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JANUARY 2022

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PHILHARMONIC

Jaap van Zweden Music Director



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**H**appy 2022! January always marks a new beginning, a turning of a calendar page that evokes anticipation. This year that feeling of expectation is more palpable than ever for the New York Philharmonic.

We've been looking forward to *Authentic Selves: The Beauty Within*, which begins this month. It was conceived in collaboration with the brilliant Anthony Roth Costanzo, our NY Phil Bandwagon partner and this season's Mary and James G. Wallach Artist-in-Residence. This two-week exploration of questions of identity ranges from orchestral programs conducted by Music Director Jaap van Zweden — highlighted by World Premieres and the witty rumination of *Only an Octave Apart* with Justin Vivian Bond — to an intimate cabaret evening, and more.

In March Gustavo Dudamel will return with *The Schumann Connection*, presenting the great Romantic's symphonies alongside premieres of works examining the Robert-Clara Schumann relationship, composed by Gabriela Ortiz and Andreia Pinto Corriea. That will be followed by reunions with eminences, such as Herbert Blomstedt, and new collaborations, with the likes of Beatrice Rana.

And we'll return to Carnegie Hall with three more concerts, this time conducted by Jaap.

A more impactful preview of the Philharmonic's future is just around the corner. In February we'll share what lies ahead in our 2022–23 season, our first in the renovated, reimagined David Geffen Hall, which will open this fall. This will mark a historic moment in the life of this almost 180-year-old orchestra — dare we say a watershed for New York City itself. We can't wait to welcome you to a stunning, vibrant theater that will match the brilliance of the NY Phil, as well as to the new warm, engaging public spaces that will allow our home to be *your* home as well.

So join us on our continuing journey in 2022, a year that will reveal a panoply of possibilities for the New York Philharmonic, our audience, and our home town.

A handwritten signature in black ink, appearing to read 'Deborah Borda'.

Deborah Borda  
Linda and Mitch Hart President and CEO



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# 2022

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# B IS FOR BEAUTY

By Jennifer Finney Boylan

As the Philharmonic and The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo embark on *Authentic Selves: The Beauty Within*, a noted writer on the subject shares her thoughts.

**T**he dream of a common language goes back at least as far as the Tower of Babel. I've studied Latin, German, and Irish — but the more languages I speak, the more convinced I am that the thing that connects us all is not a language at all.

Michael O'Donoghue, *National Lampoon* alumnus and original head writer for *Saturday Night Live*, once published a poem suggesting the one universal truth of human existence. In it, a blizzard blows an Inuit man “way down to Egypt-land / He found they had no word for snow, and he no word for sand. / For years they searched to try and find the thing that each man shares. / And in the end, to their surprise, they found that thing was bears.”

That may well be true. But personally, I yearn for something that might bring people together besides the fear of getting devoured.

Some people probably find it easy enough to find a connection with others, but as a transgender woman I know I sometimes feel alone; there have been times I have felt like the only one of me in the world. This is especially true when I consider the canon of great books and art and music, a canon in which people like me all too often have been invisible.

