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THE ALL-NEW NX

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Welcome

Next month we will raise the curtain on the future. This year, when Music Director Jaap van Zweden and the New York Philharmonic announce our 2022–23 season, we are not merely revealing the coming year’s concerts and distinguished guest artists. We are unveiling what the new David Geffen Hall will offer — a panoply of possibilities for the Orchestra, our audience, and our hometown.

You’ll discover how we will use the vibrant and versatile performance space, as well as the manifold ways we’ll be tapping into the potential of new compelling, welcoming spaces, from the Sidewalk Studio to our large media wall in the lobby. While presenting leading artists and powerful works from the Baroque to today, we are establishing a dialogue with our community in collaboration with a variety of dynamic organizations across New York City.

This season is far from over. February opens with Authentic Selves: The Beauty Within, created in partnership with Anthony Roth Costanzo, The Mary and James G. Wallach Artist-in-Residence, and welcoming the Year of the Tiger and debut artists Golda Schultz and Ray Chen. Next month Gustavo Dudamel will return with The Schumann Connection, a cycle of the great Romantic’s symphonies complemented by premieres of Gabriela Ortiz’s and Andreia Pinto Correia’s works examining the Robert-Clara Schumann relationship. Come the spring we’ll reunite with eminences, such as Herbert Blomstedt, and forge new collaborations, including with Beatrice Rana. And we’ll return to Carnegie Hall with three concerts conducted by Jaap.

But be sure to stay tuned to the news, open your mailboxes, and find out what lies ahead in our 2022–23 season, our first in the renovated, reimagined David Geffen Hall. Join us for this historic moment in the life of this almost 180-year-old orchestra — dare we say, a watershed for New York City itself.

Deborah Borda
Linda and Mitch Hart President and CEO
Valentine's Day is February 14

GIVE

LOVE

BELIEVE
For the soprano Golda Schultz, performing Richard Strauss is a tightrope act. “I don’t pretend to do it right all the time,” she says. “But when you do, you float, without ever thinking you were high in the sky. And when you find yourself on the other side, you want to go again.”

The South African native makes her New York Philharmonic debut performing the full cycle of his Brentano-Lieder, February 17–19, conducted by Santtu-Matias Rouvali. Schultz, a Juilliard graduate, first learned the songs as a member of the ensemble at
the Bavarian Staatsopera. Shortly thereafter, in 2015, she made her international breakthrough as Sophie in Strauss’s Der Rosenkavalier at the Salzburg Festival. She has since won over audiences at institutions from The Metropolitan Opera to the BBC Symphony Orchestra.

Meanwhile, Schultz continues to make her home in the German region of Bavaria and cherishes the proximity to the landscapes that shaped Strauss’s music: “Coming from South Africa, where I don’t think many great [European] composers ever set foot, the only access I had was sitting with their works and trying to imagine myself in the places that they wrote them.”

In the third of the Brentano-Lieder, “Säus’le, liebe Myrte!,” she connects musical images of clouds floating in the sky to the walks Strauss may have taken in the town of Garmisch-Partenkirchen, where he had a summer villa. “You have to enter the meditative state that the words and poetry evoke,” she says. “And then let that guide the music.”

The fifth song, Amor, is full of coloratura figures that have depictive rather than technical significance, Schultz explains, as they evoke “the bubbliness of Cupid. ... He can cause absolute havoc and have a wonderful giggle about it, knowing that it’s all in fun.”

She admits that the cycle is a “beast” to sing in full. (In fact, this is the Philharmonic’s first-ever complete performance of it.) Following the first five, which are “full of mirth and a little bit of fancifulness,” the final Lied der Frauen throws the singer into a proverbial storm. Schultz imagines “women on their own holding fast, praying for something good to come. And then the clouds open.”

Golda Schultz has been familiar with the New York Philharmonic since her days as a student at Juilliard, where she sometimes had the opportunity to drop in on rehearsals, and through “multitudes of recordings.” “Their sound is so distinctly lush and intelligent,” she says, noting the proximity to a “Viennese sound” given the Orchestra’s history with Gustav Mahler, who served as Music Director from 1909 to his death in 1911.

She also notes a particular kindness in the New York audience: “You can come with your own vulnerability and show them what you have to offer. They respond to authenticity, not to artifice.”

The soprano can only describe it as “beyond a dream come true” to sing one of her “favorite composers” with “by far one of my favorite orchestras. I really never suspected that I would be so fortunate.”

Rebecca Schmid, a Berlin-based music writer, contributes regularly to publications such as the Financial Times and International New York Times. She has moderated and annotated for The Cleveland Orchestra, Salzburg Festival, and other organizations. Her scholarly writings about Kurt Weill’s aesthetic influence are forthcoming from Cambridge University Press.
Face Page

December at the NY Phil was marked by sparkle, warmth, and musical masters with a Gala evening, a World Premiere, and the return of a holiday tradition.

1. December 2: Philharmonic Co-Chairman Peter W. May* and his wife, Leni; Linda and Mitch Hart President and CEO Deborah Borda; and Co-Chairman Oscar L. Tang* and his wife, Agnes Hsu-Tang with Lincoln Center President and CEO Henry Timms at New York’s Orchestra Is Back, the Gala evening held at Alice Tully Hall

2. December 2: Chairman Emeritus Oscar S. Schafer* and his wife, Didi (third and fifth from left); James L. Nederlander* and his wife, Margo (center and second from left); and chef Daniel Boulud and his wife, Katherine (far right and far left)

3. December 2: Treasurer Laura Y. Chang* (second from right) and her husband, Arnold Chavkin, with Philharmonic violist Leah Ferguson and violinist Yulia Ziskel

4. December 2: Music Director Jaap van Zweden with Linda W. Hart*
5. **December 2:** Deborah Borda with poet Mahogany L. Browne, who contributed to the Philharmonic’s *Project 19* poetry anthology and NY Phil Bandwagon 2 performances, and Lincoln Center’s first-ever poet-in-residence

