Welcome
Deborah Borda, Linda and Mitch Hart President and CEO

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

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

Briefing
David Geffen Hall … A New Face … Enduring Questions

This Concert
Program, artists, and Orchestra

The Philharmonic Family
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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.

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

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

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

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

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

Project 19

Joan Tower
Sarah Kirkland Snider

Authentic Selves: The Beauty Within

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

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

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

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

1. September 29: At Honor & Praise: Celebrating the Influence of the African Diaspora on Global Culture — a free event held in Van Cortlandt Park co-presented by the Philharmonic, Bronx Arts Ensemble (BAE), Van Cortlandt House Museum, and Van Cortlandt Park Alliance that included performances by Philharmonic and BAE musicians — Weeksville Heritage Center president and CEO Raymond Codrington; composer Trevor Weston; BAE executive director Judith Inssell; 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

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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
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A New Face in Our Grand Tradition

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

Enduring Questions

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

“Manny” returns to his longtime friends December 3 and 4 to perform Mozart’s Piano Concerto No. 17, conducted by Music Director Jaap van Zweden. It promises to be an enjoyable, unforgettable evening with one of our favorites — who was made an Honorary Member of the Philharmonic during that milestone performance in 2011.
NEVER STOP ARRIVING

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2021 ESCALADE

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**We’re Back — Live and on NYPhil+**

*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.

**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!

**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.
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* Talent subject to change.
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HOLIDAY BRASS

Thursday, December 16, 2021, 7:00 p.m.
Saturday, December 18, 2021, 2:00 p.m.

Philip Smith, Conductor / Host / Trumpet
New York Philharmonic Brass and Percussion

This concert will last approximately one and three-quarters hours, which includes one intermission.

Programs for Families at the New York Philharmonic are presented by Daria and Eric Wallach.

Major support for Holiday Brass is provided by the Gurnee and Marjorie Hart Endowment Fund.

Alice Tully Hall at Lincoln Center
HOLIDAY BRASS

Philip Smith, conductor / host / trumpet  
New York Philharmonic Brass and Percussion

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<th>PIERPONT (1822–93)</th>
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<th>G. GABRIELLI (1555–1612)</th>
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Intermission
Phil SNEDECOR (b. 1963)
Fanfare for Christmas (1994)

ANDERSON (1908–75)
arr. D. Richard
Bugler’s Holiday (1954)

TRADITIONAL
arr. B. Holcombe
Festive Sounds of Hanukah (arr. 2010)

TRADITIONAL
arr. M. Calvert
Huron Carol (arr. 2006)

GRUBER (1787–1863)
arr. D. Gates
Silent Night (1818)

HAIRSTON (1901–2000)
arr. D. Richard
Have You Heard! (arr. 2021)

TORMÉ (1925–99) / WELLS (1922–98)
arr. C. Mowat
The Christmas Song (1945)

PIERPONT
arr. B. Parry / transcr. A. Wainwright
Jingle Bells (arr. & transcr. 2021)

VARIOUS
arr. D. Sorenson
Season’s Greetings (arr. 2017)

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Philip Smith joined the New York Philharmonic as Co-Principal Trumpet in 1978; became Principal Trumpet, The Paula Levin Chair, in 1988; and retired from that position at the end of the 2013–14 season, completing 36 years of service. He joined the Hugh Hodgson School of Music at the University of Georgia as the William F. and Pamela P. Prokasy Professor in the Arts in August 2014. In addition to teaching his trumpet studio, he is the bandmaster of the UGA British Brass Band, a member of the Georgia Brass Quintet, and the coach of the Bulldog Brass Society.

In addition to international appearances as a soloist, Mr. Smith’s solo performances with the Philharmonic have included collaborations with Music Directors Zubin Mehta, Kurt Masur, Lorin Maazel, and Alan Gilbert, as well as with conductors Erich Leinsdorf, Leonard Bernstein, Neeme Järvi, and Bramwell Tovey. Mr. Smith has also appeared with symphonic wind ensembles including the US “President’s Own” Marine Band, the West Point Academy Band, and many major university ensembles.

