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JANUARY 2022

NEW  
YORK  
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, which appears to read 'Deborah'.

Deborah Borda  
Linda and Mitch Hart President and CEO



*Small wins for a stellar*

# 2022

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A close-up, artistic photograph of a violin and its bow. The violin's body is a rich, dark reddish-brown wood, showing the grain and the f-hole. The bow is made of light-colored wood with dark hair. The background is dark and out of focus.

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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.

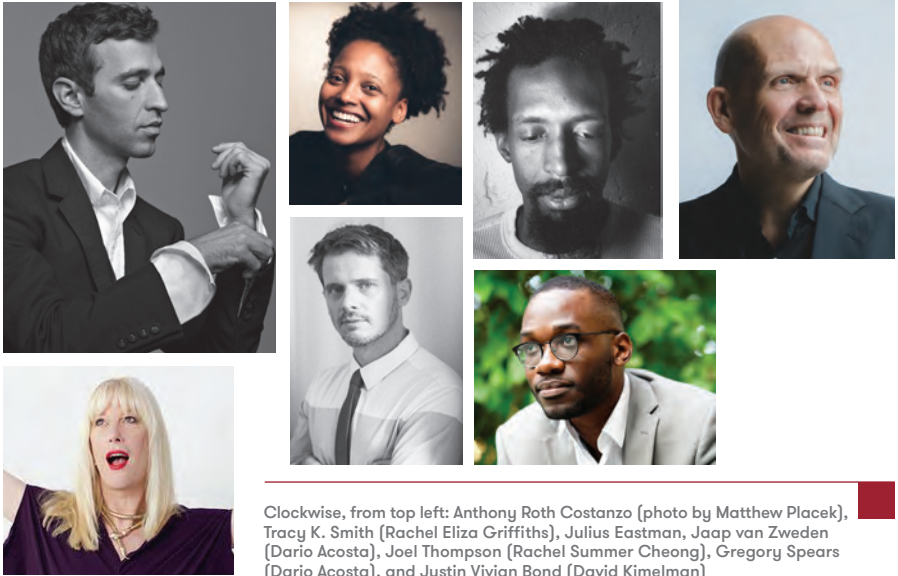
I spent this autumn in Italy, at Civitella Ranieri, an artists' residency in Umbria. One day, we took a field trip to the medieval city of Urbino. And there, in the frescoes of the Oratorio of San Giovanni Batista, I saw two lovely, unshaven men wearing black robes. One of them held a goshawk with tiny 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

RUVÉN 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.

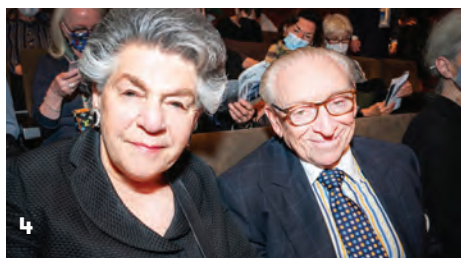
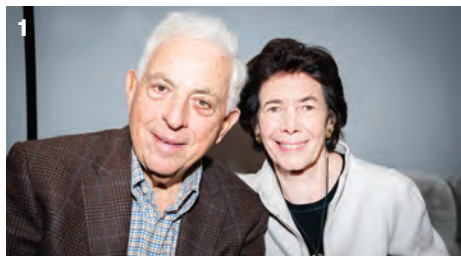
These concerts, curated with Anthony Roth Costanzo, remind us of the power of art to transform our lives, and to celebrate the many ways there are of being human.

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!

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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

## **AUTHENTIC SELVES: THE BEAUTY WITHIN**

**Thursday, January 27, 2022, 7:30 p.m.**

16,717th Concert

Donor Rehearsal at 9:45 a.m.†

**Friday, January 28, 2022, 8:00 p.m.**

16,718th Concert

**Saturday, January 29, 2022, 8:00 p.m.**

16,719th Concert

**Jaap van Zweden**, Conductor

**Anthony Roth Costanzo**, Countertenor

**Justin Vivian Bond**, Vocalist

(New York Philharmonic debut)

**Zack Winokur**, Director

(New York Philharmonic debut)

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

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

†In the 2021–22 season Donor Rehearsals are available to Philharmonic supporters only; learn more at [nyphil.org/memberevents](https://nyphil.org/memberevents).