6. **December 3:** Leroy Fadem, who supported the evening’s concert that included the return of Emanuel Ax and the World Premiere of Joan Tower’s *Project 19* commission, with Jill and Robert Serling

7. **December 3:** Truman and Ludmila Bidwell, who attended the performance

8. **December 3:** Deborah Borda with two of the nineteen composers commissioned through *Project 19*: Joan Tower and Tania León

9. **December 14:** Gary W. Parr*, the Chairman Emeritus who presents the Philharmonic’s annual performances of Handel’s *Messiah*, at The Riverside Church, where the concerts were given this season

*Board Member

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Photos: 1, 3, 5, Thelma Garcia for Julie Skarratt Photography; 2, 4, Nina Westervelt; 6–9, Chris Lee
Briefing

So Close You Can Almost Hear It

Next month the New York Philharmonic will unveil our 2022–23 season plans, when we’ll inaugurate the reimagined David Geffen Hall. In March you’ll discover the new initiatives being introduced, as well as the line-up of artists and repertoire that the Orchestra has curated for you. In addition to guaranteed great seats, subscribers enjoy free ticket exchanges, year-round savings on extra concerts, discounts on local dining and parking, and more.

Look for our brochure or visit nyphil.org to lock in the opportunity to be part of a truly historic year in the life of New York’s orchestra.

Tiger Tiger, Burning Bright

In Asia tigers symbolize courage and strength, qualities New Yorkers summon to survive and thrive — and that are propelling the Philharmonic through the pandemic and the David Geffen Hall renovation. Join our celebration of the Year of the Tiger at the Lunar New Year Gala, February 8, with Earl Lee conducting a blend of European and Asian works, and featuring violinist Stella Chen and soprano Hera Hyesang Park.

The Gala — from pre-concert reception through post-concert dinner with the artists — is presided over by Starr International Foundation, Presenting Sponsor; Honorary Gala Chairs Mr. and Mrs. Maurice R. Greenberg; and Gala Co-Chairs Angela Chen, Misook Doolittle, and Agnes Hsu-Tang and Oscar L. Tang. Learn more: nyphil.org/lny
At age 94, Herbert Blomstedt is wise, but ever curious, telling Bachtrack, “Music keeps me young. I have a great curiosity and in that way I am still like a child.” The New York Times praised his most recent Philharmonic appearance, in 2019, for its “naturalness” and for being “glowing.” The Swedish-born maestro will return March 3–5 to share his insights into and enthusiasm for masterpieces by Beethoven and Nielsen.

He won First Prize at the Yehudi Menuhin and Queen Elisabeth Competitions. Forbes named him one of the 30 most influential Asians under 30. He has appeared on Mozart in the Jungle and at France’s Bastille Day (where he performed for more than 800,000), and his online following is in the millions.

Now, Ray Chen is making his Philharmonic debut, February 24–25, performing Mendelssohn’s Violin Concerto, conducted by Manfred Honeck. The Guardian hailed Chen’s recording of this audience favorite, noting, “His tone is silken, his technique faultless, his musicianship persuasive as well as controlled and poetic.”

In the 1990s Philharmonic Associate Principal Bass Jon Deak asked himself, how could we encourage kids to express their creativity through music? From that question was born the Very Young Composers Program (VYC), now celebrating its 25th anniversary. Hundreds of works have been composed by kids of all backgrounds, including those without any previous musical training. Many of their pieces have been performed by Philharmonic musicians, even by the full Orchestra. You may have caught one at our Concerts in the Parks.

On March 5 the Philharmonic will present Youth as Creator, a Young People’s Concert celebrating this milestone. Deak himself — who retired from the Orchestra to dedicate himself to VYC — will host, and James Blachly, a former VYC Teaching Artist, will conduct VYC participant’s works created over the decades. Learn more at nyphil.org/ypc.
Join Playbill Travel and the brightest stars of Broadway for an incredible adventure through the Mediterranean Sea. Departing from Rome, Italy, we will sail along the spectacular Italian Riviera and Spanish Mediterranean Coast to our final destination, Barcelona, Spain. From September 7–14, 2022, be our guest aboard Silversea's newest cruise ship, the Silver Dawn, as we set a new standard of luxury.

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

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

These concerts are made possible with support from the Helen Huntington Hull Fund.

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

Alice Tully Hall at Lincoln Center
AUTHENTIC SELVES: THE BEAUTY WITHIN

Jaap van Zweden, Conductor
Anthony Roth Costanzo, Countertenor

BEETHOVEN (1770–1827)

Leonore Overture No. 3, Op. 72b (1806)

BERLIOZ (1803–69)

Les Nuits d’été (The Summer Nights), Op. 7 (1840–41; orch. 1843, 1855, 1856)
Villanelle
Le Spectre de la rose (The Specter of the Rose)
Sur les lagunes: Lamento (On the Lagoons: Lament)
Absence (Absence)
Au cimetière: Clair de lune (In the Cemetery: Moonlight)
L’île inconnue (The Unknown Island)

ANTHONY ROTH COSTANZO

Intermission
Gregory SPEARS & (b. 1977)
Tracy K. SMITH (b. 1972)

Love Story (2021; World Premiere–New York Philharmonic Commission)

EASTMAN (1940–90)


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Despite numerous false starts at a variety of stage works, the only opera that Ludwig van Beethoven managed to sink his talons into and carry through to completion — and another completion, and yet another after that — was the work he unveiled in 1805 under the title Leonore and transformed by fits and starts into what is known today as Fidelio. In the years immediately following the French Revolution, theatrical plots involving political oppression, daring rescues, and the triumph of humanitarianism grew popular in many European countries. The author Jean-Nicolas Bouilly had recently scored a success with his libretto for Les Deux journées, a “rescue opera” set by Luigi Cherubini (whose music Beethoven greatly admired); when an opportunity to set a different Bouilly libretto came Beethoven’s way, the composer pounced, enlisting his friend Joseph Sonnleithner to adapt Bouilly’s text and translate it into German. Thus was born Beethoven’s story of a woman who disguises herself as a boy to rescue her husband from unjust political imprisonment.

