *Playing with Fire*, the 2019 documentary by Academy Award–winning director Allan Miller. She has attracted national attention and awards for her creative programming, which has brought many new listeners to early music through the use of contextual and dramatic elements. She received an honorary doctorate from Case Western University and an award from the American Musicological Society.

**Soprano Amanda Forsythe** regularly appears as soloist with the Chicago Symphony Orchestra and has performed with The Philadelphia Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic, Monteverdi Choir and Orchestra, and Rome’s Accademia Nazionale di Santa Cecilia. She has worked with conductors including John Eliot Gardiner, Nicholas Kraemer, Nicholas McGegan, Andris Nelsons, Antonio Pappano, and Christophe Rousset.

Internationally recognized as a leading interpreter of Baroque and Classical repertoire, Ms. Forsythe has collaborated with the Philharmonia Baroque at Tanglewood, Tafelmusik, and the Handel and Haydn Society, and has appeared in operas and
concerts with Boston Baroque and Boston Early Music Festival (BEMF). Her upcoming engagements include performances and recordings with BEMF, Music of the Baroque, Boston Baroque, and NDR Radio Philharmonie in Hannover, Germany.

Ms. Forsythe sang the role of Eurydice on BEMF’s 2015 Grammy-winning album of Charpentier’s *La Descente d’Orphée aux enfers*. In addition to numerous recordings with BEMF and Boston Baroque, she released *The Power of Love* — her debut solo album featuring Handel arias — with Apollo’s Fire (Avie). She performed and recorded the roles of Cabri and Carmi in Metastasio’s *La Betulia liberata* with Les Talens Lyriques at Salzburg’s Mozart Week. She toured Europe and the United States with countertenor Philippe Jaroussky, performing works based on the Orpheus myth and recording the role of Euridice in the 1774 version of Gluck’s *Orfeo* (Erato).

Her major opera engagements have included Handel’s *Semele* (in the title role in Philadelphia, as Iris in Seattle), Pamina in Mozart’s *The Magic Flute* (Rome, Seattle, Berlin’s Komische Oper), Marzelline in Beethoven’s *Fidelio*, Nannetta in Verdi’s *Falstaff*, Amour in Gluck’s *Orphée*, Manto in Steffani’s *Niobe* (Royal Opera, Covent Garden), Dalinda in Handel’s *Ariodante* (Geneva, Munich), and, for the Rossini Opera Festival (Pesaro, Italy), Jemmy in *Guillaume Tell*, Corinna in *Il viaggio a Reims*, and Rosalia in *Le quivoco stravagante*.

Countertenor **John Holiday** has performed at renowned venues such as Carnegie Hall, The Kennedy Center, London’s Barbican Centre, and the Philharmonie de Paris. His career highlights include a tour with Gustavo Dudamel and the Los Angeles Philharmonic and the world premiere of Daniel Bernard Roumain’s *We Shall Not Be Moved* with Opera Philadelphia and also with the Dutch National Opera. In addition, Mr. Holiday has curated *The John Holiday Experience (JHE)* to showcase his affinity and talent for many different genres, including pop, jazz, and R&B.

Mr. Holiday’s 2021–22 season has included his debut at the Hollywood Bowl in an all-Gershwin program with the Los Angeles Philharmonic, led by Mr. Dudamel. He also makes his debut at The Metropolitan Opera, in Matthew Aucoin’s *Eurydice* as Orpheus’s Double, conducted by Yannick Nézet-Séguin; the Bavarian Staatsoper, in Barrie Kosky’s production of *Agrippina* in the role of Nerone, and the New York Philharmonic, in Handel’s *Messiah*, led by Jeannette Sorrell. Mr. Holiday reprises his signature role of the Refugee in Jonathan Dove’s *Flight* with Utah Opera and The Dallas Opera. He has also released two pop singles: *Alive in Me* and *Waste Mine*.

John Holiday’s numerous accolades include the 2017 Marian Anderson Vocal Award, the 2014 Richard Tucker Foundation Sara Tucker award, first place at the 2013 Gerda Lissner International Vocal Competition, 2012 Sullivan Foundation, 2011 Dallas Opera Guild Vocal Competition, and third place in the 2014 OPERALIA competition.

John Holiday appears in these concerts by kind permission of The Metropolitan Opera.

American tenor **Nicholas Phan** is increasingly recognized as an artist of distinction. With a repertoire spanning almost 500 years of music, he performs regularly with the world’s leading orchestras and opera compa-
nies. He is also an avid recitalist and a passionate advocate for art song and vocal chamber music; in 2010 he co-founded Collaborative Arts Institute of Chicago (CAIC), an organization devoted to promoting this underserved repertoire.