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

Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall

## **AUTHENTIC SELVES: THE BEAUTY WITHIN**

**Jaap van Zweden**, Conductor

**Anthony Roth Costanzo**, Countertenor

**Justin Vivian Bond**, Vocalist (New York Philharmonic debut)

**Zack Winokur**, Director (New York Philharmonic debut)

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**Joan TOWER** (b. 1938)

***Fanfare for the Uncommon Woman,  
No. 1*** (1986)

**Joel THOMPSON** (b. 1988) &  
**Tracy K. SMITH** (b. 1972)

***The Places We Leave*** (2021; World  
Premiere–New York Philharmonic  
Commission)

ANTHONY ROTH COSTANZO

**PROKOFIEV** (1891–1953)

***Symphony No. 1 in D major, Op. 25,  
Classical*** (1916–17)

Allegro con brio

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

### **Intermission**

**Arr. Nico MUHLY** (b. 1981)

***Selections from Only an Octave Apart***  
(arr. 2021; World Premiere of orchestral  
version–New York Philharmonic  
Commission)

**K. WELCH** (1926–2019) &  
**M. WELCH** (b. 1931)

***Only an Octave Apart*** (1976)

**KOSMA** (1905–69),  
**PRÉVERT** (1900–77) /  
**MERCER** (1909–76)

**PURCELL** (1659–95) /  
**Dido ARMSTRONG** (b. 1971)  
**Rick NOWELS** (b. 1960) &  
**Rollo ARMSTRONG** (b. 1966)

**Liam STERNBERG** (b. 1949) /  
**Philip GLASS** (b. 1937)

**ROSSINI** (1792–1868) /  
**JOBIM** (1927–94)

**GLUCK** (1714–87) /  
**Peter GABRIEL** (b. 1950)

**MERCURY** (1946–91),  
**BOWIE** (1947–2016),  
**Roger TAYLOR** (b. 1949),  
**John DEACON** (b. 1951) &  
**Brian MAY** (b. 1947)

**Autumn Leaves** (1945)

**When I am laid in earth, from Dido  
and Aeneas** (1689) / **White Flag** (2003)

**Walk Like an Egyptian** (1986) /  
**Hymn to the Sun, from Akhnaten** (1984)

**Non più mesta, from La Cenerentola**  
(1817) / **The Waters of March** (1972)

**Deh placatevi con me, from Orfeo ed  
Euridice** (1762) / **Don't Give Up** (1986)

**Under Pressure** (1981)

ANTHONY ROTH COSTANZO  
JUSTIN VIVIAN BOND

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ALEXANDRE VAZ, guitar  
SPENCER MURPHY, electric bass

ZACK WINOKUR, director  
JOHN TORRES, lighting designer

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# Notes on the Program

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## *Fanfare for the Uncommon Woman, No. 1*

### Joan Tower

When she was marking her 80th birthday in 2018, Joan Tower reflected on six decades of music-making with a typically straightforward comment to *The New York Times*: “The credentials, like winning certain prizes, are very nice, but the important rewards are that your music gets picked up and played a lot.”

She could have been speaking directly about *Fanfare for the Uncommon Woman*. It is the most recognized piece in her catalogue, with around 900 performances to date. No one is suggesting that in this it rivals the piece that inspired it, Copland’s *Fanfare for the Common Man*. But give it time; Copland’s *Fanfare* was written in 1942, after all.

In fact, Tower composed her three-minute *Fanfare* in 1986, as an homage and a tweak to Copland’s familiar work. She began with a similar opening theme and used the same instrumentation — four horns, three trumpets, three trombones, tuba, timpani, bass drum, and tam-tam — with some additional percussion, as is her wont. (Tower’s compositions are riddled with percussive rhythms and instrumentations, a throwback to her childhood in Bolivia, where her father worked as a mining engineer. She often tagged along with her babysitter to local music events, absorbing South American sounds that have influenced her ever since.)

Tower dedicated her piece to conductor Marin Alsop and “women who take risks and who are adventurous.” That dedication, along with the title, has lent the fanfare a reputation as a feminist statement. As one of the few prominent women composers in classical music, Tower said she was always bothered by Copland’s title, and she intended to turn it upside down.

But there are a couple of other things to know about *Fanfare for the Uncommon Woman*. The first is that while Tower has never shied away from pointing out gender inequities in the classical music world, she does not describe this as an inherently feminist piece of music. “I don’t even know what that means,” she said in a 2015 interview for the Library of Congress.