Leonore was not well received at its 1805 premiere, and its run ended after three performances. (There were extenuating circumstances: Napoleon’s troops had just marched in to occupy Vienna, and most of the city’s aristocratic class had fled to the countryside.) Beethoven immediately set about revising the piece, and on March 29, 1806, he introduced a truncated and restructured version of Leonore. This fared little better, and its run was cut short by an argument between the composer and the theater’s management. When plans surfaced to revive the work in 1814, Beethoven effected still further alterations and renamed the opera Fidelio. Finally the opera was a hit, and it is in that final form that we almost always find it produced today.

Each of these versions sported a different overture. (Beethoven even composed a fourth overture, known today as the Leonore Overture No. 1, for a performance that was planned for Prague in 1807 but ended up not taking place.) The Leonore Overture No. 3 introduced the 1806 incarnation. It did not survive as part of Beethoven’s final version of the opera, where it was replaced by the so-called Fidelio Overture, though it still maintains a place in many modern performances thanks to the long-standing though not universal tradition of inserting it between the two scenes of that opera’s second act.

The Leonore Overture No. 3 is divided into three general sections. The Adagio introduction opens with an attention-getting chord and then a descending C-major scale that, oddly, comes to rest on F-sharp (a har-
monic interloper in that scale), and then the music goes ranging through a series of distant tonalities, suggesting the dark confusion of Florestan in his cell. A foretaste of the plot continues in the spirited Allegro section; its heroic theme and its tense development lead to the famous offstage trumpet fanfares — harbingers of the arriving prison inspectors. After a review of various themes, Beethoven lets loose a triumphant Presto.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets (one offstage), three trombones, 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 Story**

The plot of Beethoven’s opera first titled Leonore that evolved into Fidelio involves a marriage rendered rocky not by spousal squabbling but rather by the imposition of ominous political forces from the outside. Florestan has been unjustly imprisoned by Don Pizarro (a nobleman in 18th-century Spain); his devoted wife, Leonore, manages to get a job in the prison disguised as a boy (in which semblance she calls herself “Fidelio”) in order to try to free him. Don Pizarro decides to execute Florestan before the imminent arrival of a virtuous prison-inspection team, but “Fidelio” intercedes and holds him at bay with a pistol until the good guys arrive — at which point Leonore (shedding her disguise) and Florestan are reunited in their marriage and Don Pizarro’s goose is cooked.
Hector Berlioz spent his career hopelessly mired in the future. Think of his Symphonie fantastique of 1830, surely the most extraordinary “First Symphony” ever composed by anyone, in comparison with other works that appeared at that time — Bellini’s I Capuleti e i Montecchi, Donizetti’s Anna Bolena, Auber’s Fra Diavolo, Schumann’s Abegg Variations, Paganini’s Violin Concerto No. 4, Chopin’s E-minor Piano Concerto, Mendelssohn’s Reformation Symphony — and it becomes apparent that already in his relatively early work Berlioz was occupying a creative world that bore little relation to the mainstream, or even to the rest of the avant-garde, of his time.

That Berlioz was a genius there can be no doubt, but genius does not always ensure a calm passage through life. Pressed by his father, a physician, to pursue the same profession, Berlioz’s musical inclinations were largely ignored in his youth. As a result, he never learned to play the piano in a more than rudimentary sense, and his practical abilities as a performer were limited to lessons on flute and guitar, both of which he played with some accomplishment. He was sent to Paris to attend medical school, hated the experience, and took advantage of being in the big city by enrolling himself in private musical studies and, beginning in 1826, the composition curriculum at the Paris Conservatoire.

As a composer little given to reining in his imagination, Berlioz was drawn most emphatically to the larger forms — symphonies, operas, and oratorios or other big sacred works — and these are the pieces that most firmly bolster his reputation today. Nonetheless, he had no trouble working less imposing pieces into his schedule, and his catalogue accordingly includes quite a few stand-alone orchestral overtures, independent scenes for voice(s) and orchestra, and songs (either solo or choral). He enlarged the repertoire of the classic French mélodie by about 40 songs, some of which he set in alternative versions. With the exception of the six songs in the cycle Les Nuits d’été, his songs are little known and rarely performed.

Given that Berlioz was unstoppable in writing about practically everything in his life — in his correspondence and criticism, as well as in his Mémoires — it is surprising that he

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**Les Nuits d’été (The Summer Nights), Op. 7**

Hector Berlioz

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**In Short**

**Born:** December 11, 1803, in La Côte-Saint-André, Isère, France

**Died:** March 8, 1869, in Paris

**Work composed:** 1840–41, originally with piano accompaniment; orchestrated in February 1843 (“Absence”), 1855 (“Le Spectre de la rose”), and 1856 (“Villanelle,” “Sur les lagunes: Lamento,” “Au cimetière: Clair de lune,” “L’île inconnue”), with texts by Théophile Gautier

**World premiere:** “Absence” on April 24, 1842, at the Paris Conservatoire, sung by Mme. Mortier with piano accompaniment, and on February 23, 1843, at the Leipzig Gewandhaus, with the composer as conductor, Marie Recio, soloist. “Le Spectre de la rose” was first heard in its orchestrated version on February 6, 1856, at the Ducal Theatre in Gotha, with Berlioz conducting and Mme. Falconi singing. The early performance history of the other songs is incomplete.

