

Your Digital Program

2 Welcome

Deborah Borda, Linda and Mitch Hart President and CEO

6 In Person

Golda Schultz makes her New York Philharmonic debut singing Richard Strauss's powerful song cycle.

8 Face Page

December at the NY Phil was marked by sparkle, warmth, and musical masters.

10 Briefing

So Close You Can Almost Hear It ... Tiger Tiger, Burning Bright ... Young at Heart

15 This Concert

Program, artists, and Orchestra

36 The Philharmonic Family

Board, Staff, and Our Generous Donors

49 Philharmonic Schedule

Upcoming concerts



Click above to move to the section you want to read.

FEBRUARY 2022

NEW YORK PHILHARMONIC

Jaap van Zweden Music Director



PLAYBILL®

THE ALL-NEW NX



Prototype shown with options.
©2021 Lexus

NX

FIND YOUR SOMETHING AND GIVE IT EVERYTHING

Our thing: creating a crossover that truly gets you. Introducing Lexus Interface with an available 14" touchscreen—our most intuitive tech ever, debuting on the all-new Lexus NX. Welcome to the next level.

 **LEXUS**
EXPERIENCE AMAZING



[LEXUS.COM/NX](https://www.lexus.com/nx)

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.

A handwritten signature in black ink that reads 'Deborah'.

Deborah Borda
Linda and Mitch Hart President and CEO



Valentine's Day is February 14

**GIVE
LOVE
BELIEVE**

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, making the instrument stand out.

PLAYBILL®

CEO & President: Philip S. Birsh

Chief Financial Officer: Shamindra Jagnanan

Chief Operating Officer & VP: Alex Birsh

Director of Manufacturing: Robert Cusanelli

Managing Editor, Classic Arts: Brian Libfeld

Art Director: Kesler Thibert

Senior Production Manager: Maude Popkin

Prepress Manager: Sean Kenny

Creative Services Manager: Dean Greer

Managing Program Editor: Matt Bonanno

Program Editors: Amy Asch

Andrew Rubin

Publisher & Chief Revenue Officer: Glenn Shaevitz

Associate Publisher: Jolie Schaffzin

Associate Publisher: Michel Manzo

Director, Theatrical Sales: Nicholas Foster

Senior Director, Advertising: Joshua Stone

West Coast Sales Director: Jacqui Dziak

Director of Restaurant Sales: Clara Barragán

Digital Media Manager: Katie Clooney-Gailey

Chairman Emeritus: Arthur T. Birsh

Editor in Chief Emeritus: Joan Alleman

Secretary/Treasurer: Shamindra Jagnanan

Advertising Sales

729 Seventh Avenue, 4th Floor
New York, NY 10019
212-557-5757

PLAYBILL® is published by PLAYBILL Incorporated,
729 Seventh Avenue, 4th floor, New York, NY 10019. Copyright
2022 by PLAYBILL Incorporated.

All Rights Reserved. PLAYBILL® is a Registered Trademark
of PLAYBILL Incorporated.

NEW YORK

TAVERN



ON

THE

67TH ST & CENTRAL PARK W.
NEW YORK, NEW YORK 10023

TEL: 212-877-TOTG (8684)
TAVERNONTHEGREEN.COM



GREEN

ENTER THE GREEN WORLD

In Person

SCHULTZ SINGS STRAUSS

By Rebecca Schmid

The South African soprano makes her New York Philharmonic debut singing the German eminence's powerful song cycle.

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 Staatsoper. 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 bubblyness 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

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

*Board Member



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



Young at Heart

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.



CHRIS LEE

Star Power

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*



JOHN MAC

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.”

25th Anniversary | Very Young Composers

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.



Broadway

On the

Mediterranean

September 7–14, 2022



*Talent subject to change.



**AUDRA
McDONALD**
Tony®, Grammy®,
and Emmy® Award
Winner



**GAVIN
CREEL**
Tony Award®
Winner



**CHRISTOPHER
FITZGERALD**
Tony Award®
Nominee



**SANTINO
FONTANA**
Tony® Award
Winner



**NIKKI M.
JAMES**
Tony Award®
Winner



**WILL
SWENSON**
Tony Award®
Nominee



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.

Our trip will feature the incredible cuisines and cultures of **Sorrento, Giardini Naxos, Valletta, Palma de Mallorca, Valencia,** and **Barcelona**, along with the exciting Broadway talent Playbill guests have come to expect.

As on every Playbill cruise, after a day of specially curated excursions, you will be treated to world-class nightly concerts and talk backs starring the finest Broadway talent, handpicked by Playbill. **We are delighted to announce that Tony®, Grammy®, and Emmy® Award winner Audra McDonald, Tony® winners Gavin Creel, Santino Fontana, and Nikki M. James, Tony® Nominees Christopher Fitzgerald and Will Swenson will be joining us on this journey!**



Please join us for this exciting voyage through one of the most picturesque locations of the world. **For more information, visit [PLAYBILLTRAVEL.com](https://www.playbilltravel.com).**

To Reserve Your Stateroom or Suite call
PLAYBILL TRAVEL at **866.455.6789**



The best seats in the house are on the house.

Enter to win two tickets to a show.

It's showtime! Find out how you and a fellow theatre lover could be on your way to Broadway. Scan the QR code to learn more.

From small town theatres to Tony Award winners, we applaud the theatre community's strength and resilience—and all the rocks you rely on—as you strive to move forward. Who's your rock?

Let Prudential be the Rock you rely on, like millions do, for financial planning and investing. Learn more at [Prudential.com](https://www.Prudential.com).



Prudential

Proud Sponsor of Standing Ovation



www.standingovationstickets.com

NO PURCHASE NECESSARY. VOID WHERE PROHIBITED. Open only to legal residents of the 50 United States and District of Columbia, 18 or older. The monthly contest ends at 11:59 p.m., September 15, 2022. Official rules and contest requirements available at www.standingovationstickets.com

Investment Products: Not FDIC-insured * No Bank Guarantee * May Lose Value

© 2021 Prudential Financial, Inc. and its related entities. Prudential, the Prudential logo and the Rock symbol are service marks of Prudential Financial, Inc. and its related entities, registered in many jurisdictions worldwide.

1054058-00001-00

NEW YORK PHILHARMONIC

Jaap van Zweden Music Director

AUTHENTIC SELVES: THE BEAUTY WITHIN

Thursday, February 3, 2022, 7:30 p.m.

16,720th Concert

Saturday, February 5, 2022, 8:00 p.m.

16,721st Concert

Jaap van Zweden, Conductor

Anthony Roth Costanzo, Countertenor

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**.

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

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)

**Symphony No. II — *The Faithful
Friend: The Lover Friend’s Love for the
Beloved*** (1983; ed. Luciano Chessa,
2016 & 2021)

New York Philharmonic performances are streamed on **NYPhil+** (nyphil.org/plus), which hosts new and historic performance videos and broadcasts, and syndicated on **The New York Philharmonic This Week** (nyphil.org/thisweek), the award-winning weekly radio series.

Follow us on **Facebook, Twitter, Instagram, and YouTube.**

PLEASE SILENCE YOUR ELECTRONIC DEVICES.

PHOTOGRAPHY AND VIDEO RECORDING ARE ONLY PERMITTED DURING APPLAUSE.

Notes on the Program

Leonore Overture No. 3, Op. 72b

Ludwig van Beethoven

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-

In Short

Born: December 16, 1770 (probably, since he was baptized on the 17th), in Bonn, Germany

Died: March 26, 1827, in Vienna, Austria

Work composed: 1806, for the first revision of Beethoven’s opera *Leonore*, later transformed into *Fidelio*. This overture draws on musical material drafted as early as 1804.

World premiere: March 29, 1806, at Vienna’s Theater an der Wien

New York Philharmonic premiere: December 20, 1862, Theodore Eisfeld, conductor

Most recent New York Philharmonic performance: April 11, 2011, Alan Gilbert, conductor

Estimated duration: ca. 14 minutes

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 off-stage 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)

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.



A critical scene in *Fidelio* from the 1860 production at the Théâtre-Lyrique

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

Hector Berlioz

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 *ICapuleti 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, indepen-

dent 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

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 con-

ception 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.

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-weighted purpose.



Berlioz, ca. 1839

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 béni,
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 promenais 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
Écrivit: 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.

The forgotten dove
Weeps and dreams of the absent one.
My soul also weeps,
And feels completely isolated.

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

The immensity of night
Overwhelms me like a shroud.
I sing my song,
Which is heard by heaven alone.

Ah! how beautiful she was
And how I loved her!
I shall never love another woman
As I did her.

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

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 soupire 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

*Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle 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.*

Dites, la jeune belle, etc.

*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?*

Dites, la jeune belle, 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.*

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

The Unknown Isle

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

The oar is of ivory,
The flag of watered silk,
The rudder of fine gold;
For ballast I have an orange,
For a sail, the wing of an angel,
For ship's boy, a seraph.

Tell me, pretty young maid, *etc.*

Would it be to the Baltic?
Or to the Pacific?
Or to the isle of Java?
Or would it be to Norway,
To pluck the snow-flower,
Or the Angsoka flower?

Tell me, pretty young maid, *etc.*

Lead me, says the pretty one,
To the faithful shore
Where we will love forever!
This shore, my dear,
Is scarcely known
In the land of love.

Where would you like to go?
The breeze is about to blow!

— *Texts by Théophile Gautier*

Love Story

Gregory Spears & Tracy K. Smith

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.