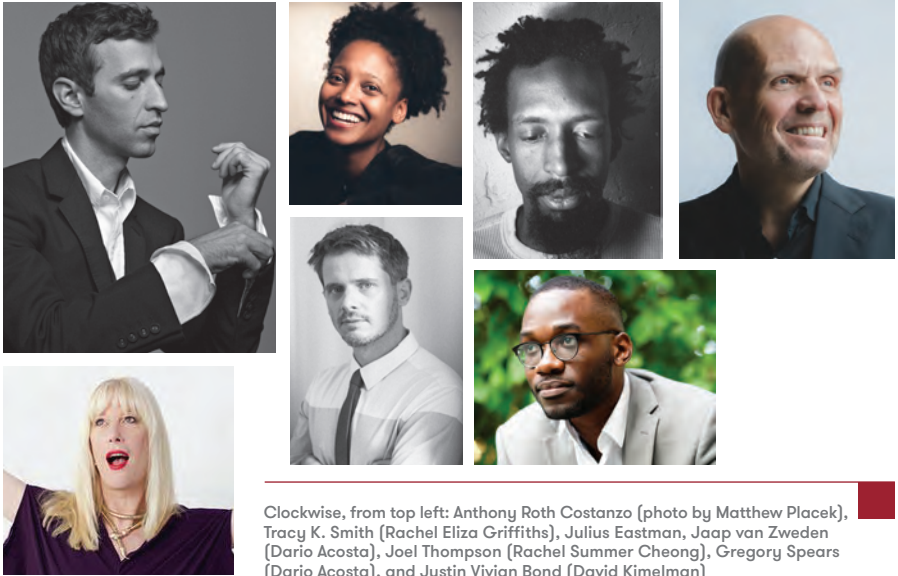
I spent this autumn in Italy, at Civitella Ranieri, an artists' residency in Umbria. One day, we took a field trip to the medieval city of Urbino. And there, in the frescoes of the Oratorio of San Giovanni Batista, I saw two lovely, unshaven men wearing black robes. One of them held a goshawk with tiny bells on its talons. The other had placed his hands lovingly on the shoulders of his friend.

Continued on page 8

## ***Authentic Selves: The Beauty Within***

“I’ve been thinking a lot about what defines us, how we become who we are, and how that gets expressed in the art we make. I look very different from the way I sound when I sing. How do we hear gender in pitch? How does this perception relate to my own queer identity? What is natural and what is artificial? The countertenor voice hints at questions of self and belies a wide spectrum of historical and cultural contexts surrounding falsetto singing. *Authentic Selves* is an opportunity to explore what stories my voice can tell, and what truths it can reflect.”

— The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo



Clockwise, from top left: Anthony Roth Costanzo (photo by Matthew Placek), Tracy K. Smith (Rachel Eliza Griffiths), Julius Eastman, Jaap van Zweden (Dario Acosta), Joel Thompson (Rachel Summer Cheong), Gregory Spears (Dario Acosta), and Justin Vivian Bond (David Kimelman)

From January 27 through February 5 Music Director Jaap van Zweden, the Philharmonic, and Anthony Roth Costanzo celebrate the complexity of identity through a variety of prisms. The orchestral concerts include World Premieres by Gregory Spears and Joel Thompson — both settings of poetry by 22nd US Poet Laureate Tracy K. Smith — alongside works by Julius Eastman and Joan Tower, Beethoven, and Berlioz. Trans-genre artist Justin Vivian Bond joins Costanzo for Nico Muhly’s new arrangement of songs from across centuries.

Additional events, concerts, panels, and education initiatives expand the conversation. Community partners joining the exploration are National Black Theatre, El Puente, Casita Maria Center for Arts & Education, Jamaica Center for Arts & Learning, A Better Jamaica, Flushing Town Hall, French Institute Alliance Française, John Jay College of Criminal Justice, Lincoln Center, Metrograph, and The New York Public Library’s Schomburg Center for Research in Black Culture.

See page 49 and [nyphil.org/selves](#) for more information.

## The Lead

Continued from page 6

JENNIFER FINNEY BOYLAN



Detail from the Oratorio of San Giovanni Batista, in Urbino

RUVEN AFANADOR



Justin Vivian Bond and Anthony Roth Costanzo

My guide explained that some historians consider the hawk a symbol for gay love in Renaissance art. In her memoir *H is for Hawk*, Helen Macdonald writes of falconers as a fellowship of men “who felt a love that other people did not understand.”

Those men with the goshawk had been painted over 500 years ago. But seeing them there reminded me that I am not the only one of me; there have been queer people — men and women and nonbinary souls — throughout the whole of human history.

Later, at the National Museum of Archeology in Naples, I saw a fresco of what the Romans called a hermaphrodite, a work of such tenderness it took my breath away. I looked at her in wonder, thinking, I know you. You could be my own twin sister.