**New York Philharmonic premiere:** complete work, April 4, 1953, Dimitri Mitropoulos, conductor, Eleanor Steber, soloist

**Most recent New York Philharmonic performance:** October 1, 2016, Alan Gilbert, conductor, Magdalena Kožená, mezzo-soprano

**Estimated duration:** ca. 33 minutes
never offered any discussion about the inspiration for and composition of Les Nuits d’été. He wrote it in 1840–41 and the set was published in the latter year in its original version for piano with voice. In 1843, while touring in Germany with a singer who was doubling as his then girlfriend, Berlioz created an orchestration for “Absence,” but the piece met with no success in that form. Nonetheless, in 1855–56 he followed up with orchestrations for the remaining five songs; he transposed two of them, lowering “Le Spectre de la rose” by a minor third and “Sur les lagunes” by a whole step, and he also effected some textual changes, most notably adding a beautiful orchestral introduction for “Le Spectre de la rose.”

The effect of the two versions can be quite different. There is no doubt that the piano setting reflects the composer’s initial conception and that the orchestrated version represents his ultimate ideas about the piece. Some have taken the idiosyncratic piano writing as evidence that he had an orchestral transcription in mind from the outset. One might prefer to imagine that the keyboard part, which is indeed unidiomatic compared to traditional piano writing, more likely reflects Berlioz’s lack of a bias toward the keyboard (unusual for composers, certainly at that time) and the fact that his musical syntax is simply different from that of any other composer.

**Instrumentation:** two flutes, oboe, two clarinets, two bassoons, three horns, harp, and strings, in addition to the solo voice (here, a countertenor).

— J.M.K.

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**Views and Reviews**

Although Berlioz and Ravel may be viewed as two of the most impressive figures in all of French music, the latter held an ambivalent attitude toward his Romantic predecessor. On the one hand, he acknowledged Berlioz’s sheer creativity; on the other, he was exasperated by what he considered Berlioz’s technical malfeasance. Berlioz, he once observed, was “a genius who couldn’t harmonize a waltz correctly.”

In an interview with the critic M.D. Calvocoressi, published in the *Daily Telegraph* of London in 1929, Ravel expounded on *le cas Berlioz*:

Of course, when speaking of the unsatisfactory quality of Berlioz’s harmonies, I was not thinking of “correctness” according to school rules. … My contention is that Berlioz was the only composer of genius who conceived his melodies without hearing their harmonisation, and proceeded to discover the harmonisation afterwards. Something of the kind is noticeable, occasionally, in Gluck’s music; but with Berlioz it is the rule, not the exception. … When I say that Berlioz’s basses are generally “wrong,” or his modulations “clumsy,” I am not referring to the “rightness” and “elegance” that textbooks profess to teach. … There are a few striking harmonies in Berlioz’s music; but as often as not what I feel about them is that they have happened by accident, so to speak, and not in accordance with a well-weighed purpose.
Texts and Translations
Berlioz’s Les Nuits d’été

Villanelle

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux, nous irons, ma belle,
Pour cueillir le muguet aux bois;
Sous nos pieds égrenant les perles,
Que l’on voit au matin trembler,
Nous irons écouter les merles
Siffler.

Le printemps est venu, ma belle,
C’est le mois des amants bénis,
Et l’oiseau satinant son aile,
Dit des vers au rebord du nid.
Oh! Viens donc sur ce banc de mousse,
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
“Toujours!”

Loin, bien loin, égarant nos courses
Faisons fuir le lapin caché
Et le daim au miroir des sources
Admirant son grand
bois penché;
Puis, chez nous, tout heureux, tout aises,
En paniers, enlaçant nos doigts,
Revenons rapportant des fraises
Des bois.

Le Spectre de la rose

Soulève ta paupière close
Qu’effleure un songe virginal,
Je suis le spectre d’une rose
Que tu portais hier au bal.

Tu me pris encore emperlée
Des pleurs d’argent de l’arrosoir,
Et parmi la fête étoilée
Tu me promenas tout le soir.

Villanelle

When the new season comes,
And the frosts are over,
We shall go, my beloved, to the woods
Together and gather lilies of the valley.
Scattering under our feet the dewy pearls
Which tremble in the morning light,
We shall hear the blackbirds’
Strident song.

Spring has come, my beloved.
This is the month consecrated to lovers,
And the bird, smoothing his shining wing,
Repeats its song at the edge of the nest.
Oh, come now to this mossy seat,
To express our happy love,
And in your sweet voice say to me:
“Forever!”

Far, so far, we wander from our path,
Startling the hidden rabbit
And the deer that admires its fine
spreading antlers
Reflected in the water of the spring.
Then, completely happy and carefree,
Entwining our fingers into baskets,
We shall return, bringing home
Wild strawberries.

The Specter of the Rose

Awaken now from a sleep
Lightly touched by a maidenly dream.
I am the specter of a rose
Which yesterday you wore at the ball.

You picked me when I was still bedewed
With the sprinkler’s silver tears,
And in that brilliant festive gathering
You wore me the whole evening long.
Ô toi, qui de ma mort fus cause,
Sans que tu puisses le chasser,
Toutes les nuits mon spectre rose,
À ton chevet viendra danser.

Mais ne crains rien, je ne réclame
Ni messe ni De Profundis;
Ce léger parfum est mon âme,
Et j’arrive du paradis.

Mon destin fut digne d’envie;
Et pour avoir un sort si beau,
Plus d’un aurait donné sa vie,
Car sur ton sein j’ai mon tombeau,

Et sur l’albâtre où je repose
Un poète avec un baiser
Écrit: Ci gît une rose
Que tous les rois vont jalouser.

Sur les lagunes: Lamento
Ma belle amie est morte,
Je pleurerai toujours;
Sous la tombe elle emporte
Mon âme et mes amours.