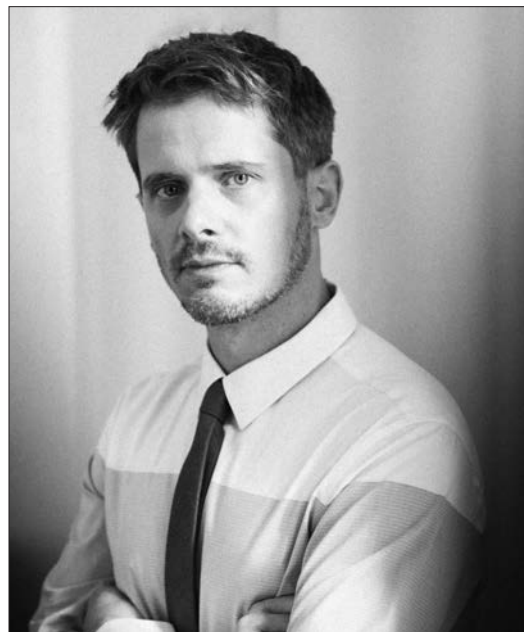
The final setting echoes the previous three, "transformed by the passing of time

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."



Text

Gregory Spears & Tracy K. Smith's Love Story

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

Symphony No. II — *The Faithful Friend: The Lover Friend’s Love for the Beloved*

Julius Eastman

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 Vaucklain, 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

In Short

Born: October 27, 1940, in New York City

Died: May 28, 1990, in Buffalo, New York

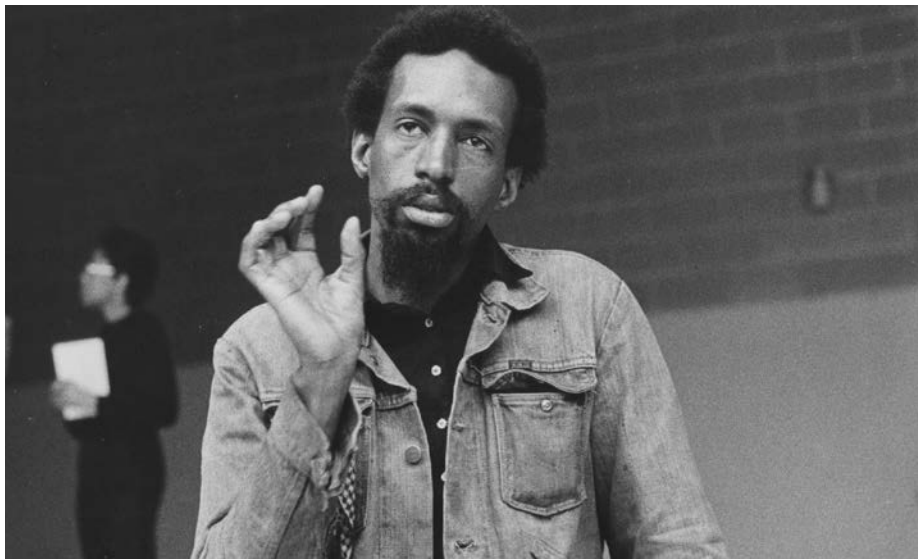
Work composed: 1983; Luciano Chessa prepared the edition used in these performances in 2021

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

In the Editor's Words



Julius Eastman

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 reembracing 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

2021–2022 SEASON

JAAP VAN ZWEDEN, Music Director

Leonard Bernstein, Laureate Conductor, 1943–1990

Kurt Masur, Music Director Emeritus, 1991–2015

VIOLINS

Frank Huang

*Concertmaster
The Charles E. Culpeper Chair*

Sheryl Staples

*Principal Associate
Concertmaster
The Elizabeth G. Beinecke Chair*

Michelle Kim

*Assistant Concertmaster
The William Petschek Family
Chair*

Quan Ge

Hae-Young Ham

*The Mr. and Mrs. Timothy M.
George Chair*

Lisa GiHae Kim

Kuan Cheng Lu

Kerry McDermott

Su Hyun Park

Anna Rabinova

Fiona Simon

*The Shirley Bacot
Shamel Chair*

Sharon Yamada

Elizabeth Zeltser+

*The William and Elfriede
Ulrich Chair*

Yulia Ziskel

*The Friends and Patrons
Chair*

Qianqian Li

Principal

Lisa Kim*

In Memory of Laura Mitchell

Soohyun Kwon

*The Joan and Joel I. Pickett
Chair*

Duoming Ba

Hannah Choi

Marilyn Dubow

*The Sue and Eugene Mercy,
Jr. Chair*

Dasol Jeong

Hyunju Lee

Kyung Ji Min

Marié Schwalbach

Na Sun

The Gary W. Parr Chair

Jin Suk Yu

Andi Zhang

VIOLAS

Cynthia Phelps

*Principal
The Mr. and Mrs. Frederick P.
Rose Chair*

Rebecca Young*

*The Joan and Joel Smilow
Chair*

Cong Wu**

*The Norma and Lloyd
Chazen Chair*

Dorian Rence

Leah Ferguson

Katherine Greene

*The Mr. and Mrs. William J.
McDonough Chair*

Vivek Kamath

Peter Kenote

Kenneth Mirkin

Robert Rinehart

*The Mr. and Mrs. G. Chris
Andersen Chair*

CELLOS

Carter Brey

*Principal
The Fan Fox and Leslie R.
Samuels Chair*

Eileen Moon-Myers*

*The Paul and Diane Guenther
Chair*

Patrick Jee

Elizabeth Dyson

*The Mr. and Mrs. James E.
Buckman Chair*

Alexei Yupanqui

Gonzales

Maria Kitsopoulos

The Secular Society Chair

Sumire Kudo

Qiang Tu

Nathan Vickery

Ru-Pei Yeh

*The Credit Suisse Chair
in honor of Paul Calello*

BASSES

Timothy Cobb

Principal

Max Zeugner*

*The Herbert M. Citrin
Chair*

Blake Hinson**

Satoshi Okamoto

Randall Butler

*The Ludmila S. and Carl B.
Hess Chair*

David J. Grossman

Isaac Trapkus

Rion Wentworth

FLUTES

Robert Langevin

*Principal
The Lila Acheson Wallace Chair*

Alison Fierst*

Yoobin Son

Mindy Kaufman

*The Edward and Priscilla
Plicher Chair*

PICCOLO

Mindy Kaufman

OBOES

Liang Wang

*Principal
The Alice Tully Chair*

Sherry Syllar*

Robert Botti

*The Lizabeth and Frank
Newman Chair*

Ryan Roberts

ENGLISH HORN

Ryan Roberts

CLARINETS

Anthony McGill

*Principal
The Edna and W. Van Alan
Clark Chair*

Pascual Martínez

Forteza***

*The Honey M. Kurtz Family
Chair*

E-FLAT CLARINET

Pascual Martínez

Forteza

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund**.

Steinway is the Official Piano of the New York Philharmonic.

BASS CLARINET

BASSOONS

Judith LeClair

*Principal
The Pels Family Chair*

Kim Laskowski*

Roger Nye

*The Rosalind Miranda Chair
in memory of Shirley and
Bill Cohen*

CONTRABASSOON

HORNS

Richard Deane

Acting Principal

Leelanee Sterrett***

R. Allen Spanjer

The Rosalind Miranda Chair

*The Ruth F. and Alan J. Broder
Chair*

TRUMPETS

Christopher Martin

*Principal
The Paula Levin Chair*

Matthew Muckey*

Ethan Bensdorf

Thomas Smith

TROMBONES

Joseph Alessi

*Principal
The Gurnee F. and Marjorie L.
Hart Chair*

Colin Williams*

David Finlayson

*The Donna and Benjamin M.
Rosen Chair*

BASS TROMBONE

George Curran

*The Daria L. and William C.
Foster Chair*

TUBA

Alan Baer

Principal

TIMPANI

Markus Rhoten

*Principal
The Carlos Moseley Chair*

Kyle Zerna**

PERCUSSION

Christopher S. Lamb

*Principal
The Constance R. Hoguet
Friends of the Philharmonic
Chair*

Daniel Druckman*

*The Mr. and Mrs. Ronald J.
Ulrich Chair*

Kyle Zerna

HARP

Nancy Allen

Principal

KEYBOARD

In Memory of Paul Jacobs

HARPSICHORD

Paolo Bordignon

PIANO

Eric Huebner

*The Anna-Maria and
Stephen Kellen Piano Chair*

ORGAN

Kent Tritle

LIBRARIANS

Lawrence Tarlow

Principal

Sara Griffin**

ORCHESTRA PERSONNEL

DeAnne Eisch

*Orchestra Personnel
Manager*

STAGE REPRESENTATIVE

Joseph Faretta

AUDIO DIRECTOR

Lawrence Rock

* Associate Principal

** Assistant Principal

*** Acting Associate
Principal

+ 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

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



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 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, 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 *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 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.

New York Philharmonic

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.

Need To Know

New York Philharmonic Guide

Order Tickets and Subscribe

Order tickets online at nyphil.org or call (212) 875-5656.

The New York Philharmonic Box Office is at **Alice Tully Hall**, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

Donate Your Concert Tickets

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.

For the Enjoyment of All

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.

Photography, sound recording, or videotaping of performances is prohibited.

For Your Comfort and Convenience

Alice Tully Hall



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.

Accessible seating can be arranged at the point of sale. **Wheelchair loans** are available for people who require assistance to go to and from their seats; to arrange a loan, subject to availability, please call (212) 875-5520. There are **elevators** at the venue.

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

Accessible men's and women's **restrooms** are on the orchestra and mezzanine levels.

Braille & Large-Print Programs are available at the Information Table on the fifth floor.

Infrared assistive listening devices (headsets and neck loops) are available at the coat check. A valid photo ID is needed to ensure return.

Accessible seating can be arranged at the point of sale. **Wheelchair loans** are available for people who require assistance to go to and from their seats; to arrange a loan please call New York Philharmonic Customer Relations at (212) 875-5656 on the day before the concert. There are **elevators** at the venue.

For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656.

For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit nyphil.org/safety.