As a conductor of brass bands and ensembles, his guest appearances have included the Royal Stockholm Philharmonic Brass and Percussion, the National Youth Brass Band of Great Britain, and the Hannaford Street Silver Brass Band. He has conducted the New York Philharmonic’s annual Holiday Brass concert in 2014 and 2016–2019, and he conducted Members of the Philharmonic at the dedication of the 9/11 Memorial Museum in New York City on May 15, 2014.

Philip Smith has served on the faculties of The Juilliard School and Manhattan School of Music, appeared as recitalist and clinician at numerous International Trumpet Guild conferences, and been an adjudicator for the Prague Spring International Trumpet Competition, Ellsworth Smith International Trumpet Solo Competition, 25th Anniversary National Trumpet Competition (USA), Osaka (Japan) International Chamber Music Competition, and Eric Aubier International Trumpet Competition in Rouen, France.

In 2005 he was made an honorary member of the Royal Academy of Music, and in 2006 he was given the International Trumpet Guild Honorary Award.
Members of the New York Philharmonic
Brass and Percussion

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<td>Sara Griffin</td>
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<td>Assistant Principal</td>
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(As of December 14, 2021)


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 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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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.

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Braille & Large-Print Programs are available at the Head Usher’s Desk, located on the street level in the Morgan Stanley Lobby.
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For Your Safety
For the latest on the New York Philharmonic’s health and safety guidelines visit nyphil.org/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.
If an evacuation is needed, follow the instructions given by the House Manager and Usher staff. Automated external defibrillators (AEDs) and First Aid kits are available, if needed during an emergency.
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Emanuel Ax piano
Joan TOWER 1920 / 2019
(Project 19 Commission)
MOZART Piano Concerto No. 17
DVOŘÁK Symphony No. 7

HANDEL’S MESSIAH
Presented by Garry 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.
Jeanette Sorrell conductor
Amanda Forsythe soprano
John Holiday countertenor
Nicholas Phan tenor
Kevin Deas bass
Apollo’s Singers
Jeanette Sorrell artistic director

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

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

YOUNG PEOPLE’S CONCERT
Alice Tully Hall at Lincoln Center
Sat. January 18 | 2:00 p.m.
Thomas Wilkins conductor / co-host
Jonathan McCrory co-host
National Black Theatre artistic advisor
The Orchestra Will Not Be Televised

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

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

AUTHENTIC SELVES: THE BEAUTY WITHIN
Rose Theater at Jazz at Lincoln Center
Thu. January 27 | 7:30 p.m.
Fri. January 28 | 8:00 p.m.
Sat. January 29 | 8:00 p.m.
Jaap van Zweden conductor
Anthony Roth Costanzo countertenor
Justin Vivian Bond vocalist
Joan TOWER Fanfare for the Uncommon Woman, No. 1
VARIOUS / Arr. Nico MUHLY
Selections from Only an Octave Apart
Joel THOMPSON & Tracy K. SMITH
The Places We Leave
(World Premiere—New York Philharmonic Commission)
SCHUBERT Symphony in B minor,
Unfinished

Alice Tully Hall at Lincoln Center
Thu. February 3 | 7:30 p.m.
Sat. February 5 | 8:00 p.m.
Jaap van Zweden conductor
Anthony Roth Costanzo countertenor
BEETHOVEN Leonore Overture No. 3
BERLIOZ Les Nuits d’été
Gregory SPEARS & Tracy K. SMITH
Love Story (World Premiere—New York Philharmonic Commission)
EASTMAN / Ed. Luciano Chessa
Symphony No. II — The Faithful Friend: The Lover Friend’s Love for the Beloved

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

Information in this issue current as of November 3, 2021

Philharmonic Schedule
December 2021–February 2022

56 | NEW YORK PHILHARMONIC
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