Dans le ciel, sans m’attendre,
Elle s’en retourna;
L’ange qui l’emmena
Ne voulut pas me prendre.

Que mon sort est amer!
Ah! sans amour, s’en aller sur la mer!

La blanche créature
Est couchée au cercueil;
Comme dans la nature
Tout me paraît en deuil!

Oh you, who were the cause of my death,
You will be unable to keep
My rose-specter from coming every night
To dance at the head of your bed.

But fear not: I demand
No Mass, no De Profundis;
That gentle perfume is my essence,
And I come here from Paradise.

My destiny was enviable;
More than one would have given his life
To achieve so beautiful a fate,
For my tomb is on your breast.

And on that alabaster where I rest,
A poet, with a kiss,
Has written: “Here lies a rose
Of which every king will be jealous.”

On the Lagoons: Lament
Dead is my beautiful loved one.
My weeping will have no end.
She takes with her beneath the tomb
My soul and my love.

Without waiting for me,
She has returned to heaven;
The angel that took her
Did not wish to take me as well.

That is my bitter fate!
Alas, to go over the sea without love!

The pale creature
Is laid in her coffin.
Everything, as though part of nature,
Appears to me to be in mourning!

(Please turn the page quietly.)
La colombe oubliée
Pleure et songe à l’absent,
Mon âme pleure et sent
Qu’elle est dépareillée.

Que mon sort est amer!
Ah! sans amour, s’en aller sur la mer!

Sur moi la nuit immense
S’étend comme un linceul;
Je chante ma romance
Que le ciel entend seul.

Ah! comme elle était belle
Et comme je l’aimais!
Je n’aimerai jamais
Une femme autant qu’elle.

Que mon sort est amer!
Ah! sans amour, s’en aller sur la mer!

Absence
Reviens, reviens, ma bien-aimée!
Comme une fleur loin du soleil,
La fleur de ma vie est fermée,
Loin de ton sourire vermeil.

Entre nos coeurs quelle distance;
Tant d’espace entre nos baisers.
Ô sort amer! Ô dure absence!
Ô grands désirs inapaisés!

Reviens, reviens, ma bien-aimée! etc.

D’ici là-bas, que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
À lasser le pied des chevaux!

Reviens, reviens, ma bien-aimée! etc.

Absence
Return, return, my most beloved!
Like a flower away from the sun,
My life’s flower closes quickly,
Far from your ruby smile.

What a distance there is between our hearts!
So much space between our kisses!
O bitter fate! O cruel absence!
O great desires unfulfilled!

Return, return, my most beloved!, etc.

From here to everywhere so many plains,
So many towns and hamlets.
So many valleys and mountains,
Enough to tire the horses’ feet!

Return, return, my most beloved!, etc.
Au cimetière: Clair de lune

Connaissez-vous la blanche tombe
Où flotte avec un son plaintif
L’ombre d’un if?
Sur l’if, une pâle colombe,
Triste et seule, au soleil couchant,
Chante son chant.

Un air maladivement tendre,
À la fois charmant et fatal,
Qui vous fait mal,
Et qu’on voudrait toujours entendre;
Un air, comme en soupirer aux cieux
L’ange amoureux.

On dirait que l’âme éveillée
Pleure sous terre à l’unisson
De la chanson,
Et, du malheur d’être oubliée
Se plaint dans un roucoulement
Bien doucement.

Sur les ailes de la musique
On sent lentement revenir
Un souvenir;
Une ombre, une forme angélique
Passe dans un rayon tremblant,
En voile blanc.

Les belles de nuit, demi-closes,
Jettent leur parfum faible et doux
Autour de vous,
Et le fantôme aux molles poses
Murmure en vous tendant les bras:
Tu reviendras!

Oh! jamais plus, près de la tombe,
Je n’irai, quand descend le soir
Au manteau noir,
Écouter la pâle colombe
Chanter, sur la pointe de l’if,
Son chant plaintif!

In the Cemetery: Moonlight

Do you know the white tomb
Where the shadow of the yew tree
Hovers with a plaintive sigh?
On that yew a pale dove,
At sundown, sad and solitary,
Sings its song.

A sadly tender refrain,
At once delightful and deathly,
That though sorrow-filled,
You would listen to forever.
A song such as the amorous angel might sing
In the heavens.

One might say the awakened soul
Is weeping beneath the earth
In unison with the song,
And, in a gentle murmur
Is complaining of the misery
Of being forgotten.

On the music’s wings
One feels a memory
Slowly return.
A shadow, an angelic form,
Passes in a tremulous light,
Shrouded in a white veil.

Flowers of the night, half-open,
Give forth their scent, mild
And sweet around you,
And the phantom with its languid motion
Whispers as it opens its arms to you:
“You will return!”

Oh, never again will I go near that tomb,
When the somber cloak
Of night descends,
To listen to the pale dove,
From the heights of the yew tree,
Sing its plaintive song!

(Please turn the page quietly.)
**L’Île inconnue**

*Tell me, pretty young maid,*
*Where would you like to go?*
*The sail unfurls like a wing,*
*The breeze is about to blow!*

---

*Dites, la jeune belle,*
*Où voulez-vous aller?*
*La voile enflé son aile,*
*La brise va souffler!*

---

*L’aviron est d’ivoire,*
*La pavillon de moire,*
*Le gouvernail d’or fin;*
*J’ai pour lest une orange,*
*Pour voile une aile d’ange;*
*Pour mousse un séraphin.*

---

*Tell me, pretty young maid, etc.*

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*Est-ce dans la Baltique?*
*Dans la mer Pacifique,*
*Dans l’île de Java?*
*Ou bien est-ce en Norvège,*
*Cueillir la fleur de neige,*
*Ou la fleur d’Angsoka?*

---

*Tell me, pretty young maid, etc.*

---

*Menez-moi, dit la belle,*
*À la rive fidèle*
*Où l’on aime toujours.*
*Cette rive, ma chère,*
*On ne la connaît guère*
*Au pays des amours.*

---

*Tell me, pretty young maid, etc.*

---

*Où voulez-vous aller?*
*La brise va souffler!*

---

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— Texts by Théophile Gautier
The beautiful thing about music is that it can make you inspect words anew, and each time uncover new emotional meanings. Gregory Spears’s meditation on former US Poet Laureate Tracy K. Smith’s poem Love Story invites us to open ourselves up to love and heartache through a telling and retelling of her poem in four different settings. His sonic world-building and musical ruminations on love in all its shadings reveal how the same words can carry multiple varieties of emotional weight.