Fire exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.

If an evacuation is needed, follow the instructions given by the House Manager and Usher staff.

Automated external defibrillators (AEDs) and **First Aid kits** are available, if needed during an emergency.

The Philharmonic-Symphony Society of New York, Inc.

Officers and Directors

Peter W. May Co-Chairman Oscar L. Tang Co-Chairman Deborah Borda Linda and Mitch Hart President and CEO
Laura Y. Chang Vice Chair, Treasurer Karen T. LeFrak Vice Chair Daria L. Wallach Vice Chair Daisy M. Soros Secretary

Lawrence D. Ackman
Alec Baldwin
Dr. Kathryn Beal
Joshua Bell
Frank Botman
Yefim Bronfman
Angela Chen
Arthur Chu
Toos N. Daruvala
Lodewijk J.R. de Vink
Misook Doolittle
Sarah Jane Gibbons

Claudio X. González
Peter Gross
Paul B. Guenther
Gurnee F. Hart
Linda W. Hart
Sharon Hite
Robert F. Hoerle
Ann Johnson
Peter Jungen
Christopher Kellen
Brett Kelly
Alexander Klabin

J. Christopher Kojima
Honey M. Kurtz
Christian A. Lange
Tania León
Ross McKnight
Harold Mitchell AC
James L. Nederlander
Elizabeth A. Newman
Charles F. Niemeth
Gary W. Parr
Itzhak Perlman
Joel I. Pickett

Susan Rose
Carol D. Schaefer
Oscar S. Schafer
Larry A. Silverstein
Sylvia Tóth
Danil Trifonov
Maggie Ueng Tsai
Ronald J. Ulrich
Alex Volckhausen
Mary J. Wallach
Sandra F. Warshawsky

Chairmen Emeriti

Oscar S. Schafer Gary W. Parr Paul B. Guenther

Directors Emeriti

Donald M. Blinken Gunther E. Greiner Paula L. Root Stephen Stamas
Dale M. Frehse Phyllis J. Mills Benjamin M. Rosen

Administration

DEBORAH BORDA
Linda and Mitch Hart President and CEO
ISAAC THOMPSON
Managing Director
Justin Brown
Vice President, Production & Venues
Patrick Castillo
Vice President, Artistic Planning
Adam Crane
Vice President, External Affairs
DeAnne Eisch
Orchestra Personnel Manager
Lisa Crow
Vice President, Marketing &
Customer Experience
Ugochi Onyekwue
Director, Diversity, Equity & Inclusion
Gary A. Padmore
Director, Education and
Community Engagement
The Sue B. Mercy Chair

Kathie Parsons
Vice President, Finance
Bill Thomas
David Geffen Hall Project Executive
Catherine Williams
Director of Human Resources

ARTISTIC PLANNING

Megan Henschel
Artistic Planning Manager
Galiya Valerio
Assistant to the Music Director
Emilia Albarano
Artistic Planning Assistant and Artist Liaison

ARCHIVES

Gabryel Smith
Director of Archives and Exhibits
Bill Levay
Digital Archivist

DEVELOPMENT

Devin Gross Perez
Senior Director, Development
Christina Kim
Director, Board Relations
Christine Mickletz
Director, Philanthropic Planning &
Partnerships

Corporate, Institutional, and Planned Giving

Maricha Miles
Director of Institutional &
Corporate Giving
Kevin O'Hara
Institutional Giving Officer

Major Gifts and Individual Giving

Luke Gay
Director, Development
Marion Cotrone
Director, Special Gifts
Brian Gaetzing
Major Gifts Officer
Katherine Delaney
Friends Program Manager
Jessica Yang
Patron Program Manager
Madison Lowry
Development Associate

Research and Development Operations

Lisa Caputo
Director of Research and
Development Operations
Joe Hsu
Associate Director, Development
Operations

Michael Singh
Prospect Researcher
Kara Hogan
Development Associate

Special Events

Hillary Beson
Associate Director, Special Events
Kate Bullock
Special Events Assistant

EXECUTIVE OFFICE

Susan O'Dell
Assistant to the President & CEO

EXTERNAL AFFAIRS

Laure Carr
External Affairs & Public Relations
Coordinator

Public Relations

Jen Luzzo
Director, Public Relations
Caroline Heaney
Publicist

Publications

Monica Parks
Director of Publications
Edward Lovett
Publications Editor

EDUCATION

Amy Leffert
Director, Education Productions
Jeannie Oliver-Cretara
Manager, Teaching and Learning
Jon Deak
Director, Very Young Composers Program
Jessica Mays
Manager, Very Young Composers Program

MARKETING

Kari Shaffer
Direct Marketing Manager
Christopher Tedrick
Associate Director, Loyalty Marketing
Abby Hull
Manager, Loyalty Marketing
John Sherer
Marketing Manager
Marci Kaufman Meyers
Director, Brand Marketing
Karen Romero
Manager, Marketing Campaigns & Promotions
Andrew White
Designer

Customer Relations

Patrick Deeney
Director, Customer Relations
Ashley Lara
Customer Relations Manager
Katherine Charleton
Customer Relations Supervisor
Thomas Decker
Ticketing System Manager
Sam Meyer
Customer Relations Supervisor
Andrew Hazer
Customer Relations Representative
Jack Slavin
Customer Relations Representative
TaylorRose Walsh
Customer Relations Representative
Nathan Wright
Customer Relations Representative

Digital Platforms and Strategies

Robert Lanham
Director of Digital Platforms and
Experience
Omar Dairanieh
Project Manager, Digital
Ian Good
Assistant, Digital Platforms

FINANCE

Ashley Pena
Director of Finance
Mallory Triest
Payroll and Payables Manager
Tyler Cleveland
Senior Staff Accountant
Maryam Kimyagarova
Assistant Controller
Marilyn Nichols
Finance and Administration Assistant

HUMAN RESOURCES

Kristen McKniff
HR Manager

INFORMATION TECHNOLOGY

Matthew Milton
IT Support Specialist
Michael Sieveking
Project Manager, Information Technology

PRODUCTION AND VENUES

Joseph Faretta
Stage Representative
Phil Gutierrez
Production Manager
Patrick O'Reilly
Assistant Production Manager
Brendan Timins
Director of Touring and Operations
Annie Woller
Operations Assistant
Jesse Martinez
Office Assistant

Lawrence Rock
Audio Director
Mark Travis
Director, Media Production
Brigid McCormick
Video Producer, Digital

Campaign Donors

The Philharmonic is grateful for the outstanding generosity of our donors who have supported our comprehensive campaigns since September 2014, including the current David Geffen Hall Renovation Campaign and the Forward Fund.

Gifts of \$30,000,000 or more

Dr. Agnes Hsu-Tang and Mr. Oscar L. Tang
Leni and Peter May
Didi and Oscar S. Schafer

Gifts of \$20,000,000 or more

The Pershing Square Foundation
Laura Chang and Arnold Chavkin
1 Anonymous Donor

Gifts of \$10,000,000 or more

Starr International Foundation
Daria L. and Eric J. Wallach
Klara and Larry A. Silverstein
Harold Mitchell AC
Mr. and Mrs. Charles B. Johnson
Mr. and Mrs. J. Christopher Flowers

Gifts of \$7,500,000 or more

Anna-Maria and Stephen Kellen Foundation
Linda and Mitch Hart
1 Anonymous Donor

Gifts of \$3,500,000 or more

Jariya Wanapun and Arthur Chu
Honey M. Kurtz
Kristen and Alexander Klabin
BNY Mellon
Marijke and Lodewijk de Vink
1 Anonymous Donor

Gifts of \$1,000,000 or more

Peter Gross
Mitsui & Co. (U.S.A.), Inc.
The Hermione Foundation,
Laura J. Sloate Trustee
Charles F. and Anne M. Niemeth
Donna and Marvin Schwartz
Mr. and Mrs. Stanford S. Warshawsky
Gurnee and Marjorie Hart
Shirley Young*, US-China Cultural Foundation

Gifts of \$5,000,000 or more

Mary and James G. Wallach Foundation
Gary and Katherine Parr
Susan and Elihu Rose
Daisy and Paul* Soros
Mr. and Mrs. Ronald J. Ulrich

Gifts of \$2,000,000 or more

Hobson/Lucas Family Foundation
Wendy Keys and Donald Pels*
Christian and Heidi* Lange
The Starr Foundation
Joan and Joel I. Picket
Toos and Hira Daruvala

Gifts of \$500,000 or more

Shirley Bacot Shamel*
1 Anonymous Donor

Gifts of \$250,000 or more

Nancy and Alan Schwartz
C. Graham Berwind, III

Gifts of \$100,000 or more

Stephanie A. Sirota
Gunda Narang: In Loving Memory of Jeet Narang
The John R. and Joyce McC. Hupper Charitable Trust

*Deceased
Listing as of 12/20/2021

Leadership Giving

The support of each and every New York Philharmonic donor allows us to offer our audiences the finest of performances throughout the season. We extend special thanks to those who over the last year made substantial leadership gifts and valuable in-kind contributions towards our creative artistic endeavors, impactful educational programs, and dynamic special events. To contribute or for more information, please contact Luke Gay, Director of Development, at gayl@nyphil.org or (212) 875-5942.