The second is that *Fanfare for the Common Woman* does not stand alone. Over three decades it blossomed into a project encompassing six numbered fanfares under the same title. Each explores different instrumentation, and each is dedicated to a woman of note — from one-time St. Louis Symphony Orchestra general manager Joan Briccetti (No. 2, from 1989) to conductor JoAnn Falletta (No. 4, 1992), philanthropist Joan Harris (No. 5, commissioned for the inauguration of Harris Hall at the Aspen Music Festival, 1993), composer Tania León (No. 6, solo piano version), and “the intrepid Hillary” Clinton (No. 6, revised for orchestra, 2017). *Fanfare for the Uncommon Woman, No. 3*,

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## In Short

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

**Resides:** Red Hook, New York

**Work composed:** 1986

**World premiere:** January 10, 1987, by the Houston Symphony Orchestra, Hans Vonk, conductor

**New York Philharmonic premiere and most recent performances:** April 4–5, 1991, Leonard Slatkin, conductor

**Estimated duration:** ca. 3 minutes

for double brass quintet, was premiered by Musicians from the New York Philharmonic and the Empire Brass Quintet in 1991 at the celebration of Carnegie Hall's centennial; it was dedicated to Frances Richard, longtime director of ASCAP's symphony and concert department.

For Tower, the *Fanfare for the Uncommon Woman* heard in this concert (now appended with the designation No. 1) was an opportunity to stretch her compositional wings by writing for brass instruments. She had begun her career as a pianist, performing into the 1980s with the DaCapo Chamber Players. The group, which she helped found in 1969, served as a performance vehicle for her early compositions. Her performing career inevitably subsided as her stature as a composer grew, following the 1981 premiere of *Sequoia*. Tower's first work for full orchestra, it was soon picked up by major ensembles; the New York Philharmonic first performed it the next year. Numerous accolades followed, among them the 1990 Grawemeyer Award for *Silver Ladders*; three Grammys in 2008 for the Nashville Symphony's recording of her *Made in America*; and *Musical America's* 2020 Composer of the Year.

Tower's musical output continues unabated. Among recent works, cellist Alisa Weilerstein premiered the concerto *A New Day* at the Colorado Music Festival last summer. In December, the Philharmonic performed the World Premiere of *1920 / 2019* as part of its *Project 19* commissioning initiative honoring the centennial of the 19th Amendment. Tower is among 19 women composers selected for the project, a group that includes *Fanfare* No. 6 dedicatee Tania León and others who take risks and are adventurous.

**Instrumentation:** four horns, three trumpets, three trombones, tuba, timpani, snare drum, bass drums, cymbals, cymbals, gongs, tam-tam, tom-toms, temple blocks, and triangle.

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

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## Angels and Muses

Conductor Marin Alsop, the dedicatee of *Fanfare for the Uncommon Woman*, No. 1, may not have had the honor of conducting its premiere in 1987, but she has gone on to lead numerous performances of the work. In January 2021 she led a virtual performance to honor incoming US Vice President Kamala Harris (combined with Copland's *Fanfare for the Common Man* for President Joseph R. Biden, performed by orchestral musicians from across the country). Her 2015 recording of the first five of Tower's fanfares, with the Baltimore Symphony Orchestra, was selected for inclusion in the Library of Congress's National Recording Registry.

Alsop, who has fielded more than her share of questions about women conductors, addressed the nature of Tower's composition last year, telling Colorado Public Radio:

It's so interesting because people often ask me, "Can you tell if it was written by a woman or can you tell if a woman was conducting?" Of course you can't. I would say that Joan Tower's music is so un-typical to what you would have as a stereotype for "feminine" music. It's muscular, rhythmic, lots of percussion, lots of driving rhythms. And I urge everybody to hear some of what she's done. It's really accessible but really challenging at the same time.

## The Places We Leave

### Joel Thompson & Tracy K. Smith

How do you compose an epilogue? How do you capture the aftermath of an event before it is fully resolved? Joel Thompson's deeply moving work for countertenor and orchestra explores these questions through its engagement with poetry by Tracy K. Smith, the 22nd US Poet Laureate.

An Atlanta-based composer, conductor, and pianist, Thompson attended Emory University with plans to become a doctor. After taking piano and composition lessons and joining a choir, he switched his focus to music. He later pursued a master's degree in choral conducting while teaching at Andrew College in Georgia, then joined the doctoral program in composition at Yale. Thompson's music brings together the neoromantic language of Samuel Barber and Sergei Rachmaninoff with the verve, fire, and wit of jazz artists such as Nina Simone and Esperanza Spalding to take audiences on journeys of emotional complexity.