This January and February, in *Authentic Selves: The Beauty Within*, New York Philharmonic audiences will get the chance to consider issues of sex and gender and identity in a new way.

These concerts, curated with Anthony Roth Costanzo, remind us of the power of art to transform our lives, and to celebrate the many ways there are of being human.

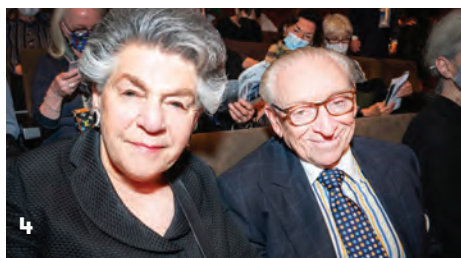
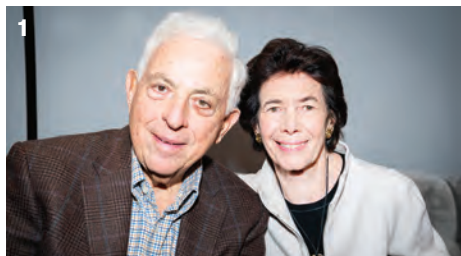
As a means of finding common ground, and opening our hearts, you have to admit: it’s better than fear, even the fear of bears.

Jennifer Finney Boylan has written for *The New York Times* Opinion pages since 2007. She is the author of 15 books, including the novel *Long Black Veil*. She is the Anna Quindlen writer in residence at Barnard College of Columbia University.



## Face Page

In November there were many reasons for thanks, including the return of the Patron Lounge, where many Philharmonic friends gathered, and reunions with distinguished musical collaborators.



**1. November 4:** At the newly reopened Philharmonic Patron Lounge, Lawrence D.\* and Ronnie Ackman, while attending a performance at Alice Tully Hall

**2. November 4:** Those attending the same concert included Board Co-Chairman Oscar L. Tang\* and his wife, Agnes Hsu-Tang

**3. November 4:** Ronald J. Ulrich\* (right) and his wife, Christie

**4. November 4:** Larry A Silverstein\* (right) and his wife, Klara

**5. November 4:** Michael Tilson Thomas, who returned to conduct the Philharmonic for the first time in ten years, with his husband, Joshua Robison

**6. November 24:** Arthur Hirsch (right), in whose honor the evening's concert was presented by his family, with his wife, Lyn (left), and Joshua Bell\*, the evening's soloist



Photos: Chris Lee

\*Board Member

# Debut of a Diva



DARIO ACOSTA

“Golda Schultz sings with strength and assurance, her voice with its own distinctively thrilling radiance; she is a newcomer who simply has everything,” hails *The Financial Times* of the South African soprano.

She will make her New York Philharmonic debut February 17–19, singing the *Brentano-Lieder*, Richard Strauss’s setting of poems by Clemens Brentano, a central figure of German Romanticism. The titles of each of the six songs — such as *To Night, I’d Have Made*

*a Bouquet*, and *Song of the Women* — only hint at the evocative qualities of both text and music. It’s the perfect opportunity to discover a singer praised by *The New York Times* at her Metropolitan Opera debut as a “standout” for a performance that was both “radiant-voiced and tenderly innocent.”

## A Special Note of Thanks



The New York Philharmonic expresses deepest gratitude to Senator Charles E. Schumer for his leadership in creating the Shuttered Venue Operators Grant program, which has served as a lifeline for this Orchestra along with many other cultural institutions. It is thanks to this program that you can attend not only our concerts but the events that are the beating heart of New York City — theater and dance, films and literary talks, free community events and education programs, and so much more.

Thank you, Senator Schumer!