Gifts of \$500,000 or more

Mrs. Veronica Atkins
Laura Chang and Arnold Chavkin
Linda and Mitch Hart
Mr. and Mrs. Charles B. Johnson
Anna-Maria and Stephen Kellen
Foundation
Leni and Peter May
Didi and Oscar S. Schafer
Dr. Agnes Hsu-Tang and Mr. Oscar
L. Tang
Mary and James G. Wallach
Foundation
1 Anonymous Donor

Gifts of \$250,000 or more

The Berry Charitable Foundation
Mr. and Mrs. Henry R. Kravis
Evalyn E. and Stephen E. Milman
Harold Mitchell AC
Joan and Joel I. Pickett

Donna and Marvin Schwartz
Klara and Larry A. Silverstein
Mr. Richard Tsai and Ms. Maggie
Ueng Tsai
Daria L. and Eric J. Wallach

Gifts of \$200,000 or more

Mr. and Mrs. Lawrence D. Ackman
Dr. Kathryn Beal
Frank Botman
Angela Chen, China Arts Society
Jariya Wanapun and Arthur Chu
Misook Doolittle
Claudio X. González
Peter Gross
The Hite Foundation
Kristen and Alexander Klabin
Suzie and Bruce Kovner
Honey M. Kurtz
Christian and Heidi* Lange
Billie and Ross McKnight

Margo M. and James L.
Nederlander
Donald A. Pels Charitable Trust
Susan and Elihu Rose
Daisy and Paul* Soros
Mrs. Sylvia Tóth
Mr. and Mrs. Ronald J. Ulrich
Mr. and Mrs. Stanford S.
Warshawsky
1 Anonymous Donor

Gifts of \$150,000 or more

Brodsky Family Foundation
Marijke and Lodewijk de Vink
Beth and Christopher Kojima
Mr. and Mrs. Richard S. LeFrak
Gary and Katherine Parr
Joan and Joel* Smilow

*Deceased

Leonard Bernstein Circle

A Message from Daisy Soros, Leonard Bernstein Circle Chairman



As Chair of the Leonard Bernstein Circle, I am extremely proud to celebrate our generous donors who advance the New York Philharmonic and help build on our reputation as one of the world's greatest orchestras. The Philharmonic gratefully acknowledges those who in the prior year have supported our annual programming, educational initiatives, and special events. For more information, please contact Luke Gay, Director of Development, at gayl@nyphil.org or (212) 875-5942.

Gifts of \$100,000 or more

The Hilaria and Alec Baldwin
Foundation
The Carson Family Charitable
Trust
Toos and Hira Daruvala
The Margaret Enoch Foundation
Edna Mae* and Leroy Fadem
Gurnee and Marjorie Hart
Peter Jungen
The Gerald L. Lennard Foundation
Charles F. and Anne M. Niemeth
James S. Rowen
Carol and Chuck Schaefer
Kent C. Simons: In memory of
Orton and Lucile Simons
Barbara and Donald* Tober
1 Anonymous Donor

Gifts of \$75,000 or more

Charles C. Y. Chen
The Hirsch Family: In honor of
Arthur Hirsch
Ralph W.* and Leona Kern
Paul J. Sekhri, Mark Gude, and
the Sekhri Family Foundation
Mr. and Mrs. Howard Solomon
Tiger Baron Foundation

Gifts of \$50,000 or more

Michele and Marty Cohen
Sally E. Cummins
Katherine Farley and Jerry I.
Speyer / Tishman Speyer
Suzan Gordon
Joan B. Gossner
Jaye Penny Gould Foundation
Rita E. Hauser and Gustave M.
Hauser*

Ralph Heins
The Elizabeth and Frank Newman
Charitable Foundation
Florence L. Seligman
Carol and Lawrence Zicklin
2 Anonymous Donors

Gifts of \$35,000 or more

Marilyn and Robert Abrams
The Buck Family Foundation
Violet and Christopher Eagan
Cynthia and Herbert Fields
Sheree A. and Gerald L. Friedman
Rosaling and Eugene J. Glaser
Gunther E. Greiner
Muna and Basem Hishmeh
Steven J. Jensen and Mark Grace
Barbara Ehrlich and Stuart M.
Johnson
Vicki and Charles Raeburn

Hiroko Rawald
Angee and Jerry Stonehouse
Rukiye Devres Unver
Susanne Wamsler

Gifts of \$25,000 or more

Deborah and Charles Adelman
Steven Aresty
James A. Attwood, Jr. and Leslie K. Williams
Mrs. Mercedes T. Bass
Mr. and Mrs. J. Truman Bidwell, Jr.
The Honorable and Mrs. Donald Blinken
Noreen and Kenneth Buckfire
Jinqing Caroline Cai
Joseph M. Cohen
Lana Del Rey
Mr. and Mrs. J. Christopher Flowers
Barbara and Peter Georgescu
Allan* and Marilyn Glick
Maurice and Corinne Greenberg
Isabel Greiner
Jennifer and Bud Gruenberg
Jan M. Guifarro
Charles and Kaaren Hale
Barbara Haws and William Josephson
Daniel M. Healy
Edward and Helen Hintz

Mr. and Mrs. Arthur I. Hirsch
Mr. Derek Hu and Mrs. Malena Zhang
Joan and Mike* Kahn
Temma and Alfred Kingsley
Terri and Jerry Kohl
Fernand Lamesch
Amanda and Thomas Lister
Federico R. Lopez
Hsiu Ling Lu and Ivan Cheah
Ed and Kathy Ludwig
Mr. and Mrs. Eugene Mercy, Jr.
Mr. and Mrs. A. Slade Mills, Jr.
Rosalind Miranda
C. Jay Moorhead Foundation
Linda and Stuart* Nelson
Bernard M. Plum
Judy and Jim Pohlman
Leon Ramakers
Barbara and John* Samuelson
Mrs. Julio Mario Santo Domingo
Dr. and Mrs. Thomas P. Sculco
The Hermione Foundation, Laura J. Sloate Trustee
In memory of Roberta C. Solowey
Edward Stanford and Barbara Scheulen
Kay and Jackson Tai
Tony Tan Caktiong, Jollibee Foods Corporation

Sara Tecchia
Theresa S. Thompson
Erik and Cornelia Thomsen
Deborah and Thomas Wallace
Jonathan Weiss and Barbara Asch
Robert W. Wilson Charitable Trust
Dr. Chiona Xanthopoulou-Schwarz
Claudio and Simona Zampa
3 Anonymous Donors

*Deceased

International Advisory Board of the New York Philharmonic

The Philharmonic established the International Advisory Board (IAB) to engage supporters from around the globe to serve as ambassadors in their respective home cities and countries. The financial support and participation of this international group increases the reach of the Philharmonic as it brings together people of different cultures through music and an appreciation of the Orchestra's rich history on the world stage. For more information, please contact Luke Gay, Director of Development, at gayl@nyphil.org or call (212) 875-5942.

Co-Chairs

Angela Chen*
US / China
Charles C. Y. Chen
Taiwan
Christian Lange*
US / Germany

Board Members

Dr. Clemens Börsig *Germany*
Noreen Buckfire *US*
Jinqing Caroline Cai *China*
Misook Doolittle* *US / Korea*

Claudio X. González* *Mexico*
Isabel J. Greiner *United Kingdom*
Kaaren Hale *United Kingdom*
Ralph Heins *US / Switzerland*
Derek Hu *US / China*
Steven Jensen *US*
Federico R. Lopez *Philippines*
Hsiu Ling Lu *China*
Leon Ramakers *Netherlands*
Tony Tan Caktiong *Philippines*
Erik Thomsen *US / Denmark / Germany*
Richard Tsai *Taiwan*

Rukiye Devres Unver *Turkey*
Susanne Wamsler *Austria*
Dr. Chiona Xanthopoulou-Schwarz *Greece / Germany*
Simona Zampa *Switzerland / Italy*

Honorary Members

Emma Thompson *United Kingdom*
Maestro Yu Long *China*

* IAB member also serves on the New York Philharmonic Board of Directors



THANK YOU

The New York Philharmonic thanks the Starr International Foundation for its continued support of the Shanghai Orchestra Academy and sponsorship of the 2022 Lunar New Year Gala.

Under the leadership of Maurice R. “Hank” Greenberg, Starr International Foundation supports endeavors worldwide in medicine and healthcare, human needs, education, and culture.

Presenting Sponsor of
the Lunar New Year Gala

STARR

INTERNATIONAL FOUNDATION

Council of the Phil

Council of the Phil is a dedicated group of professionals who are committed to supporting the Philharmonic and to engaging with its leadership to help propel the Orchestra into a vibrant future. Membership begins with an annual gift of \$12,000 and provides special benefits throughout the year that include exclusive events. For more information, please contact Luke Gay, Director of Development, at gayl@nyphil.org or call (212) 875-5942.

Co-Chairs

Amanda Brainerd
Benjamin Hildner
Stephanie A. Sirota

Members

Steven Aresty
Susan Augustyn and Glenn Schiller
Amanda and Charles Brainerd
Andrea Loshin Colby
Colin Gardner and Erika Faust

Benjamin Hildner
Dr. Mark Pruzanski and Mara Kaplan Pruzanski
Stephanie A. Sirota
Sara Tecchia
Simon Yates and Kevin Roan

Patron Program

A Message from Carol D. Schaefer, Patron Chairman



It is my pleasure to acknowledge the extraordinary support of the Philharmonic's Patrons, who are the driving force behind many artistic initiatives and education programs. We thank our Patrons with exclusive benefits including VIP ticket services, Patron Lounges, private chamber music performances, receptions with musicians, and behind-the-scenes access. The Philharmonic is pleased to recognize support over the last year for events, education, and Patron gifts. For more information, please contact Luke Gay, Director of Development, at gayl@nyphil.org or (212) 875-5942.