A celebrated recording artist, Mr. Phan most recently released *Clairières*, an album of songs by Lili and Nadia Boulanger, which was nominated for the 2020 Grammy Award for Best Classical Solo Vocal Album. His album *Gods and Monsters* was nominated for the same award in 2017. He remains the only singer of Asian descent to be nominated in that category, which has been awarded by the Recording Academy since 1959. His growing discography also includes a Grammy-nominated recording of Stravinsky’s *Pulcinella* with Pierre Boulez and the Chicago Symphony Orchestra, as well as the world premiere recording of Carter’s *A Sunbeam’s Architecture*.

A sought-after curator and programmer, Nicholas Phan has created programs for broadcast on Chicago’s WFMT and New York’s WQXR. He served as guest curator for projects with the Philadelphia Chamber Music Society, Merola Opera, and San Francisco Performances, where he was the vocal artist-in-residence from 2014 to 2018. Mr. Phan’s programs often examine themes of identity, highlight underrepresented voices from history, and strive to underline the relevance of music from all periods to the currents of the present day.

Kevin Deas has gained international renown as one of America’s leading bass-baritones. He is acclaimed for his signature portrayal of the title role in the Gershwin’s *Porgy and Bess*, having performed it with ensembles including the New York Philharmonic, The Philadelphia Orchestra, National Symphony Orchestra, Saint Paul Chamber Orchestra, Pacific Symphony, and Florida Orchestra, and at the Ravinia, Vail, and Saratoga festivals. He has sung Mozart’s *Requiem* with the Eugene Symphony, Louisiana Philharmonic, and Alabama Symphony; Handel’s *Messiah* at the National Cathedral, and with Boston Baroque, The Cleveland Orchestra, Seattle Symphony, Kansas City Symphony, and Houston Symphony; Verdi’s *Requiem* with the Orquesta Sinfónica de Minería; Beethoven’s Symphony No. 9 with the Pacific Symphony and Bach Festival Society of Winter Park; and Copland’s *Old American Songs* with the Chicago and Columbus Symphony Orchestras. Other recent highlights include performances with the Dallas, Portland, Virginia, San Diego, Seattle, Phoenix, Colorado, Omaha, and Jacksonville symphony orchestras, as well as the Minnesota Orchestra and Buffalo Philharmonic Orchestra.

A proponent of contemporary music, Mr. Deas has performed Menotti’s *Amahl and the Night Visitors* at Italy’s Spoleto Festival, Derek Bermel’s *The Good Life* with the Pittsburgh Symphony Orchestra, and Hannibal Lokumbe’s *Dear Mrs. Parks* with the Detroit Symphony Orchestra. He enjoyed a 20-year collaboration with the late jazz legend Dave Brubeck.

Kevin Deas has recorded Wagner’s *Die Meistersinger von Nürnberg* with the Chicago Symphony Orchestra and Georg Solti (Decca/London) and Varèse’s *Ecuatorial* with the ASKO Ensemble and Riccardo Chailly. Other releases include J.S. Bach’s Mass in B minor and Handel’s *Acis and Galatea* (Vox Classics), Dave Brubeck’s *To Hope!* with the Cathedral Choral Society (Telarc), Haydn’s *The Creation* with the Virginia Symphony Orchestra and Boston Baroque (Linn Records), and *Dvorák in America* (Naxos).

Apollo’s Fire — named for the Classical god of music and healing — is a Grammy Award-
winning ensemble based in Cleveland. The period-instrument orchestra and Apollo’s Singers (Chorus of Apollo’s Fire), the associated professional chamber choir, were founded by award-winning harpsichordist and conductor Jeannette Sorrell. The ensemble is dedicated to the Baroque ideal that music should evoke the various Affekts, or passions, in listeners.

Celebrating its 30th anniversary season, Apollo’s Fire has released 27 internationally acclaimed CD recordings. These include ten with Apollo’s Singers, among them Handel’s Messiah, Monteverdi’s Vespers of 1610 (named to Billboard’s Top 10 list), Praetorius’s Christmas Vespers, Mozart’s Requiem, Handel’s Dixit Dominus and Coronation Anthems, and several multicultural programs designed by Ms. Sorrell, including Sephardic Journey (Billboard No. 2) and Christmas on Sugarloaf Mountain (Billboard No. 3).