This, along with Thompson's versatility and commitment to amplifying Black voices, has made him a highly sought-after composer. *The Seven Last Words of the Unarmed*, his acclaimed 2015 work for chorus, strings, and piano, uses the same liturgical format as Haydn's *The Seven Last Words of Christ*, with each of the seven movements setting the last words of an unarmed Black man before he was killed. The piece employs a wide range of styles — from Baroque counterpoint to aleatoric methods evoking the 1960s avant-garde — to dramatize the last moments of lives unjustly taken.

Thompson's ability to convey complex emotions enriches *The Places We Leave*. Lush, thick orchestral textures come together with a constantly roving clarinet ostinato as the countertenor reflects on the difficulties of learning how to love yourself. A through-composed piece, it nonetheless follows the three-stanza structure

of Smith's poem, tracing the singer's process of "collecting myself bit by bit" to become whole again. Three musical ideas — all heard in the first 30 seconds of the piece — form the foundation of the work, representing different reflective surfaces of the same gem: learning and re-learning how to love.

In the first section, the countertenor sings of the past using words anchored in the present and looking to the future. Ornamented by flutes and clarinets that climb and twist around him like weeds, he sings of his old admiration — long gone — for houses perched safely on top of hills, pristine and protected from all.

In the second section, the protagonist — quick, breathless, and anxious — sings that in the past he was always chasing, but never quite able to catch up to, a loved one. Abandoning parts of himself as if tossing precious luggage off a sinking ship, he tried in vain to pursue his love from place to place. Here the work's title becomes the central point of inspection, as he recognizes that the places he left to pursue this love shrank in the distance the farther he traveled.

The third section achieves an ambivalently resonant climax by transforming the material of the previous two. While the final

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### In Short

**Born:** Joel Thompson, in 1988, in The Bahamas; it is a setting of a newly written poem by Tracy K. Smith, who was born in 1972 in Falmouth, Massachusetts

**Resides:** the composer, in Atlanta, Georgia, and New Haven, Connecticut

**Work composed:** 2021, on a commission from the New York Philharmonic

**World premiere:** these performances

**Estimated duration:** ca. 15 minutes

stanza of the poem suggests an apotheosis or overcoming, Thompson undercuts this by reintroducing the opening material, musically expressing the paradox that we are transformed by the very experiences we try to leave behind. Thompson says, “That musical decision doesn’t convey a cynicism about the poetry but an honesty about how difficult it can be to actually ‘leave.’”

**Instrumentation:** two flutes (one doubling piccolo), two oboes, two clarinets (one doubling bass clarinet), two bassoons, two horns, two trumpets, two trombones, tuba, timpani, suspended cymbals, bass drum, marimba, xylophone, tam-tam, and strings.

— *Kira Thurman, assistant professor of History and German Studies at the University of Michigan and author of*

*Singing like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms, published in November 2021 by Cornell University Press*

## About the Poet

In 2017 Tracy K. Smith was appointed poet laureate of the United States. She studied at Harvard University, where she joined the Dark Room Collective, a reading series for writers of color, and received her MFA from Columbia University. She is the author of four poetry collections, including *Wade in the Water* (Graywolf Press, 2018); winner of the 2019 Anisfield-Wolf Book Award in Poetry; and was shortlisted for the 2018 T. S. Eliot Prize. Her work includes *The Body’s Question* (Graywolf Press, 2003), *Duende* (Graywolf Press, 2007), and *Life on Mars* (Graywolf Press, 2011), which won the 2012 Pulitzer Prize for Poetry. Her fifth collection, *Such Color: New and Selected Poems*, was published by Graywolf Press in October 2021. In 2021 Smith was elected a Chancellor of the Academy of American Poets. She lives in New Jersey.

A starred review of Smith’s work in *Publisher’s Weekly* noted her “lyric brilliance and political impulses.” Of *Duende*, *The New York Times Book Review* said: “The most persuasively haunted poems here are those where [Smith] casts herself not simply as a dutiful curator of personal history but a canny medium of fellow feeling and the stirrings of the collective unconscious ... it’s this charged air of rapt apprehension that gives her spare, fluid lines their coolly incantatory tenor.”

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## The Work at a Glance

*The Places We Leave* is a work in three parts, reflecting the text’s three stanzas. The first section is gloomy and contemplative, evoked by the cellos and basses in unison. Flute and clarinet ostinatos curl around the countertenor like vines. A single oboe carries the piece into its second section. A dizzying clarinet line, staccato strings, and an unrelenting pace set by the brass and percussion underscore the rushed, almost panicked emotions the singer remembers feeling for his early love. The final section interweaves motives from the first two, suggesting how difficult it can be to completely leave the past behind.