Gifts of \$20,000 or more

Sandra and Harvey Benenson
Selma Bornstein
Gerhild and Clemens Börsig
Betsy L. Cohn
The Frehse Family
Mr. and Mrs. Trevor B. Gibbons
William Herrman
Barbara and A. Eugene Kohn / Kohn Pedersen Fox
Margitta Rose
Donna and Benjamin M. Rosen
Caril Tucker and Jane Quinn
Simon Yates and Kevin Roan

Neil Westreich
2 Anonymous Patrons

Gifts of \$10,000 or more

Ann and Daniel Bernstein
Eli Bluestone
Lauren Blum and C. William Merten
Amanda and Charles Brainerd
Frances and Leo Bretter
John and Rosemary Brown Family Foundation
Mr. and Mrs. Bruce Clinton
Judith and Stewart Colton
Lenore and Robert Davis
Douglas Durst
Mr. and Mrs. Reginal Dynasty
Peter and Vivian Falco
Eunice and Milton Forman
Colin Gardner and Erika Faust
Barbara Goldstein
Robert F. Gossett, Jr.
In loving memory of Gilda Gourlay
Helen Haje
Keri Jackson and Adrian Kunzle
Thomas L. Kempner and Katheryn C. Patterson
Gail Kittenplan: In memory of Stephen Kittenplan
Mrs. H. Frederick Krimendahl, II
Cynthia and Anthony Lamport
Donna and Jeffrey Lenobel
Frank and Patricia Lenti
George Loening
Dr. Andrew T. Lupo, Jr. and Mrs. Andrea S. Lupo
Gerald C. McNamara and Renée K. Petrofes
Miller Khoshkish Foundation

Samuel I. Newhouse Foundation, Inc.
The Omer Foundation
Dr. and Mrs. Kalmon D. Post
Dr. Mark Pruzanski and Mara Kaplan Pruzanski
Faten Sabry
Caroline F. Schimmel
The Schonberger Family Foundation:
In memory of Eli and Lois Ruth and Julian Schroeder
Susan Schuur
Sharon and James Schwarz
Cherie Gillette Sigward
Esther Simon Charitable Trust
Calvin Solomon
Karen S. and Barry F. Sullivan: In memory of Andre Sprogis
Judy E. Tenney
Gayle Turk London
Marica and Jan Vilcek
Peggy P. Yannas and Andrew M. Wallach
Mrs. Riska Platt Wanago
Lucille Werlinich
Carolan Workman
Nanar and Tony Yoseloff
2 Anonymous Patrons

Gifts of \$15,000 or more

Judy Hart Angelo and John M. Angelo*: In honor of Karen LeFrak
Susan Augustyn and Glenn Schiller
Roger E. Burke
Martha and Jonathan Cohen
Andrea Loshin Colby
Mr. Yehuda and Mrs. Rebecca Even-Zohar
Seth E. Frank
Cary J. Frieze
Martha Hall
Steven L. Holley
Jeffrey H. Loria & Co.
Beverley and Frank MacInnis
Michael* and Cynthia Marks
Mary Catherine and Trevor K. Person
The Silfen Family and The Waterfall Family Foundation
Dr. and Mrs. Peter Som
Julie and David M. Tobey
Uncle Larry's Fund
Joyce L. West

Gifts of \$5,500 or more

Virginia Aaron
Bert and Gloria Abrams
Argos Fund
Kathi and Peter Arnow
Kavita and Lalit Bahl
Guy and Nora Barron
Jayne and Paul Becker
Susan Beckerman
Murat Beyazit

Barbara and Gary Brandt
 Harmon Brown
 Dennis and Susan Bunder
 Robert and Margaret Burbidge
 David and Dena Clossey
 Barbara and H. Rodgin Cohen
 Jeffrey L. Cohen
 Bruce Cooper and Franklin Santarelli
 Dr. Frances R. Curcio
 Connie and Steve Delehanty
 Charna and Tony DiSanto
 Rebecca and Martin Eisenberg
 Kathleen M. Emberger
 Rosalyn and Irwin Engelman
 Mr. and Mrs. Anthony B. Evnin
 David Feinberg
 Michael Finkelstein and Sue-Ann Friedman
 Blaine* and Diane Fogg
 Andrew Frackman and Emily Braun
 The Eric Friedheim Foundation
 Karen and Henry Glaternik
 Sunny and Brad Goldberg
 Ellen C. Goldschmidt
 Marilynn and Willis Goldsmith
 Patricia L. Gould
 Dr.* and Mrs. Victor Grann
 John F. Green
 Molly Butler Hart and Michael D. Griffin
 Jane and Randy* Guggenheimer
 Lynne and Harold Handler
 Anita Hersch
 Gregory Ho and Linda Sanchez
 Nancy Steeger Jennings
 Howard Kaneff
 Robert M. Kaye
 Mrs. William J. (Ann Fohi) Kirby
 Ann* and Dan Kolb
 Barry and Jill Lafer
 Aija Lee: In memory of Dr. Woon Soon Lee
 Peter and Lauren Lese
 Mr. and Mrs. Joseph Lisanti
 Mr. Arthur L. Loeb
 Jane Lombard
 Sivia Loria
 Bernice Manocherian
 Carol and Daniel F. Marcus
 Mr. Rodney McDaniel
 Mary Lou and Robert J. Morgado
 Charitable Trust
 Alice K. Netter
 Stanley Newman and Dr. Brian Rosenthal
 Akemi Nozaki and Westbrook Johnson
 Ms. Lorna Power
 Dr. Robert Press
 Dr. Gary and Deborah Raizes
 Arthur and Susan Rebell
 Jane and Paul Rittmaster
 Rose Family Fund
 Dr. Cheryl Rubin and Mr. Gordon Bortek
 Ruth* and Milton Rubin
 Mr. and Mrs. Stephen I. Rudin
 Joan L. and Reade H. Ryan
 Raphael Samuel
 M. Schwaller

Mr. and Mrs. Stanley DeForest Scott
 Kathleen Scott
 The Helena Segy Foundation
 Stefanie W. Sheehan
 Irene and Fred* Shen
 Solender Family Funds
 Elaine* and Stephen Stamas
 Nancy and Burton Staniar
 Virginia K. Stowe
 Flora Suter: In memory of George Suter
 The Svrcek Foundation
 Leo J. Tick
 Elliot Schreiber and Sara V. Traberman
 Sue Ann Weinberg
 Kimba Wood and Frank Richardson
 Patrick B. Woods
 Shannon Wu and Joseph Kahn
 5 Anonymous Patrons

Gifts of \$3,500 or more

Caryl and Herbert Ackerman
 Katherine and Paul S. Adler
 Mimi and Barry J. Alperin
 Linda and Earle Altman
 Anthony Anemone and Vivian Pyle
 Erik and Gard Anestad
 Dr. and Mrs. David M. Arneson
 Nicolina Astorina
 Eva and Frank Bachrach
 Janice and David Barnard
 Marion and Sam Bass
 Herschel Beazley
 Susan Beckerman
 Marta Benach
 The Leonard Bernstein Office
 Daniel and Vivian* Bernstein
 Dr. and Mrs. Mark Bevan
 Dr. David R. Bickers
 Margot and Jerry Bogert
 Mr. and Mrs. Richard S. Braddock
 Timothy and Mary Brosnan
 Douglas Bunim
 Mr.* and Mrs. Bruce R. Burton
 Sergey Butkevich and Irina Gulina
 Mr. and Mrs. Howard Campbell
 Judge and Mrs. James R. Case
 Judith Champion and Mel Litoff
 Calvin Cheng
 Carol and Wallace Chinitz
 Dr. Miguel Antonio Cima
 Leona Clague and Yonatan Arbel
 Cornelia and Stewart Clifford
 Isabel E. Collins
 Vicki Cook and William Fotino
 Denise Cote
 Nathalie and Marshall Cox
 Peggy and Dick Danziger
 Barbara M. Deacon
 Aashish and Dinny Devitre
 Ruth* and Robert Diefenbach
 Inanna Donnelley
 Mary Ellen Dundon
 Fiona Morgan Fein
 Arthur F. Ferguson
 Polly and Bob Flanigan
 Bailey Foote
 Fredrica S. and Stephen J. Friedman
 Hasan and Elinor Garan

Edythe Gladstein
 In memory of Hope Perry Goldstein
 Susan and Edward Greenberg
 Edmund A. and Arlene* Grossman
 Mr. L. Jay Grossman
 Susan Gullia
 Mr. and Mrs. Robert C. Hall
 Beverly L. Hamilton
 Russel Hamilton
 Phyllis Heilborn
 Michael and Lesley Heller
 Susan and Robert Hermanos
 Joel Hershey and Roy Eddy
 Linda and Steven Hill
 Diane and Kenneth Hipkins
 Diane Deschamps Hockstader
 Timothy Hughes
 Elihu* and Harriet Inselbuch
 Dr. Betty S. Lu
 Susan G. Jacoby
 Muriel F. Siebert Foundation
 Alfred and Sally Jones
 Mr.* and Mrs. Arnold Jurdem
 Dr. and Mrs. Kenneth Kahaner
 Susan Termohlen and Scott Kaspick
 Avi Katz
 Natalie Katz: In memory of Murray S. Katz
 Yukako Kawata
 Thomas F. Kearns
 Sylvie Kimche
 Rosalind Kochman
 Venetia Kontogouris
 The Kosloff Foundation
 Roberta and Arnie Krumholz
 Thomas Lalla
 Casey and Sam Lambert
 Arthur S. Leonard
 Betty and John A. Levin
 Jeremy Levine and Yael Taqqa
 Stuart E. Leyton and Linda M. Wambaugh
 Amy and Frank Linde
 The Litwin Foundation
 Alan Lorber and Bonnie Wolpe
 Pamela Manice
 Joanna Maravel
 Maria-Teresa Mata
 Sorrell and Barbara Mathes
 Melachrina May and Lawrence A. Sax
 Laurel McKee
 Mary Willis White and Paul Means
 Richard and Ronay Menschel
 Karl Moller
 Fred and Judie Mopsik
 Mr. and Mrs. Charles F. Morgan
 Melissa and Chappy Morris
 Mr. and Mrs. Lester S. Morse
 Constance Hoguet Neel and Richard Neel
 Maxwell Neely-Cohen
 Mr. and Mrs. Don H. Nelson
 Alfred and Judith Netter
 Ruth Newman: In memory of Leonard Newman
 Mr. and Mrs. Peter P. Nitze
 Ned and Ellen Oelsner
 Daniel Padnos and Dexter Phillip
 Michael and Gabrielle Palitz
 Sybil Parker and Linda Collins