## New, on NYPhil+

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## Our **CARNEGIE** Season

Earlier this month the Philharmonic returned to Carnegie Hall, the Orchestra's historic home, 1892–1962. If you missed that appearance, never fear: there are three more chances, and in all of them Music Director Jaap van Zweden will be on the podium. He'll revisit his “bold, almost cinematic” (*The New York Times*) interpretation of Debussy's *La Mer* and lead a US Premiere by Nico Muhly on April 27, conduct Bartók's astounding Concerto for Orchestra and Brahms's First Piano Concerto with Igor Levit on May 6, and premiere Sarah Kirkland Snider's *Project 19* commission on a concert with works by Barber and Mahler on June 10. Learn more at [carnegiehall.org/nyphil](http://carnegiehall.org/nyphil).



CHRIS LEE

## RECONNECT with YPCs!

You and the young people in your life can enjoy the New York Philharmonic's beloved Young People's Concerts with *RECONNECT*, our new series of **virtual YPCs**, available at [nyphil.org/reconnect](http://nyphil.org/reconnect).

- Anna Clyne's *Within Her Arms*, which Music Director Jaap van Zweden conducted at our season-opening concerts this past September, shows how music and poetry can help express what we're feeling.
- Dvorák's Cello Concerto, with Sheku Kanneh-Mason as soloist, conducted by Simone Young, reveals the composer's longing for his homeland.
- A focus on Very Young Composers features performances of Devon Lee's and Larissa Lakner's compositions alongside their reflections on their processes.

On the cover: The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo (photo by Matthew Placek)





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# NEW YORK PHILHARMONIC

Jaap van Zweden Music Director

## YOUNG PEOPLE'S CONCERT *The Orchestra Will Not Be Televised*

January 15, 2022, 2:00 p.m.  
16,716th Concert

**Thomas Wilkins**, Conductor / Co-Host  
**Jonathan McCrory\***, Co-Host  
**National Black Theatre\***, Artistic Advisor  
**Harlem Quartet\***, Ensemble  
**Sheikia "Purple Haze" Norris\***, Emcee  
**Kareem M. Lucas\***, Scriptwriter / Director

Support for Young People's Concerts is provided  
by **The Theodore H. Barth Foundation**,  
**The Brodsky Family Foundation**, and  
**Sally E. Cummins**.

This concert will last approximately one hour;  
there will be no intermission.

Alice Tully Hall at Lincoln Center

**Thomas Wilkins**, Conductor / Co-Host  
**Jonathan McCrory\***, Co-Host  
**National Black Theatre\***, Artistic Advisor  
**Harlem Quartet\***, Ensemble  
**Sheikia “Purple Haze” Norris\***, Emcee  
**Kareem M. Lucas\***, Scriptwriter / Director

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**BONDS** (1913–72)

***Decision and March, from  
Montgomery Variations*** (1964)

**Michael ABELS** (b. 1962)

***Selection from Urban Legends*** (2012)

HARLEM QUARTET

Ilmar Gavilán, Melissa White, violin

Jaime Amado, viola; Felix Umansky, cello

**Anna CLYNE** (b. 1980)

***Restless Oceans*** (2018)

**Will HEALY** (b. 1990)

***The Origins of Hip-Hop: A YPC  
Demonstration*** (2022; World Premiere)

SHEIKIA “PURPLE HAZE” NORRIS

## **New York Philharmonic Very Young Composers**

Melody ZHANG (b. 2007)

***Opalescent*** (2020; World Premiere)

Alexander ROTHSCHILD  
DOUAIHY (b. 2004)

***A Human Rhapsody*** (2020; World Premiere)

**Valerie COLEMAN** (b. 1970)

***Fanfare for Uncommon Times*** (2021)

\*New York Philharmonic debut

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

Major support for the New York Philharmonic Very Young Composers Program is provided by **Susan and Elihu Rose**. Additional funding is provided by **The Staten Island Foundation; Muna and Basem Hishmeh; Mr. and Mrs. A. Slade Mills, Jr.; Billy Rose Foundation; The Rochlis Family Foundation; Calvin Solomon; The ASCAP Foundation; The West Family;** and the **Solender Family Funds**.