# Text

## Joel Thompson & Tracy K. Smith's *The Places We Leave*

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I used to love houses built  
high on hills, windows  
ice-white in daylight.

Down below, from the hiss  
and flow of passing roads,  
I thought a toehold up there

on spindly stilts would be  
heavenly. Now, I like to see  
how vines and weeds

can ravage walls  
and collapse the eaves  
of the places we leave.

\*

I loved someone once  
who was always going.  
I fought to keep up—

walking, talking,  
everything about him  
left me breathless.

I thought if I could  
leave something behind—  
leave my fears, my very self

behind—I could keep him.  
How small they always were,  
or how quickly they shrink,

the places we leave.

\*

I used to think love  
was a form of escape.  
A race away from

the opposite of love,  
which is fear, perhaps,  
or boredom. I'd come

to life after a drink,  
a kiss, a drive hitting  
every green light.

I thought love meant  
All of me had to be shed.  
Now I go along in reverse,

collecting myself bit by bit  
from the places I've left.

— *Tracy K. Smith*

# Symphony No. 1 in D major, Op. 25, *Classical*

## Sergei Prokofiev

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

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

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

and in the history books as a forebear of the widespread neoclassicism of the 1920s.

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

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

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

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

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## In Short

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

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

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

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

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

**Most recent New York Philharmonic performance:** December 2, 2021, Jaap van Zweden, conductor

**Estimated duration:** ca. 14 minutes

pianist, he had previously found it natural to sound out his harmonies at the instrument, but, as he later recalled:

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

Indeed, the *Classical* Symphony is as transparent as a finely cut diamond. The work is set in the popular “sunny” 18th-century key of D major, and it employs the standard forces of a classical chamber orchestra. Following the model of Mozart and Haydn, Prokofiev cast it in four movements,

but each is so compact that the entire symphony adds up to only about 15 minutes — far shorter than most symphonies of Mozart’s and Haydn’s maturity. Of course, Prokofiev builds on his models in original ways. The opening *Allegro*, for example, may bustle through a Classically precise sonata form (though without a repeat of the opening exposition), but it’s filled with a crisp irony that evokes later Prokofiev just as easily as it does Haydn.

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

— 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)

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## The Classical becomes a Classic



Prokofiev in New York, 1918

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

## Selections from *Only an Octave Apart*

Arranged by Nico Muhly

Set all expectations aside. Worlds collide in this compilation of songs featuring countertenor Anthony Roth Costanzo, a fixture on classical stages — and the New York Philharmonic’s 2021–22 season Mary and James G. Wallach Artist-in-Residence — and vocalist Justin Vivian Bond, a legend of cabaret.

Or do they? ***Only an Octave Apart*** introduces a seemingly mismatched pair of singers, as did the 1976 television special *Sills and Burnett at the Met*, on which this duet was introduced. Then, soprano Beverly Sills famously pointed out that the difference between her and her comedic partner was only “eight little steps on the musical line. Eight little steps between your pipes and mine,” in the song written by Ken and Marilyn (Mitzie) Welch, longtime composers for *The Carol Burnett Show*.

Yet as Costanzo and Bond demonstrate, the world has traveled great distances in the ensuing decades, involving more than mere musical notes. These two performers are freer to present their *Authentic Selves*, as part of programming developed under that title by Costanzo and the Philharmonic. *Only an Octave Apart* grew from a recording project that brought these longtime friends together to explore how such disparate voices could be deployed to challenge assumptions and mine universal truths from selections across musical genres. The song mix was developed with Thomas Bartlett as album producer and music director and Zack Winokur as co-creator; composer Nico Muhly’s arrangements draw depth and color from all sections of the orchestra.

The standard ***Autumn Leaves***, performed in both Jacques Prévert’s original French lyrics and Johnny Mercer’s English text, was written for the 1946 film *Les Portes de la nuit* (*Gates of the Night*) as *Les Feuilles mortes* (*The Dead Leaves*), with composer

Joseph Kosma taking inspiration from Massenet’s *Poème d’Octobre*. Its wistful melody and lyrics made *Autumn Leaves* an instant classic, one that’s since been recorded more than 1,000 times by the biggest names in pop, jazz, and classical music, including Roger Williams’s rippling solo piano version of 1955, which charted at No. 1.