Brian and Erin Pastuszewski
Amy and John Peckham
Doug and Teresa Peterson
Andrea and Andy Potash
Dr. Martha J. Radford
Mr. John Raggio and Dr. Donna Kesselman
Dr. Robert B. Raiber and Abbie Newman
Dr. Everett R. Reff: In loving memory of Elaine Helena Reff
Dana and Richard Reimer
Drs. Walt A. and Jeanne R. Roll
Mr. and Mrs. Joseph Rosen
Missy and Allen Rosenshine
Rebecca Rosow
Dr. and Mrs. Jeffrey Rothman
Nancy B. Rubinger
Martin G. Ruckel
Anne H. and Robert D. Sack
Arlene Lidsky Salomon and Chester B. Salomon
Eduardo Sánchez-Iriarte R.
Paul H. Scarbrough, Akustiks, LLC.
Betty and Paul Schaffer
Richard E. Scheid
Mark J. Schiff
Sanford J. Schlesinger and Lianne Lazetera
Mr. and Mrs. Marc D. Schneider
Ms. Maxine R. Schweitzer
Laszlo Seress
Veronica H. Sessler
David and Hope Solinger Foundation
Joshua and Geula Solomon
Barbara and Richard Solomon
Isaac and Ellen Sosnino
Connie Steensma and Richard Prins
Andrew and Patricia Steffan
Elizabeth and Peter Stegemann
Marlene Steger: In loving memory of Arthur M. Bernhardt
Susan K. and Jeffrey M. Stern
Phyllis and Bernard Sussman
James R. Swenson and Joyce P. Gurzynski
Ms. Sheila Swigert
Dr. and Mrs. Jaime Sznajder
Stephen and Lynda Tepperman
Malcolm Thomson and Melody Sawyer Richardson
Carol Tobin
Marsha Tosk and Seymour Ubell
J. Ronald and Florence Trost
Dr. Caroline Urvater
Lisa Van Curen
Jacobus van Heerden
H. F. Van Itallie
Herbert and Svetlana Wachtell Foundation
Jeanette Sarkisian Wagner
Scott F. Warner
Susan L. West
Ellen and Avram Westin
Carole and Randolph Williams
John J. Yarmick
Dr. Alan Zients and Dr. Ronda Shaw

Janet Zinberg and Joel Zinberg: In memory of Arthur D. Zinberg
9 Anonymous Patrons

Gifts of \$2,500 or more

Susan Isaacs and Elkan Abramowitz
Stefan and Jan Abrams
Kim and David Adler
Donald R. Allen and Mildred Munich
Mihoko Alster
Mr. and Mrs. Sumner E. Anderson
Karen and Greg Arenson
Barbara Aubrey
Barbara Axel
Joanna and Simon Barouch
David and Sheila Barrett
Helaine and Rick Beckerman
Sandra K. Bendfeldt
Mr. and Mrs. T.G. Berk
Andrew and Kathy Berkman
Barbara Berliner and Sol Rymer
Steven and Ann Berzin
Janie and Thomas Bezanson
Barry Bienstock
Joan A. Binstock and David N. Silvers MD
William Bixler
Allison Blinken
Deborah Bohr and James Oakes
Edith S. Bouriez: In support of the Heritage Society
Frances and Hubert Brandt
Carol and Robert Braun
James and Deborah Breznay
Elizabeth and Stan Brimberg
Gertrude and Julius Brown
Luisa Cuembes-Buchanan
Judith and Robert Burger
Pamela and Richard* Cantor
Claire and Howard Caretto
Judith Tytel Catalano and Douglas Catalano
Hilary Cecil-Jordan
Ken Cera
Judy Chasanoff
Kenneth H. Chase
Audrey and Jerry* Chatzky
Steven Chicoine and Babette Ceccotti
Mrs. Dupre Cochran
Marian and James H. Cohen
Drs. Bobbi and Barry Collier
John and Catherine Colton
Lena Sinha-Connolly and Michael Connolly
Camille Cooper and Kenneth Rossner
Susan Corcoran
Robert J. Cubitto and Ellen R. Nadler
Dr. Michael Cucka
Susan Cummings
In memory of John* and Shmeseh* Dalack
Harper Danesh LLC
Isabella De Piero
Laura DeMarco
Alex Demeulenaere
Robert C. Dinerstein
Shiau-uen Ding

Dr. Naomi Donnelley
In memory of Helen Dobkowski
Rachel and Oded E'dan
Terri Edersheim and B. Robert Meyer
Elaine Katz Edlin
Ingrid Ehrenberg and Joe Chan
Leslie Eichner
George and Virginia Elvin
Charles and Amy Entelis
Suellen Ettinger
Richard and Cecelia Fabbro
Anonymous: In memory of George Feher
Anna and Jim Fantaci
Mr. and Mrs. Kenneth R. Feinberg
Norman Feit and Shishaldin Hanlen
Prof. and Mrs. Meyer Feldberg
Joan and William Felder
Dr. and Mrs. Joseph Fennelly
Peter Finder
Pamela E. Flaherty
Ellen S. Flamm and Richard Peterson
Irvine and Elizabeth Flinn
Kyle G. Foley
Dr. and Mrs. Roland Folter
Drs. Joseph Franciosa and Robin J. McGarry
Judy Francis Zankel
Mr. and Mrs. Jeffrey Friedman
James and Jill Gabbe
Claudio and Renata Garcia/Garcia Family Foundation
Johanna and Leslie Garfield
Pamela Garvin
Dr. Marc D. Geller and Gail Fellus
Anthony Gentile
Gladys George and Stuart Orsher
Mrs. Carol Gertz
Nicole Giannini
Maxine and Marvin Gilbert
Shaun M. Gilboy
Amy Gillenson and James D. Fornari
Shirley and David Ginzberg
Robert Gittings
Alice Gleason
Goldie Anna Charitable Trust
Carl and Gay Goldman
E. Robert and Barbara Goodkind
Dr. Marianne Goodman
Judy and George L. Graff
The Grodzins Fund
Mr. Peter Gruenberger and Dr. Carin Lamm
Gail Guillet
Mr. and Mrs. Geoffrey K. Gund
Mr. and Mrs. Mingwei Guo
Mr.* and Mrs. John H. Gutfreund
Sarina W. Gwirtzman
Douglas F. and Mary H. Hager
Cheryl and Fred Halpern
Marian Hamilton
Taylor Hanex
Yvonne and Kenneth Hannan
Conrad and Marsha Harper
Dr. David Harris
Susan M. Havranek
Aline and Bill Haynes
Benjamin F. Heidlage

Rachel Heller and Neil Berger
 The Rochelle and David A. Hirsch
 Foundation
 Susan Hochberg
 Tom and Libby Hollahan
 Rosa and John H. Hovey
 Richard R. Howe and Elizabeth C.
 Howe
 Marcie and Fred Imberman
 Martha R. Ingram
 Max Van Gilder and Georgette
 Jansen
 Mrs. Linda M. Jerrow
 Derrick T. Jordan
 Eva and Jim* Judelson
 Robert Kandel and Kristi Witker
 Alice Kaplan
 Frances Kazan
 Mr. and Mrs. Peter W. Keegan
 Sydney Kindler
 Betsy and Robert Knapp
 Mr. and Mrs. Robert J. Kobel
 Mitchell Koeppl
 Jane Koltsova
 Marilyn and Paul* Kramer
 Janet Kraus
 Michelle and David Kroin
 David Kuck
 I. Lai and M. Kitsis
 Bruce and Lori Laitman Rosenblum
 Mary and John LaMattina
 Mrs. W. Loeber Landau
 Dr. and Mrs. Joseph M. Lane
 David Lang
 Dr. Raymond and Ms. Adriana LaRaja
 Dr. Martin Lederman
 Dr. Dorothy Kim Lee and Victor Han
 Florence Lee
 Ms. Marian Leibowitz
 Joan M. Leiman
 Dr. Martin and Rosanne Leshner
 Joseph S. Lesser: In loving memory of
 Samene Webber Lesser
 Marjory and John J. Lewin
 Yichu Lin
 Susan B. and Arthur Lindenauer
 Ms. Millicent R. Liotta
 Naomi and Marvin Lipman
 Emily Locher and Marc Ferland
 Norm Lotz and Chantal Bruchez-Hall
 Alex Christian Maccaro
 Antonio Madero
 Stephen Malamud
 Justin A. Manus
 Jessica O. Marsh
 Mr. and Mrs. Les Marshak
 Jane Martinez
 Mr. and Mrs. George G. Matthews
 Will Matus
 Cheryne and David McBride
 Thomas J. and Diahn McGrath
 Kathleen McKenna
 Marie and Joe Melone
 Jay J. Meltzer*
 Linda and Sheldon Meltzner
 Paula P. Michtom
 Brendan H. Miller
 Gail Shields-Miller and Andrew Miller