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## About New York Philharmonic Very Young Composers

Created by Director Jon Deak, a composer and former New York Philharmonic Associate Principal Bass, the New York Philharmonic Very Young Composers Program (VYC) is an after-school initiative that provides children ages 9–15 with the opportunity to transform their ideas into finished compositions to be performed by professional musicians. Participants hone their creations by collaborating with Philharmonic Teaching Artists in workshops and rehearsals, culminating in astonishing works of art that reveal the power of children’s imaginations. For more information, visit [nyphil.org/vyc](http://nyphil.org/vyc).



### **Opalescent**

#### **Melody Zhang**

**Born:** March 24, 2007

Melody Zhang, who lives on Manhattan’s Upper West Side, has been playing piano for eight years and composing for six years. She says, “I love to write, draw, and compose music.” The freshman at Interlochen Arts Academy says she “hopes to push the boundaries of art and expression.” About the work performed today, Melody writes:

*Opalescent* is a piece that I wrote when I was realizing my own identity with who I was and am. It audibly represents the community that welcomed me when I couldn’t welcome myself. In *Opalescent*, I use colors to represent my ideas. In the beginning, we have *Gray*, an oppressive force, merciless and repetitive. This represents the discrimination that we have had to face for years upon years in silence. Then, across the piece, a singular motif is played by many instruments. *Blue* (played by the brass section) is a part that is followed by *Orange* (played by all sections), which progresses into *Pink* (played by the wind section), and then we go back to *Orange*. *Blue* states our message and theme, *Orange* develops it, and *Pink* morphs it. This is symbolic of how we have one message of equality, but it transfers over to everyone, and it’s something that we will always continue to fight for, and an idea that will shift and change with society. Throughout the piece, the theme from *Gray* is constantly overshadowed by splashes of *Orange*, *Pink*, and *Blue*, something I hope will happen in my lifetime.

This piece is dedicated to those that have helped me realize my queer self; it’s to the LGBTQIA+ (Lesbian, Gay, Bisexual, Transsexual, Intersex, Asexual, and more) community and it’s to those that have endlessly supported me, those that continue to support me, and to our bright and colorful future.



## ***A Human Rhapsody***

### **Alexander Rothschild Douaihy**

**Born:** July 31, 2004

Alexander Rothschild Douaihy has studied both piano and violin since he was six years old. He has performed twice at Carnegie Hall with his school orchestra, in January of 2020 as concertmaster. Alex has participated in the New York Philharmonic Very Young Composers Program since 2017. In March of 2019, his piece *Top of the Mountain* was played on the mezzanine of David Geffen Hall prior to a Young People's

Concert, and in May 2021 Philharmonic musicians performed his string quartet, *Reflections*, at a NY Phil Bandwagon event in the Bronx. *Reflections* was later performed by musicians from the Shanghai Symphony Orchestra as a VYC Musical Postcard.

*A Human Rhapsody* is Alex's first orchestral piece and was written when he was 15. In addition to his focus on composition, Alexander plays guitar and is a music producer and songwriter. Now 17, Alexander is in 11th grade at The Rudolf Steiner School in Manhattan.

Alexander shares these thoughts on his work performed on this concert:

*A Human Rhapsody* is my way of expressing hope for a better world to come. It is a world in which brothers and sisters live together in harmony by healing the divisions that exist in the world today. It is a world where giving and receiving are second nature. Where acts of kindness and caring turn into habits, and sustainability and preservation of nature are not overlooked. A world in which we nurture our planet so that it can, in turn, nurture us. It is a planet home to the young people of my generation who will lead our world through its challenges and who will seek a way toward a better future. I dedicate this piece to anyone, anywhere, of any age, who strives to improve humanity.