Two Didos — one Baroque and one decidedly 21st century — form the psychological mashup of ***When I am laid in earth***, aka *Dido’s Lament*, from the opera *Dido and Aeneas* by Henry Purcell and the chart topper ***White Flag*** by English singer-songwriter Dido. Costanzo introduces the operatic aria, in which Dido from *The Aeneid* — distraught as Aeneas, her lover, sails away to fulfill his destiny — prepares to kill herself. The chorus of *White Flag*, sung by Bond, becomes

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### In Short

**Composers of the selections:** listed on pages 20–21, with the years of their birth and, where applicable, death

**Arranged by Nico Muhly:** born August 26, 1981, in Randolph, Vermont; he resides in New York City

**World premiere:** The selections in this performance were premiered as part of a show titled *Only an Octave Apart*, September 21–October 3, 2021, at St. Ann’s Warehouse, Brooklyn, New York. It was produced in conjunction with St. Ann’s by co-creators and performers Anthony Roth Costanzo and Justin Vivian Bond, who wrote the show, and Zack Winokur, who directed; Thomas Bartlett was the music director, and Nico Muhly and Daniel Schlosberg created arrangements for small ensemble. Tonight’s concert performances mark the World Premiere of Muhly’s arrangements for full orchestra.

**Estimated duration:** ca. 30 minutes

an interior dialogue for the character: “I will go down with this ship / And I won’t put my hands up and surrender / There will be no white flag upon my door / I’m in love and always will be.”

Costanzo garnered acclaim for his portrayal of the Egyptian pharaoh Akhnaten in the eponymous opera by Philip Glass, inspiring another mashup, this time with the 1980s pop hit ***Walk Like an Egyptian*** almost a prerequisite. The infectious bopping bass line of the recording made famous by The Bangles provides an undercurrent to Glass’s arpeggiated language in a section from the aria ***Hymn to the Sun***.

A sliver of rhythmic line presented a puzzle when the duo was working on their version of ***The Waters of March***. What was the classical tune that this swaying, Brazilian-infused hit brought to mind? The answer: ***Non più mesta***, from *La Cenerentola*, Rossini’s operatic take on the Cinderella tale. Its staccato lines, sung by the title character, segue into the back-and-forth of songwriter

Antônio Carlos Jobim’s impressionistic lyrics for *The Waters of March*.

The plaintive pleas of ***Deh placatevi con me***, from Gluck’s opera *Orfeo ed Euridice*, in which Orfeo beseeches the Furies to allow him to enter the Underworld to see his wife, are answered here with the encouragement “Don’t give up / ‘cause you have friends.” Bond and Costanzo found special significance in ***Don’t Give Up***, which first charted in a 1986 recording by singer-songwriter Peter Gabriel with Kate Bush. Its message of hope in the bleakest of moments, thanks to the support of chosen family, forms the emotional heart of this set for performers who have found a similar truth in the LGBTQ+ community.

In the hands of Costanzo and Bond, the lyrics of ***Under Pressure*** come to the fore, lending power to words that can easily be lost in a rock recording. Five songwriters are credited for *Under Pressure*: members of the British band Queen — lead singer Freddie Mercury, bassist John Deacon, lead guitarist Brian May,

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## In the Artists’ Words

We each sound different from what you would expect when you look at us. The juxtaposition of our voices, personalities, and repertoire subverts notions of high and low, be it in terms of pitch, cultural echelon, or degrees of camp — not to mention the difference in height. By expressing our queer identities through unique interpretations of classical music, pop music, and points of intersection between the two, the music becomes a prismatic reflection of outsiders who might otherwise be intimidated by the bulwark that the classical world can present. There is humor in the clashing of styles, pathos in the depth of expression, and a kind of galvanizing joy in the harmony of purpose. Whether invoking mythology or nature, romance or radical compassion, we carve new pathways between classical tradition and politically subversive cabaret, and allow old works to reveal surprising new stories.

— Anthony Roth Costanzo and  
Justin Vivian Bond



and drummer Roger Taylor — and David Bowie, with whom they recorded it. Bond responds to the urgent question sung by Costanzo (originally Mercury), “Why can’t we give love, give love, give love, give love. ...?” with Bowie’s seasoned wisdom: “Because love’s such an old-fashioned word / And love dares you to care for / The people on the edge of the night.” They end with words that speak to all in challenging times: “And love dares you to change our way of / Caring about ourselves / This is our last dance / This is ourselves under pressure.”

**Instrumentation:** two flutes (one doubling alto flute), two oboes (one doubling English horn), two clarinets (one doubling bass clarinet), bassoon, four horns, two trumpets, tenor and bass trombones, tuba, timpani, bass drum, crotales, orchestra bells, vibraphone, triangles, tubular bells, woodblock, harp, a featured rhythm section (comprising piano, guitar, and electric bass), and strings, in addition to the two vocalists.

— R.W.