Based in New York City, Spears has become celebrated for his atmospheric compositions that draw from Romantic, minimalist, and early-modernist traditions. He is also well regarded as a composer of vocal and operatic works that bring to life queer stories, experiences, and characters. His oeuvre routinely challenges the assumption that the purpose of vocal music is to heighten emotion; instead he articulates feelings of ambivalence, confusion, and conflict.

Fittingly, Spears has long enjoyed a close collaboration with Smith, whose poetry releases new layers of feeling with each reading. (Their opera, Castor and Patience, will receive its premiere this summer at Cincinnati Opera, following two years of pandemic-related delays.) Together, Spears and Smith find wonder in the everyday, using music, text, and history to explore stories that reflect our contemporary world. Spears’s music — like Smith’s words — feel lived in, inviting the listener to become an excavator, working to uncover new layers of emotional depth with each encounter.

Spears’s use of musical narration and re-narration to create an open-ended affect is on brilliant display in Love Story. Resisting the big persona usually associated with countertenors, Spears explains that he instead seeks to convey an “intentionally life-sized (rather than larger-than-life) character who is experiencing an almost painfully ordinary heartache.” Scored for countertenor and orchestra, the work comprises four settings of Smith’s text. Each suggests a different reading, and together they form a “larger narrative arc reminiscent of a song cycle.” It tells the story of a relationship’s end by revisiting narrative details, “creating new meaning through repetition.”

The first setting begins with wide-open fourths and fifths in the strings that occasionally storm or quell. The music is often hushed and resonant — bringing even greater clarity to the countertenor’s voice — and all possibilities are open as he sings of the last time he met his old love. Approximately five minutes in, the bassoons and oboes announce the second setting. This dreamlike section, marked by a harp ostinato, suggests both a silver lining and a storm cloud on the horizon as the protagonist sings,

I didn’t know —
I had no idea — what I’d find in the long night of life without us.

The third setting is a fascinating study of how differently the same text can make us

In Short

Born: Gregory Spears, 1977, in Norfolk, Virginia; Tracy K. Smith, 1972, in Falmouth, Massachusetts
Resides: the composer, New York City
Work composed: 2021, on commission from the New York Philharmonic
World premiere: these performances
Estimated duration: ca. 15 minutes
feel. The earlier storm cloud cracks open, and a brilliant, loving light shines through in a brass-led canon evoking a Handel or Pachelbel musical procession. Until the orchestra falls shockingly silent. The singer’s last line — “And how did everything — everything — know my name?” — is no longer a joyous outburst but an ambivalent rumination on love and loss as the music floats away.

The final setting echoes the previous three, “transformed by the passing of time and the changing of seasons,” Spears writes. Invoking the opening’s expansive chords, it slows down as if to meditate on what has been gained and what has been destroyed. Here, Spears most aptly captures the words of Smith’s poem:

That honeyed, amber, late-afternoon light.
Not sunset, but the final flourishing just before.

In the Composer’s Words

Scored for countertenor and orchestra, Love Story consists of four contiguous settings of a single text by Tracy K. Smith. Each setting suggests a different reading of Smith’s poem, and the four together form a larger narrative arc reminiscent of a song cycle. Instead of using a series of poems (as in a traditional cycle), Love Story tells the story of a relationship’s end by cycling through the same set of narrative details over and over — creating new meaning through repetition. The fourth and final setting incorporates musical material from the previous three, transformed by the passing of time and the changing of seasons.

When contemplating a new work for countertenor, it was important for me to set aside some of the traditional associations with the voice type — of the mythic, the royal, the virtuosic, or the fantastical. What would happen if we took the countertenor off their historical pedestal? In this spirit, Love Story asks the singer to play a role closer to the one they play in real life, repeatedly turning over the details of a single memory while wandering through four distinct orchestral landscapes. They encounter along the way the same confusion, disappointment, and epiphanies that we all experience in life. Music steps in to make the details of love and loss feel as epic as they do for all of us.

— Gregory Spears
To hear this last setting, with its stormy timpani swells and major-minor oscillations, is to experience that last moment before the sun begins to depart: heartbreaking and healing all at once.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, large bass drum, marimba, small suspended cymbal, medium / small triangle, harp, celesta, and strings, in addition to the countertenor soloist.

— 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 (Cornell University Press, 2021)

### The Work at a Glance

A queer retelling of a Tracy K. Smith poem unveiled in four different settings, Love Story depicts the many cycles of love and loss.

- The first setting creates a wide and open tonal world as the countertenor sings of what he lost and gained.
- The second setting’s dreamlike, floating quality is created by the plucked ostinato line in the harp.
- In the third, the lugubrious silver clouds haunting the countertenor crack open to reveal a glorious canon in the tradition of Handel or Bach.
- The final re-reading of Smith’s poem returns to the expansive tonal worlds that the first setting established. Its oscillation between major and minor keys captures the myriad range of emotions one feels watching the glow of a golden sunset fade into the distance: grief-stricken and life-affirming at the same time.

### 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.”
The last time we met, it rained
in my chest, though sun
bore down on our skin. Autumn.