# New York Philharmonic

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## 2021–2022 SEASON

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Leonard Bernstein, Laureate Conductor, 1943–1990

Kurt Masur, Music Director Emeritus, 1991–2015

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Hannah Choi

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Kyung Ji Min

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Forteza\*\*\*

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### E-FLAT CLARINET

Pascual Martínez

Forteza

(continued)

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Ethan Bensdorf

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# The Artists

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**Thomas Wilkins** is principal conductor of the Hollywood Bowl Orchestra; the Boston Symphony Orchestra's artistic advisor, education and community engagement; and principal guest conductor of the Virginia Symphony Orchestra. He holds Indiana University's Henry A. Upper chair of orchestral conducting, established by the late Barbara and David Jacobs. At the end of the 2020–21 season, he completed his long and successful tenure as music director of the Omaha Symphony.

Past positions have included resident conductor of the Detroit Symphony and Florida Orchestra (Tampa Bay), and associate conductor of the Richmond (Virginia) Symphony. He has served on the music faculties of North Park University (Chicago), the University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond.

Devoted to promoting a lifelong enthusiasm for music, Wilkins brings energy and commitment to audiences of all ages. He is hailed as a master at communicating and connecting with audiences. He has led orchestras throughout the United States and abroad; recent engagements include returns to the New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, and the National Symphony Orchestra of Washington, DC.

His commitment to community has been demonstrated by his participation on several boards of directors, including those of the Greater Omaha Chamber of Commerce, Charles Drew Health Center (Omaha), Center Against Spouse Abuse in Tampa Bay, and the Museum of Fine Arts and the Academy

Preparatory Center (both in St. Petersburg, Florida). He serves as chairman of the board for the Raymond James Charitable Endowment Fund and as national ambassador for the World Pediatric Project, headquartered in Richmond, Virginia, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care.

In 2014 Wilkins received the prestigious Outstanding Artist award at the Nebraska Governor's Arts Awards for his significant contribution to music in the state, and in 2018 he received the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society conferred by Boston's Longy School of Music.

A native of Norfolk, Virginia, Thomas Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music.



**Jonathan McCrory** is a two-time Obie Award-winning, Harlem-based artist who has served as artistic director at National Black Theatre since 2012, under the leadership of CEO

Sade Lythcott. He has directed numerous professional productions and concerts, and has been acknowledged as an exceptional leader by *Crain's New York Business*, which named him among its 2020 Notable LGBTQ Leaders and Executives. In 2013 he was awarded the Emerging Producer Award by the National Black Theatre Festival in Winston-Salem, North Carolina, and the Torch Bearer Award by theatrical legend Woodie King Jr. He is a founding member of the collaborative producing organizations Harlem9,

Black Theatre Commons, The Jubilee, Next Generation National Network, and The Movement Theatre Company. McCrory sits on the National Advisory Committee for Howlround.com, and was a member of the original cohort for ArtEquity. A Washington, DC, native, McCrory attended the Duke Ellington School of the Arts and New York University's Tisch School of the Arts.

**National Black Theatre** (NBT) was founded in 1968 by Dr. Barbara Ann Teer, an award-winning performer, director, visionary entrepreneur, and champion of the Black Arts Movement. NBT has broken ground as the country's first revenue-generating Black art complex, the longest-running Black theater in New York City, and the acquirer of the largest collection of Nigerian New Sacred Art in the Western Hemisphere.

More than five decades after its founding, NBT's core mission remains the same: to be the premier producer of transformative theater, which enhances African American cultural identity by telling authentic, autonomous, multifaceted stories of the Black experience. NBT is now envisioned as a means to educate, enrich, entertain, empower, and inform national consciousness around social justice issues that impact our communities.

Holding tight to the founding principles of ownership, self-determination, and human transformation, NBT continues to reach new heights with over 350 original theater works touring worldwide, including an associate partnership with the National Black Theatre of Sweden. The work and accomplishments of National Black Theatre have solidified its position at the leading edge of Black theater development, production, innovation, and activation of resources for arts sector advocacy. NBT is an Actors' Equity Association house and a member of Theatre Communications Group, A.R.T./New York, Harlem Arts Alliance, and the Coalition of Theatres of Color.

Under the leadership of chief executive officer Sade Lythcott, daughter of Dr. Teer, and executive artistic director Jonathan McCrory, NBT remains anchored in the Liberationist spirit of the past, tapped into the beating pulse of the present, and serves as a catalyzing force for our collective creative future.