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## About the Arrangements



When Anthony Roth Costanzo and Justin Vivian Bond asked me to make arrangements for their *Only an Octave Apart* project, I immediately realized that the task was going to be more elaborate than tarting up old songs. So many of the songs require a very precisely calibrated sense of humor and earnestness, of high camp somehow chastened by unexpected sincerity. Accordingly, some of the arrangements (*Waters of March*, *Dido*) are incredibly old-fashioned, looking back at a golden age of cabaret with outlandish production values (and budgets). Others, such as *Autumn Leaves*, seemed to call out for a more intricate treatment, with textures more or less explicitly stolen from Ravel. As a whole, the collection should feel quite surreal, shuttling back and forth between the languages of many centuries.

— Nico Muhly

# New York Philharmonic

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Pascual Martínez

Forteza

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## AUDIO DIRECTOR

Lawrence Rock

\* Associate Principal

\*\* Assistant Principal

\*\*\* Acting Associate  
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+ On Leave

++ Replacement / Extra

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

## HONORARY MEMBERS OF THE SOCIETY

Emanuel Ax

Stanley Drucker

Zubin Mehta

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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.



## The Artists

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**Jaap van Zweden** became Music Director of the New York Philharmonic in September 2018. He also serves as Music Director of the Hong Kong Philharmonic, a post he has held since 2012. He has appeared as a guest with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic, and London Symphony Orchestra, and, in the United States, the Chicago Symphony Orchestra, The Cleveland Orchestra, and Los Angeles Philharmonic.

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

Jaap van Zweden's most recent Philharmonic recording is the World Premiere

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

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

In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism. In 1995 the Foundation opened the Papageno House — with Her Majesty Queen Maxima in attendance — where young adults with autism live, work, and participate in the community. Today, the Foundation focuses on the development of children and young adults with autism by providing in-home music therapy; cultivating funding opportunities to support autism programs; and creating a research center for early diagnosis and treatment of autism and analyzing the benefits of music therapy. More recently, the Foundation launched the app TEAMPapageno, which allows children with autism to communicate with each other through music composition.



Countertenor **Anthony Roth Costanzo** began performing professionally at age 11 and has since appeared in opera, concert, recital, and film, and on Broadway. He is the New

York Philharmonic's 2021–22 season Mary and James G. Wallach Artist-in-Residence. The centerpiece of his activities is *Authentic Selves: The Beauty Within*, two weeks of orchestral programs he co-curated to explore questions of identity, plus other activities that build on community collaborations he and the Orchestra forged last season when he was creator and producer of NY Phil Bandwagon.

This season Costanzo returns to The Metropolitan Opera in the title role in Philip Glass's *Akhmaten* and in Handel's *Rodelinda*, and to Boston Baroque in Handel's *Amadigi di Gaula*. Earlier engagements this season included reopening St. Ann's Warehouse, the title role in the world premiere of John Corigliano's *Lord of Cries* at Santa Fe Opera, and appearances with Madrid's Teatro Real, Philharmonia Baroque, and Stanford Live. The two-time Grammy nominee's forthcoming album, a collaboration with Justin Vivian Bond, comes out this winter on Decca.

He has appeared with many of the world's leading opera companies, including The Met, Lyric Opera of Chicago, San Francisco Opera, English National Opera, Opera Philadelphia, Glyndebourne Opera Festival, Spoleto Festival USA, Glimmerglass Festival, and Finnish National Opera. He has sung with The Cleveland Orchestra, National Symphony Orchestra, San Francisco Symphony, Berlin Philharmonic, NDR at the Elbphilharmonie in Hamburg, and the London Symphony Orchestra, among others. He has begun working as a producer and curator in addition to his singing. In addition to NY Phil

Bandwagon, he has created shows for Opera Philadelphia, St. Ann's Warehouse, National Sawdust, Philharmonia Baroque, The Barnes Foundation, St. John The Divine, Princeton University, WQXR, Salzburg State Theater, Master Voices, and Kabuki-Za Tokyo. In film, he played Francis in Merchant-Ivory's *A Soldier's Daughter Never Cries*. His many awards include winning The Met Auditions and Operalia.

Anthony Roth Costanzo graduated from Princeton University, where he has returned to teach, and received his master's degree from Manhattan School of Music, where he serves on the board of trustees.