Mr. David Mirkin and Mrs. Karen
 Piacentini
 Eben Moglen
 Ursula Healy Moran
 William Moseson
 Ms. Maggie Mudd and Mr. Fulvio
 Dobrich
 Sophia and James Mullen
 Mr. John Romanow and Mrs. Barbara
 Muller
 Beth and Ira Nash
 Lynn Nesbit
 Marjorie Neuwirth
 Arlette and Claude Nicaise
 Floyd Norris and Chris Bockelmann
 Joan B. O'Connor
 Patricia and William O'Connor
 Glenn and Linda Ostrander
 Barry Ostrowsky
 Dr. Anthony Paciello and Dr. Dianne
 Rose
 Steve and Martha Palmer
 Mr. Yale I. Paprin
 Lee Parks
 Juliet and Russel Patterson
 Dr. David Payne and Mrs. Nancy
 Payne
 Jerry Perl
 Steven and Michele Pesner
 Barry and Joanne Peters
 Joe Pfifferling
 Catherine and Leon Pollack
 Susan Porter
 Harold* and Judy Prince
 Janet Ramsdal Thanks Jon Deak
 Tiina Smith and Lawrence A. Rand
 Naoko and Spencer Reames
 David H. and L. Amanda Rhael
 Ms. Franci Blassberg and Mr. Joseph
 L. Rice, III
 Melissa and Bruce Rich
 Michael Roberts
 Susan Rochlis
 Dr. and Mrs. Howard Rodin
 Sarah Rosen
 Stephanie and Steven Rosen
 Dr. and Mrs. Michael G. Rothenberg
 Peter Sabino and Elizabeth Sabino-
 Rice
 Mr. Marvin Sandler and Dr. Mimi
 Berman-Sandler
 Mr. and Mrs. Henry B. Schacht
 Sheira and Steven Schacter
 Susan and Arnold Scharf
 Dr. Cheryl Fishbein and Philip
 Schatten
 Carol Schepker and Ronald Miller
 Wendy Simon Schwartz
 Peter Scola
 Mr. and Mrs. William C. Scott
 Anne Segal and Mark Silverschotz
 Leonora Seid and Larry Fischer
 Michael Sekus and Bianca Russo
 Sandra Semel
 Christopher Omar Serbagi
 Jill and Robert Serling
 Jill and Jack Shaifer
 Ellie and Howard Shapiro

Harriet E. Shapiro, In Memory of
 Abraham L. Zylberberg
 Mr. Seth P. Sherman
 Kazuhiro and Takako Shimbo
 Gil Shiva
 Georgia Shreve
 Chia-Jen Siao
 Victoria Siegmund
 Lila and Martin Silverman
 Flo and Warren Sinsheimer
 Mr. and Mrs. Pierce S. Sioussat
 Marlene Marko Skeist, MD and Loren
 Skeist
 Jill S. Slater
 Anna Snider
 Annaliese Soros
 David A. Soto
 Dr. and Mrs. Alan B. Sperber
 Nancy Stehle
 Dr. Bettie M. Steinberg
 Linda B. Stern
 Sydney and Jonathan Stern
 Harriet Stollman
 Beverley and Sabin Streeter
 David P. Stuhr
 James and Susan Swartz
 Frances A. Taber and Barry Lenson
 Eduardo Tamraz
 Catherine Tenney
 Caleb Thomson
 Glen and Lynn Tobias
 Jeffrey Tobias
 Richard Troxel
 IntellectualLaw, The Law Offices of P.B.
 Tufariello, P.C.
 Robert Tung
 Lucille Tung Wong and Dr. Tony
 Wong
 Ruby Vogelfanger
 Elizabeth and Dr. Harry L. Wachen
 Dr. David Waldman and Dr. Georgia
 Lind
 Cyrille Walter
 Lulu C. and Anthony Wang
 Wei Wang and Lulu Lin
 Michele Warman and Larry
 Hirschfield
 Johanna Weber
 Evelene Wechsler
 Laura and Richard Weinstock
 Sally and Harold* Weisman
 Barbara M. Weisz
 Joan Weltz and Arthur Field
 Jane A. West
 Dr. Howard Wexler
 Dr. Walter Williamson and Dr. Karen
 Zier
 Kenneth and Rosemary Willman
 Richard and Lisa Witten
 Laszlo Zaborszky
 Mrs. Linda Zaro
 Mark Zorger
 Dr. Harriet Zuckerman
 11 Anonymous Patrons

*Deceased

(Listings as of 12/17/2021)

New York Philharmonic Institutional Support

The New York Philharmonic is grateful for the support of the following foundations, corporations, and government entities. We recognize their year's worth of incredible gifts and in-kind contributions to our artistic initiatives, educational programs, and special events. To learn more about how to become involved with the Philharmonic, please contact Maricha Miles, Director of Institutional & Corporate Giving, at milesm@nyphil.org or (212) 870-8852.

Gifts of \$500,000 or more

Anna-Maria and Stephen Kellen Foundation
Leon Levy Foundation
Starr International Foundation

Gifts of \$250,000 or more

Ackman-Ziff
Gregory Annenberg Weingarten, GRoW @ Annenberg
Francis Goelet Charitable Lead Trusts
The Hearst Foundations
The Fan Fox and Leslie R. Samuels Foundation, Inc.

Gifts of \$100,000 or more

Accordant Advisors
Baker McKenzie
Howard Gilman Foundation
Haynes Boone
The Kaplen Brothers Fund
Lincoln Center for the Performing Arts, Inc.
Donald A. Pels Charitable Trust
The Prospect Hill Foundation

Gifts of \$50,000 or more

The Achelis & Bodman Foundation

Arthur F. and Alice E. Adams Charitable Foundation
Chardan
Goldman Sachs & Co. LLC
Audrey Love Charitable Foundation
Mitsui & Co. (U.S.A.), Inc.
The Shubert Foundation, Inc.
The Staten Island Foundation
Teng Yue Partners, LP
Shieley Young*, US-China Cultural Foundation
Virginia B. Toulmin Foundation

Gifts of \$25,000 or more

Joseph and Sophia Abeles Foundation
Amazon Web Services
The Theodore H. Barth Foundation
Constans Culver Foundation
First Republic Bank
The Marc Haas Foundation
The Ambrose Monell Foundation
Billy Rose Foundation, Inc.
The C.F. Roe Slade Foundation
Steinway & Sons

Gifts of \$10,000 or more

The ASCAP Foundation
Frank and Lydia Bergen Foundation
Consulate General of the Netherlands in New York

The Victor Herbert Foundation, Inc.
Jephson Educational Trusts
League of American Orchestras
The New York Community Trust
The Rochlis Family Foundation
Leo Rosner Foundation
Adolph and Ruth Schnurmacher Foundation, Inc.

Gifts of \$5,000 or more

The Dana Foundation
Marie G. Dennett Foundation
Konzertdirektion Hans Ulrich Eloy and Terry Krumholz Foundation
Richard Lounsbery Foundation
The E. Nakamichi Foundation
The Domenico Paulon Foundation
Alan and Katherine Stroock Fund
The Rudolph and Lentilhon G. Von Fluegge Foundation
Ann Eden Woodward Foundation

Gifts of \$2,500 or more

Armano LLP
The Aaron Copland Fund for Music
Herman Goldman Foundation
High Point Networks, LLC
The Penates Foundation
The Philip W. Riskin Charitable Foundation

Government Support

National Endowment for the Arts
National Endowment for the Humanities
New York City Department of Cultural Affairs
New York State Council on the Arts
The Hon. Helen Rosenthal, New York City Council

Volunteer Council of the New York Philharmonic

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.

Executive Committee

Brett Kelly <i>President</i>	Ellen Haas <i>Vice President</i>
Joan Conner <i>Vice President</i>	Maida Hirschhorn <i>Vice President</i>
Audrey Drillich <i>Secretary / Vice President</i>	Jennifer Noble <i>Vice President</i>
Suellen Ettinger <i>Vice President</i>	Dede Rothenberg <i>Immediate Past President</i>

Steering Committee

Gerry Becker	Simone Belda	Laura Bronson	Tom Buffkin	Michael DeStio	Kathy Emery	Matt Feinstein	Norman Feit	Amy Friedner	William Gerdes	Gloria Goldberg	Candice Grief	Katrina Hering	Michael Leigh	Harriet Levine	Carolyn Ramsdal	Linda Rogers	Phyllis Rubin	Sara Sadin	Pinar Sarr	Barry Schwartz	Doris Schwartz	Ann Seifert	Judy Smith	Pam Stewart	Harriett Stollman	Kuo Tsu	Nona Ventry	Ricki Wasserman	Leah Williams	Jo-Ann Winnik
--------------	--------------	---------------	-------------	----------------	-------------	----------------	-------------	--------------	----------------	-----------------	---------------	----------------	---------------	----------------	-----------------	--------------	---------------	------------	------------	----------------	----------------	-------------	------------	-------------	-------------------	---------	-------------	-----------------	---------------	---------------



DID YOU KNOW?

A New York Philharmonic friends membership is fully tax-deductible.

Become a member and unlock exclusive benefits. Your gift goes directly to:

- Supporting live performances as we work our way back to the new David Geffen Hall
- Investing in the next generation of great composers through bold, new commissions
- Bringing music to children through initiatives like our Young People's Concerts and Very Young Composers Program

Members receive access to Donor Rehearsals, ticket priority, backstage events, and more.

Join today with a gift of \$100 or more — or by giving a membership to a friend!



nyphil.org/membership
(212) 875-5381 • membership@nyphil.org

Lincoln Center Corporate Fund

Lincoln Center Corporate Fund is proud to support the following 10 participating organizations:

The Chamber Music Society of Lincoln Center

Film at Lincoln Center

Jazz at Lincoln Center

The Juilliard School

Lincoln Center for the Performing Arts

Lincoln Center Theater

The Metropolitan Opera

New York City Ballet

New York Philharmonic

The School of American Ballet

GOLDEN CIRCLE

Bloomberg Philanthropies

BNY Mellon

Hearst

Movado

The New York Times

Point72 Asset

Management, L.P.

The William Randolph

Hearst Foundation

OUTSTANDING LEADERSHIP

Bank of America

Citi

Kenneth C. Griffin/Citadel

LEADERSHIP

200 Amsterdam

American Express

Company

The Blackstone Group L.P.