Apollo’s Fire has performed on five European tours, with sold-out concerts at London’s BBC Proms, Madrid’s Teatro Real, Bordeaux’s Grand Théâtre de l’Opéra, National Concert Hall of Ireland, and in venues in France, Italy, Austria, and Portugal. The ensemble’s North American engagements have included Carnegie Hall; the Tanglewood, Aspen, and Ravinia music festivals; Boston Early Music Festival, the Library of Congress, the National Gallery of Art, The Metropolitan Museum of Art in New York City, and major venues in Toronto, Los Angeles, San Francisco, and Houston. Tour engagements with Apollo’s Singers have included two major US tours of Monteverdi’s Vespers and several performances at The Metropolitan Museum.

With more than eight million views of their concert videos on YouTube, Apollo’s Fire is one of the most popular Baroque ensembles on the internet. At home in Cleveland, Apollo’s Fire enjoys sold-out concerts on its subscription series, which have drawn national attention for creative programming.

Apollo’s Singers (Chorus of Apollo’s Fire)
Jeannette Sorrell, Artistic Director

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Ashlee Foreman
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(As of December 10, 2021)
Jaap van Zweden became Music Director of the New York Philharmonic in 2018. Also Music Director of the Hong Kong Philharmonic, he has appeared as guest with leading orchestras such as the Orchestre de Paris, Amsterdam’s Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, and Los Angeles Philharmonic.

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

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

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

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

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Jaap van Zweden became Music Director in 2018–19, succeeding titans including Bernstein, Toscanini, and Mahler.
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For the latest on the New York Philharmonic’s health and safety guidelines visit nyphil.org/safety.
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December 2021–February 2022

Alice Tully Hall at Lincoln Center
Fri. December 3 | 8:00 p.m.
Sat. December 4 | 8:00 p.m.
Jaap van Zweden conductor
Emanuel Ax piano
Joan TOWER 1920 / 2019
(Project 19 Commission)
MOZART Piano Concerto No. 17
DVOŘÁK Symphony No. 7

HANDEL’S MESSIAH
Presented by Gary W. Parr
The Riverside Church
Tue. December 14 | 7:00 p.m.
Wed. December 15 | 7:00 p.m.
Fri. December 17 | 7:00 p.m.
Sat. December 18 | 7:00 p.m.
Jeannette Sorrell conductor
Amanda Forsythe soprano
John Holiday countertenor
Nicholas Phan tenor
Kevin Deas bass
Apollo’s Singers
Jeannette Sorrell artistic director
HANDEL Messiah

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

Carnegie Hall
Thu. January 6 | 8:00 p.m.
Susanna Mälkki conductor
Branford Marsalis saxophone
Adolphus HAILSTORK
An American Port of Call
John ADAMS Saxophone Concerto
SIBELIUS Symphony No. 5
Info: carnegiehall.org/nyphil

YOUNG PEOPLE’S CONCERT
Alice Tully Hall at Lincoln Center
Sat. January 15 | 7:30 p.m.
Sun. January 16 | 2:00 p.m.
Jaap van Zweden conductor
Anthony Roth Costanzo countertenor
BEETHOVEN Leonore Overture No. 3
SIBELIUS Violin Concerto No. 1
SCHUMANN Symphony No. 4

An Evening with Anthony Roth Costanzo and National Black Theatre
Stanley H. Kaplan Penthouse
Fri. February 4 | 8:00 p.m.
Anthony Roth Costanzo host / curator
National Black Theatre artistic advisor
165 West 65th Street, 10th Floor

LUNAR NEW YEAR CONCERT & GALA
Alice Tully Hall at Lincoln Center
Tue. February 8 | 7:30 p.m.
Earl Lee conductor
Program to be announced

Alice Tully Hall at Lincoln Center
Thu. February 10 | 7:30 p.m.
Fri. February 11 | 8:00 p.m.
Sat. February 12 | 8:00 p.m.
Jakub Hrůša conductor
Yuja Wang piano
KODÁLY Concerto for Orchestra
LISZT Piano Concerto No. 1
MARTINŮ Symphony No. 1

Rose Theater at Jazz at Lincoln Center
Thu. February 17 | 7:30 p.m.
Fri. February 18 | 8:00 p.m.
Sat. February 19 | 8:00 p.m.
Santtu-Matias Rouvali conductor
Golda Schultz soprano
Žibuoklė MARTINAITYTĖ Saudade
(R. Strauss) Saxophone Concerto
R. STRAUSS Saxophone Concerto
TCHAIKOVSKY Symphony No. 5

PHILHARMONIC ENSEMBLES
Merkin Hall at Kaufman Music Center
Sun. February 20 | 3:00 p.m.
Musicians from the New York Philharmonic
Program to be announced
129 West 67th Street

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

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