You stood facing me. Trees
shook free of a season’s
spent leaves. That honeyed,
amber, late-afternoon light.
Not sunset, but the final flourishing
just before. I didn’t know—

I had no idea—what I’d find
in the long night of life
without us. Winter blight.

Rain-sacked streets.
After a time, the violence
of your absence gave way.

What danced in me
like a young flame? And how
did everything—everything—

know my name?

— Tracy K. Smith
On the first page of his manuscript of *Symphony No. II — The Faithful Friend: The Lover Friend’s Love for the Beloved*, Julian Eastman inscribed what he called “A Parable”:

“On Tuesday, Main and Chestnut at 19 o’clock, The Faithful Friend and his Beloved Friend decided to meet. On Monday the day before, Christ came, just as it was foretold.

Some went up on the right, and some went down on the left. Trumpets did sound (a little sharp), and electric violins did play (a little flat). A most terrible sound.

And in the twinkling of an eye the Earth vanished and was no more.

But on Tuesday, the day after on Main and Chestnut at 19 o’clock, there stood the Lover Friend and his Beloved Friend, just as they had planned, embracing one another.”

Unless other works surface, this work is his only symphonic composition and his last large-scale work. The piece survived thanks to poet R. Nemo Hill, Eastman’s lover in the year it was written and the dedicatee of the work. Hill kept the manuscript in a drawer for several decades, and composer Mary Jane Leach eventually included a copy of it on her Eastman website, which is where, in 2010, I first encountered it. In 2016 I decided to develop a performable edition.

Julius Eastman was born in New York City in 1940 and grew up in Ithaca, New York. He studied composition at the Curtis Institute of Music under Constant Vauclain, graduating in 1963. Also a singer, his 1971 Nonesuch recording of Peter Maxwell Davies’s *Eight Songs for a Mad King* brought him enough notoriety that composer-conductor Lukas Foss invited him to become a member of the Creative Associates performance program at SUNY–Buffalo. While there he met composer Petr Kotik; with Kotik’s S.E.M. Ensemble Eastman performed, toured, and premiered about 15 of his earliest compositions.

In the late 1970s he returned to New York to fully participate as a performer and composer in the musical life of the city. That fertile ground bore ripe fruit: by 1980 he had produced a considerable body of work, some presenting his personal blend of minimalism, some exhibiting the clear desire to move beyond it.

His formidable evolution was halted by a series of aggravating circumstances. The 1983 eviction from his East Village apartment began a downward spiral that led to homelessness, a progressive abandoning of performance and composition, and drug abuse. Tragically, creating his Symphony No. II coincided with the moment when he *de facto* gave up his composing career. He would go on to write only a handful of small-scale works, and then silence. He died alone, at age 49.

When Eastman wrote Symphony No. II — weeks following his eviction — he ironically

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**In Short**

**Born:** October 27, 1940, in New York City  
**Died:** May 28, 1990, in Buffalo, New York  
**Work composed:** 1983; Luciano Chessa prepared the edition used in these performances in 2021  
**World premiere:** November 20, 2018, by the Mannes Orchestra, Luciano Chessa, conductor  
**New York Philharmonic premiere:** these concerts, which mark the work’s first performances by a professional orchestra  
**Estimated duration:** ca. 15 minutes
Eastman’s Symphony No. II was never performed while its composer was still alive — nor for decades after that — not only because it calls for rather large and idiosyncratic forces, but also because the score was not viable without a robust editorial intervention. The manuscript bears no time signatures, no tempo or metronome markings, virtually no dynamics, and is entirely devoid of bar lines. Even rehearsing the piece without this information would have been utterly impossible. It took some intense navigating through Eastman’s idiosyncratic handwriting to even realize that, unlike his preceding bar line–less works, all the parts could here be synchronized by a tactus (an underlying, inner pulse).

The chaotic state of the manuscript and the missing information first led me to join those who believed the work was abandoned, and so wasn’t intended to be performed. Nemo Hill led me to reexamine that assumption. I learned that Eastman gave him the copy of the manuscript in a sort of ritualized ceremony when the two had just broken up, and the composer said that the symphony was a diary of their relationship.

Who would stage a signing ceremony to give an accidentally unfinished piece as a final gift to the lover who left you, yet the lover you know you will love forever? This ritual only makes sense if the piece, if perhaps unwillingly incomplete, was also deliberately left unfinished, reflecting the way some relationships end. When I focused on what was there instead of what may have been missing, I saw in this piece a perfectly calibrated arc, with the main theme presented at the beginning and, the climax being reached, promisingly restated at the end.

I realized that Eastman’s Symphony No. II is formally as finished as its author intended it to be, and that it could be performed provided one could supply some missing yet essential compositional content. One can say that contemplating the deliberate unfinishedness of a work, too, is a creative act on the editor’s part. Though the act of conducting the premiere of this symphony effectively completed my editorial work, any further successful live presentations of it are truly the best way to prove that this magnificent composition could be made to be viable.
benefited from the involuntary tabula rasa caused by the ensuing loss of his belongings, including his scores. There was no commission, and none of his active professional connections could have helped land this score on any conductor’s stand; he could not have harbored any concrete hopes for a performance. He turned this problem into an asset, proceeding unencumbered to explore new territories.

Part of Eastman’s compositional exploration in this work involved reemerging historical forms that he had absorbed at Curtis, and an uncompromising modernist sensibility. Furthermore, this symphony is among the few late Eastman works to show the influence of one of his early mentors, Morton Feldman. This is particularly evident in the timpani part — truly the spine of the piece — and, more generally, by the tectonic pace with which most of the work moves.

His blank canvas was also an opportunity to let his imagination run unchecked. He employed unconventional forces — including three contrabass clarinets, three tubas, and a setup of 24 timpani requiring six performers — guaranteeing that the piece would sound like no other while also posing a real challenge to anyone attempting to produce a performance. The result was that no one would touch the score for decades, sealing its immediate fate.