Since its public debut at Carnegie Hall, the New York-based **Harlem Quartet** (Ilmar Gavilán and Melissa White, violins; Jaime Amado, viola; Felix Umansky, cello) has thrilled audiences and students in 47 states as well as in the UK, France, Belgium, Brazil, Panama, Canada, Venezuela, Japan, Ethiopia, and South Africa. The ensemble's programming combines standard string quartet literature with jazz, Latin, and contemporary works. Its collaborative approach to performance continually broadens its repertoire and audience reach through partnerships with other musicians from the classical and jazz worlds, and it maintains an ongoing commitment to residency activity and education. Recent and upcoming concert highlights include appearances with bassist John Patitucci at Wheaton College (Wheaton, Illinois) and Chamber Music Concerts (Ashland, Oregon); with pianist Michael Brown at Friends of Chamber Music (Denver, Colorado); and with Cuban pianist / composer Aldo López-Gavilán (at venues across the US).

The quartet began a multiyear residency with London's Royal College of Music in 2018. It has led an annual workshop at Music Mountain in Falls Village, Connecticut,

since 2015, and in 2021 it was named inaugural Grissom Artist in Residence at Centre College in Danville, Kentucky. A residency at New Jersey's Montclair State University begins in the 2021–22 season.

The Harlem Quartet's recording career began in 2007 with *Take the A Train*, a release featuring the string-quartet version of the jazz standard by Billy Strayhorn. It collaborated with jazz pianist Chick Corea on the Grammy-winning *Hot House*, an album that includes Corea's *Mozart Goes Dancing*, which won a separate Grammy as Best Instrumental Composition. Its July 2020 release, *Cross Pollination*, features works by Debussy, William Bolcom, Dizzy Gillespie, and Guido López-Gavilán.



**Sheikia S. Norris**, lyrically known as **Purple Haze**, was born in the Bronx, New York. Currently a resident of Newark, the Brick City, New Jersey, her performance experiences are dynamic and unforgettable. This independent international performance emcee and Goddard Graduate Institute student rocks with funk and soul to naturally connect with ease, inspiring movement in both hearts and minds. She has mastered her own rich style that balances power and substance in classrooms or boardrooms as director of the Hip Hop Education Program at New Jersey Performing Arts Center. Enthusiasts appreciate her energy, impeccable flow, and clever deliverance of truth. She has received acknowledgments as a trailblazer from piloting programs at Bergen PAC, Newark Public Schools, The Grammy Museum (Newark), Hip Hop Cultural Center (Harlem), and Next

Level Hip Hop Diplomacy Team India. A “Lady’s First Fund” recipient, she is curating transformative experiences for communities with Hip Hop art, education, and performance. Purple Haze is a diversified talent poised for success in a host of arenas.



**Kareem M. Lucas** is a Brooklyn-born and Manhattan-based actor / writer / producer / director. His solo pieces include *The Maturation of an Inconvenient Negro (or iNEGRO)*;

*RATED BLACK: An American Requiem; From Brooklyn With Love; Boy & His Bow; and A Warm Winter*. He has performed his work at The Public Theater, New York Theatre Workshop (NYTW), American Repertory Theater, The Greene Space, Aaron Davis Hall at City College, The Town Hall, The Fire This Time Festival, Rattlestick Playwrights Theater, HERE Arts Center, Hi-ARTS, JACK, IRT Theater, The Brick Theater, Teatro Circulo, Judson Arts Wednesdays, AFO Theater, and The Slipper Room, among others. His solo show *Black Is Beautiful, But It Ain't Always Pretty* is to receive its world premiere at the Woolly Mammoth Theatre Company; the date of the premiere is not yet scheduled because of the COVID-19 pandemic. Kareem M. Lucas is in residence at the New Ohio Theatre, a role that will culminate in a world premiere production in the near future. He is an inaugural Jerome Hill Artist Fellow and a Usual Suspect at NYTW, as well as a teaching artist with the Classical Theatre of Harlem and The 52nd Street Project. He received his master of fine arts degree from New York University's graduate acting program.