The IDW Group, LLC

Morgan Stanley

Anna Nikolayevsky

DISTINGUISHED BENEFACTORS

A + E Networks

American Express

Axel Capital Management

Cahill, Gordon

& Reindel LLP

Eastdil Secured, LLC

First Republic Bank

Fried, Frank, Harris, Shriver

& Jacobson LLP

Glenwood Management

Corp.

GoldenTree Asset

Management

Horizon Media Inc.

Interpublic Group

The Jeffries Companies

King & Spalding LLP

Mr. and Mrs. Peter

L. Malkin

Malkin Holdings, LLC

The Marc Haas Foundation

MetLife Foundation

Mitsui & Co. (U.S.A.), Inc.

Omnicom Group

Pfizer Inc

Tatiana Piankova

Foundation

Third Point, LLC

Tishman Speyer

Joe and Clara Tsai

Boaz Weinstein and

Tali Farhadian Weinstein

Wells Fargo

BENEFACTORS

Benenson Capital

Partners, LLC

Blackstone

Credit Suisse

David Hunt

IBM International

Foundation

JPMorgan Chase & Co.

KPMG LLP

LionTree LLC

Ogden CAP Properties, LLC

Willkie Farr & Gallagher LLP

DISTINGUISHED PATRONS

Almanac Realty Investors

AmTrust Title

Atlantic Investment

Management, Inc.

Bank of America

Merrill Lynch

Barclays

The Beshar Family Fund

BMO Capital Markets

The Boston Consulting

Group, Inc.

BTIG, LLC

Capital One

Isaac Corré

Davidson Kempner

Capital Management

Dean Backer

Deloitte

Deutsche Bank

The Durst Organization

DYAL Capital

Neuberger Berman

Ellington Management

Group, LLC

EY

Firmenich

Deban and Tom Flexner

Fox Corporation

Larry Gagosian

Goldman Sachs & Co.

Bennett J. Goodman

Gotham Organization, Inc.

Governors Lane

Greenberg Traurig, LLP

Guidepoint

HBK Capital Management

Hess Corporation

Houlihan Lokey

Kinetic Content

Kirkland & Ellis LLP

Kramer Levin Naftalis

& Frankel LLP

Latham & Watkins LLP

Thomas H. Lee

and Ann Tenenbaum

Liberty City Ventures

Loews Corporation

Lowenstein Sandler LLP

MGT Bank

Miller Buckfire

Edward J. Minskoff

Nokota Management LP

Nomura America

Foundation

Michael Olshan

Palestra Capital

People's United Bank

PGIM

PVH Corp.

Quinn Emanuel Urquhart

& Sullivan, LLP

RBC Capital Markets

The Related Companies

Kenneth and Karen Rosen

Sachem Head Capital

Management

Samuel I. Newhouse

Foundation

The Segal Company

Richard Silverman

Silverstein Properties, Inc.

SL Green Realty Corp.

Starr Foundation

Starwood Capital Group

UBS Securities

Veronis Suhler Stevenson

White & Case

Wildes & Weinberg, P.C.

Willkie Farr

& Gallagher LLP

York Capital Management

Nanar & Tony Yoseloff

PATRONS

Ronnie and Larry Ackman

BankUnited

Boston Properties

Bristol-Myers Squibb

Brown Rudnick

Capital One Bank

CBRE

Cleary, Gottlieb, Steen

& Hamilton

Colgate-Palmolive

Company

Davis Polk & Wardwell, LLP

Dechert LLP

DWS

E.B. Cohen Insurance

& Risk Management

Eminence Capital, LLC

Emmet, Marvin

& Martin LLP

Empire State Realty Trust

Estreich & Company, Inc.

Extell Development

Company

Feinberg Properties LLC

Fetner Properties

First Eagle Investment

Management

Fitch Ratings

Gates Capital Management

Goldfarb & Fleece LLP

Jack Resnick & Sons

Joseph Hage Aaronson LLC

L & L Holding Company

Latham & Watkins LLP

Nancy A. Marks

Eileen P. Matthews

Morrison & Foerster LLP

Paul, Weiss, Rifkind,

Wharton & Garrison

Reed Smith LLP

Richard H. Holzer

Memorial Foundation

Rockefeller Group

Rose Associates, Inc.

Ruben Companies

Rudin Foundation, Inc.

Savills, Inc.

Shorenstein Properties LLC

SLCE Architects, LLP

Solomon Organization

Charitable Trust

The Stahl Organization,

in memory of Stanley

Sullivan & Cromwell LLP

Sumitomo Corporation of

Americas Foundation

Sy Syms Foundation

Owen D. Thomas

Thomas H. Lee Capital, LLC

United Refining Company

Venable LLP

Wachtell, Lipton,

Rosen & Katz

Weiler Arnoff Mgt. Co., Inc.

Wheelhouse Group

Willis Towers Watson

FRIEND

Akin Gump Strauss

Hauer & Feld LLP

Dr. Rupa Athreya

Balyasny Asset

Management L.P.

Michael Barbara

Brosens Foundation

Cantor Fitzgerald

Securities Corporation

Patti Clement-ESSERTIER,

HUB Insurance

Conway MacKenzie, Inc.

Corning Incorporated

David and Susan Coulter

Mary Graham Davis

Development

Specialists, Inc.

Evercore

G-III Apparel Group, Ltd.

GFP Real Estate

Honeycomb Asset

Management

Investcorp

Sandra L. Kozlowski

L. F. Rothschild and

Company, Inc.

L. Jay Grossman

Foundation

Betty Levin

Mayer Brown LLP

Milbank, Tweed, Hadley

& McCloy LLP

Mitsubishi Corporation

(Americas)

Deborah Montaperto,

Morgan Stanley Private

Wealth Management

Perella Weinberg Partners
Pershing Square Capital
Management, L.P.
Pinnbrook
Michelle Rice
Michael C Rockefeller
Debra & Mitchell Sonkin
Steven and Tina Swartz
Sy Syms Foundation
Vornado Realty Trust

DISTINGUISHED DONORS

AlixPartners, LLP
Allison Muth
Alvarez & Marsal
North America, LLC
Architectural Flooring
Resource, Inc.
Mr. Daniel Aronson
Berkeley Research
Group, LLC

Mr. Gregory F. Berube
Blank Rome LLP
Carl Marks
Advisory Group
Chicago Title Insurance
Company
Clifford Chance US LLP
Compensation
Advisory Partners
Core BTS Inc.
Cravath, Swaine
& Moore LLP
Credit Suisse Asset
Management
Neil Crespi &
Michael Crespi
Crown Acquisitions
Damascus Bakeries/
Brooklyn Bred
Delta Realty LLC/
The Sollar Family
Digby Management Co.

Enterprise Asset
Management
Feil Family Foundation
Ron Garfunkel
HFZ Capital LLC
The Jordan, Edmiston
Group, Inc.
Kramer Levin Naftalis
& Frankel LLP
Loomis, Sayles
& Company
Lori Kramer
McCarter & English
McMullan Family Fund
Milberg Factors, Inc.
Mitsui Fudosan
America, Inc.
Nomura Securities
International, Inc.
Paul, Weiss, Rifkind,
Wharton & Garrison
PNC Bank

Randa Accessories
RNC Industries, LLC
Schonfeld Group Holdings,
LLC
Spielman Koenigsberg
& Parker, LLP
The Stop & Stor
Charitable Fund
Sugar Foods Corporation
Elizabeth A. Sullivan
& Jon Mann
Time Equities, Inc.
Ventas, Inc.
WEBAIR
Kenneth L. Wyse

**and 400 supporters
under \$5,000 as of
December 6, 2021**

LEADERSHIP COMMITTEE

CHAIR

Jeffrey Campbell
American Express

James L. Amine
Credit Suisse
Sarah E. Beshar
Paul Buccieri
A+E Networks Group
Richard A. Cirillo, Esq.
King & Spalding LLP
John P. Cole
Wells Fargo

David A. Coulter
Warburg Pincus LLC
Richard K. DeScherer
Bloomberg L.P.
Bob Garrett
KPMG LLP
Maurice R. Greenberg
C.V. Starr and Co.
Daisey Holmes
BNY Mellon
Taimur Hyat
PGIM
Jill Kaplan
United Airlines
Bill Koenigsberg
Horizon Media

Charles G. Ludmer
CohnReznick LLP
Peter L. Malkin, Esq.
*Empire State Realty Trust/
Malkin Holdings LLC*
Deborah Montaperto
*Morgan Stanley Private
Wealth Management*
Michael Mullman
Blank Rome LLP
Michael I. Roth
Interpublic Group
Edward Sklyer
Citi

Jeffrey T. Stevenson
Veronis Suhler Stevenson
Mark Thompson
*The New York
Times Company*
Ilana D. Weinstein
The IDW Group, LLC
Karen R. Weiss
*Bank of America Private
Wealth Management*
Kenneth L. Wyse
Wyse Consulting LLC

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
Hera Hyesang Park soprano

Program to include:

Li Huanzhi *Spring Festival Overture*

BIZET / Arr. F. Waxman
Carmen Fantasie for Violin and Orchestra

MA Sicong *Nostalgia, for Violin and Orchestra*

BERLIOZ *Le Corsaire Overture*
DVOŘÁK *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*
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

Žibučkové 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*
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 in a program that showcases their captivating ideas.

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

Information in this issue current as of December 30, 2021

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

Works by **C. SCHUMANN**,
BEETHOVEN, and **BRAHMS**

1395 Lexington Avenue

Info & Tickets: 92Y.org

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*
Gabriela 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*
Andreia PINTO CORREIA
Os pássaros de noite (The Birds of Night)
R. SCHUMANN *Symphony No. 4*

lighthearted