Musician, writer, and record producer Adam Shatz has written beautifully about the importance of humanizing Eastman in our assessment of his history. His Symphony No. II may well be the piece that most clearly reveals his humanity. As I relive the emotions of studying again the powerful, relentless masterpiece I was able to help bring to life — a work that I firmly believe to be the culmination of the composer’s whole output — I realize that here Julius Eastman is no longer merely a Black activist or a soldier in the queer army.

**The Work at a Glance**

In this broad, single-movement symphony, Eastman draws the entire arc of his relationship with Hill, from an opening statement of endless love to the climactic fugato depicting their “sexual union,” the many loose ends of a failed relationship, up to the firm restating of a love that, despite all, is set to transcend space and time. This program is illustrated through references, descriptive texts [eschatological, private], and a complex labeling of recurring motifs that feels Berlioz-esque, Wagnerian, but also not far from what we’d find in La Monte Young’s *The Well-Tuned Piano*. A case in point is the return of the love theme in the end, which Eastman announces through the “Faith” theme from Wagner’s *Parsifal* — Eastman flags it in the score by adding the label “Wagner” to the cello part.

The symphony is permeated by a syncretic religiosity found in some of his later works (Gay Guerrilla, The Holy Presence of Joan d’Arc, Hail Mary, and the late Our Father), though alongside Baptist and Catholic references Eastman proclaims here a Sufi influence via the Lover / Beloved dialectic of the title. As expected in his work, however, spiritual and sexual ecstasy are two faces of the same coin, evident here when one notices that the subject of the “sexual” fugato is carved from the preceding, mystical two-solo-violins section.

He is a human being dealing with the most human of feelings: the loss of love.

**Instrumentation:** three flutes, two oboes, two English horns, three bass clarinets and three contrabass clarinets, three bassoons and three contrabassoons, three trombones, three tubas, 24 timpani performed by six players (consolidated to 16 instruments played by four performers in these concerts), and strings.

**Edition:** prepared by Luciano Chessa; while he began work on the score in 2016, these performances employ his edition of 2021.

— Luciano Chessa, composer, visual artist, and music historian
New York Philharmonic

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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 New York Philharmonic. Under his leadership the Hong Kong Philharmonic was named Gramophone’s 2019 Orchestra of the Year, and was awarded the prestigious Concertgebouw Prize in 2020.

In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism. In 1995 the Foundation opened the Papageno House — with Her Majesty Queen Maxima in attendance — where young adults with autism live, work, and participate in the community. Today, the Foundation focuses on the development of children and young adults with autism by providing in-home music therapy; cultivating funding opportunities to support autism programs; and creating a research center for early diagnosis and treatment of autism and analyzing the benefits of music therapy. More recently, the Foundation launched the app TEAMPa-pageno, which allows children with autism to communicate with each other through music composition.
Countertenor Anthony Roth Costanzo began performing professionally at age 11 and has since appeared in opera, concert, recital, and film, as well as 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 Akhnaten 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 as well as 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.
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*, exploring 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.
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New York Philharmonic Guide

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

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Latecomers and patrons who leave the hall will be seated only after the completion of a work.
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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.
Braille & Large-Print Programs are available at the Head Usher’s Desk, located on the street level in the Morgan Stanley Lobby.
Infrared assisted listening devices [headsets and neck loops] are available at the Head Usher’s Desk; a valid photo ID is needed to ensure return.
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Philharmonic Schedule
February–March 2022

AUTHENTIC SELVES:
THE BEAUTY WITHIN
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

LUNAR NEW YEAR
CONCERT & GALA
Alice Tully Hall at Lincoln Center
Tue. February 8 | 7:30 p.m.
Earl Lee conductor
Stella Chen violin
Jera Hyesang Park soprano
Program to include:
LI Huanzhi Spring Festival Overture
BIZET / Arr. F. Waxman Carmen Fantasie for Violin and Orchestra
MA Sikon Nostalgia, for Violin and Orchestra
BERLIOZ Le Corsaire Overture
DVORAK Song to the Moon, from Rusalka
Tu-nam CHO The Bird Song
DUKAS The Sorcerer’s Apprentice

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
MARTINU 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, MENDELSSOHN, and ROUSSEL
129 West 67th Street
Info & Tickets: (212) 501-3330 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
DVORÁK 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 25th anniversary of the New York Philharmonic Very Young Composers Program, celebrate the power of children’s imaginations in a program that showcases their captivating ideas.

THE SCHUMANN CONNECTION
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

Alice Tully Hall at Lincoln Center
Wed. March 9 | 7:30 p.m.
Thu. March 10 | 7:30 p.m.
Fri. March 11 | 8:00 p.m.
Sat. March 12 | 8:00 p.m.

Gustavo Dudamel conductor

R. SCHUMANN Symphony No. 1, Spring
Gabriele ORTIZ Clara
R. SCHUMANN Symphony No. 2

SOUND ON
The Appel Room, Jazz at Lincoln Center
Mon. March 14 | 7:30 p.m.

Nadia Sirota host / curator
Philharmonic Musicians
Broadway at 60th Street, New York City

Rose Theater at Jazz at Lincoln Center
Thu. March 17 | 7:30 p.m.
Fri. March 18 | 8:00 p.m.
Sat. March 19 | 8:00 p.m.
Sun. March 20 | 2:00 p.m.

Gustavo Dudamel conductor

R. SCHUMANN Symphony No. 3, Rhenish
Andrea PINTO CORREIA
Os pássaros de noite
(The Birds of Night)
R. SCHUMANN Symphony No. 4

Programs subject to change. For a complete, updated schedule and tickets visit nyphil.org | Alice Tully Hall Box Office | (212) 875-6666
Information in this issue current as of December 30, 2021
lighthearted