# Jaap van Zweden and the New York Philharmonic



**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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Photo of Justin Vivian Bond and Anthony Roth Costanzo by Nina Westervelt.

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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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A Message from Carol D. Schaefer, Patron Chairman



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# Philharmonic Schedule

January–March 2022

## 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  
(Only an Octave Apart)

**Zack Winokur** director

(Only an Octave Apart)

**Joan TOWER** *Fanfare for the*

*Uncommon Woman, No. 1*

**Joel THOMPSON & Tracy K. SMITH**

*The Places We Leave*

(World Premiere—New York

Philharmonic Commission)

**PROKOFIEV** *Symphony No. 1,*

*Classical*

**VARIOUS** / Arr. Nico MUHLY

*Selections from Only an*

*Octave Apart*

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*

**Beauty in the Abyss**

**Stanley H. Kaplan Penthouse**

Fri. February 4 | 8:00 p.m.

**National Black Theatre** curator

**Dominique Rider** director

**Anthony Roth Costanzo** artistic

partner

165 West 65th Street, 10th Floor

For a complete listing of events,  
visit [nyphil.org/selves](http://nyphil.org/selves)

## LUNAR NEW YEAR CONCERT & GALA

Alice Tully Hall at Lincoln Center

Tue. February 8 | 7:30 p.m.

**Earl Lee** conductor

Western, Chinese, and Korean

music to include works by

**SHOSTAKOVICH, DUKAS, and**

**Li Huanzhi**

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*  
(US Premiere)

**R. STRAUSS** *Brentano-Lieder*

**TCHAIKOVSKY** *Symphony No. 5*

## PHILHARMONIC ENSEMBLES

Merkin Hall at Kaufman Music Center

Sun. February 20 | 3:00 p.m.

New York Philharmonic Musicians

Works by **ROMBERG,**

**MEYERBEER, and ROUSSEL**

129 West 67th Street

Info & Tickets: (212) 501-3330

[kaufmanmusiccenter.org](http://kaufmanmusiccenter.org)

Rose Theater at Jazz at Lincoln Center

Thu. February 24 | 7:30 p.m.

Fri. February 25 | 8:00 p.m.

Sat. February 26 | 8:00 p.m.

**Manfred Honeck** conductor

**Ray Chen** violin

**SCHULHOFF** / Arr. Honeck /

**Orch. Ille** *Five Pieces for*

**String Quartet**

**MENDELSSOHN** *Violin Concerto*

*in E minor*

**DVOŘÁK** *Symphony No. 8*

Alice Tully Hall at Lincoln Center

Thu. March 3 | 7:30 p.m.

Fri. March 4 | 8:00 p.m.

Sat. March 5 | 8:00 p.m.

**Herbert Blomstedt** conductor

**NIELSEN** *Symphony No. 4,*

*The Inextinguishable*

**BEETHOVEN** *Symphony No. 5*

## YOUNG PEOPLE'S CONCERT

Alice Tully Hall at Lincoln Center

Sat. March 5 | 2:00 p.m.

**James Blachly** conductor

**Jon Deak** host

**Youth as Creator**

On the the 25th anniversary of the New York Philharmonic Very Young Composers Program, celebrate the power of children's imaginations and showcase their captivating ideas.

## CHAMBER MUSIC AT 92Y

Co-Presented with 92nd Street Y

Sunday, March 6 | 3:00 p.m.

**Gilles Vonsattel** piano

**Sheryl Staples** violin

**Rebecca Young** viola

**Eileen Moon-Myers** cello

Works by **C. SCHUMANN,**

**BEETHOVEN, and BRAHMS**

1395 Lexington Avenue

Info & Tickets: 92Y.org

Programs subject to change. For a complete, updated schedule and tickets  
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Information in this issue current as of December 6, 2021

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