**Justin Vivian Bond** has appeared on stage (Broadway, Off-Broadway, and London's West End), screen (*Shortbus*, *Can You Ever Forgive Me?*, *Sunset Stories*), television (*High*

*Maintenance*, *Difficult People*, *The Get Down*), and in nightclubs (most notably, a decades-long residency at Joe's Pub at The Public Theater) and concert halls worldwide (including Carnegie Hall and Sydney Opera House). In December 2019 they made their Vienna Staatsoper debut as Orlando's child in the world premiere of Olga Neuwirth's *Orlando*. In 2021 they appeared as the Lounge Singer in Ellen Reid's streaming opera *Desert In* at Boston Lyric Opera, and made several year-end "Best Of" lists with *Only an Octave Apart*, co-created with countertenor Anthony Roth Costanzo, Zack Winokur, and Thomas Bartlett, and *Kiki and Herb Sleigh* at BAM with Kenny Mellman.

Bond's visual art and installations have appeared in museums and galleries in the US (Participant, Inc. and The New Museum) and abroad (Vitrine, London). Their memoir,

*Tango: My Childhood Backwards and in High Heels* (Feminist Press), won the Lambda Literary Award for Transgender Nonfiction. Other honors include an Obie, a Bessie, a Tony nomination, an Ethyl Eichelberger Award, The Peter Reed Foundation Grant, The Foundation for Contemporary Art Grant for Artists, and The Art Matters Grant.

They have self-released several full-length recordings, including *Dendrophile* and *Silver Wells*. As one-half of the legendary punk cabaret duo Kiki and Herb, they toured the world and released two CDs: *Do You Hear What We Hear?* and *Kiki and Herb Will Die for You at Carnegie Hall*. They have a master's degree in live art from London's Central Saint Martins College and taught performance composition and live art installation at New York University and Bard College.



Co-creator / director **Zack Winokur's** recent highlights include a commission from Little Island's inaugural festival on the work and life of composer Julius Eastman; his production of *The Black Clown* at Lincoln Center's Mostly Mozart Festival and American Repertory Theater; his production of Tyshawn Sorey and Claudia Rankine's *Perle Noire: Meditations for Joséphine*, starring Julia Bullock, on the grand staircase of The Metropolitan Museum of Art; and productions at the Aix-en-Provence Festival, Dutch National Opera, and Stanford Live. Upcoming productions include Wagner's *Tristan und Isolde* at Santa Fe Opera.

Winokur is artistic director of AMOC (American Modern Opera Company), a collective of singers, dancers, and instrumentalists; co-teaches a transdisciplinary storytelling class at Harvard with Davóne Tines; and was artistic director of NY PopsUp, a statewide initiative to reopen the performing arts across New York with over 300 performances from February to July 2021.

# New York Philharmonic

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The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with up to 50 million music lovers through live concerts in New York and around the world, as well as broadcasts, recordings, and education programs. In the 2021–22 season, Music Director Jaap van Zweden and the Philharmonic present concerts at two Lincoln Center venues — Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall — during the accelerated renovation of David Geffen Hall, scheduled to reopen in the fall of 2022. The Orchestra gives World, US, and New York premieres of ten commissions; explores *The Schumann Connection*, conducted by Gustavo Dudamel; and joins with The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo in *Authentic Selves: The Beauty Within*, a two-week exploration of questions of identity. The Philharmonic also builds on the strong connections with New York City’s communities forged through impactful collaborations with local organizations developed over the course of the COVID-19 pandemic.

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

The New York Philharmonic has commissioned and / or premiered works by leading composers from every era since its founding in 1842, from Dvořák’s *New World* Symphony and Gershwin’s Concerto in F to Pulitzer Prize winners such as John Adams’s *On the Transmigration of Souls* and Tania León’s *Stride*. The Orchestra has made more than 2,000 recordings since 1917; the most recent include Julia Wolfe’s Grammy-nominated *Fire in my mouth* and David Lang’s *prisoner of the state* (both available on Decca Gold). The Orchestra’s extensive history is available free online through the New York Philharmonic Leon Levy Digital Archives, which comprises approximately four million pages of documents, including every printed program since 1842 and scores and parts marked by past musicians and Music Directors such as Mahler and Bernstein.

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

Founded in 1842 by local musicians, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Jaap van Zweden became Music Director in 2018–19, succeeding musical leaders including Leonard Bernstein, Arturo Toscanini, and Gustav Mahler.

# NEW YORK PHILHARMONIC



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

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**Latecomers** and patrons who leave the hall will be seated only after the completion of a work.

**Silence** all cell phones and other electronic devices throughout the performance.

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Accessible men's and women's **restrooms** are on the lower-level orchestra right. Accessible unisex restrooms on lobby / street level, on the ramp to the left of the Box Office windows.

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

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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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