

# 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.

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 and out of focus.

# 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. Schaffer\* 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](http://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](http://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 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.”



JOHN MAC

## 25<sup>th</sup> 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](http://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](http://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](https://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](https://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

**Thursday, February 10, 2022, 7:30 p.m.**

16,724th Concert

Donor Rehearsal at 9:45 a.m.†

The February 10 performance is supported by

**Edna Mae and Leroy Fadem**, loyal subscribers since 1977.

**Friday, February 11, 2022, 8:00 p.m.**

16,725th Concert

**Saturday, February 12, 2022, 8:00 p.m.**

16,726th Concert

The February 12 performance is supported by **Paul J. Sekhri,**

**Mark Duvall Gude, and the Sekhri Family Foundation.**

**Jakub Hrůša**, Conductor

**Yuja Wang**, Piano

**The Donna and Marvin Schwartz Virtuoso Piano Performance Series** has provided major support for Yuja Wang's appearances during the New York Philharmonic's 2021-22 season.

Jakub Hrůša's appearance is made possible through the **Charles A. Dana Distinguished Conductors Endowment Fund.**

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

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

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

Alice Tully Hall at Lincoln Center

**Jakub Hrůša**, Conductor  
**Yuja Wang**, Piano

---

**KODÁLY** (1882–1967)

**Concerto for Orchestra** (1939–40)  
Allegro risoluto — Largo —  
Tempo primo — Largo — Tempo primo

**LISZT** (1811–86)

**Piano Concerto No. 1 in  
E-flat major** (1830–56)  
Allegro maestoso: Tempo giusto  
Quasi adagio  
Allegretto vivace — Allegro animato  
Allegro marziale animato  
YUJA WANG

### Intermission

**MARTINŮ** (1890–1959)

**Symphony No. 1, H.289** (1942)  
Moderato  
Scherzo: Allegro — Trio  
Largo  
Allegro non troppo

New York Philharmonic performances are streamed on **NYPhil+** ([nyphil.org/plus](https://nyphil.org/plus)), which hosts new and historic performance videos and broadcasts, and syndicated on **The New York Philharmonic This Week** ([nyphil.org/thisweek](https://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

---

## Concerto for Orchestra

### Zoltán Kodály

While Béla Bartók has emerged as Hungary's leading composer, Zoltán Kodály was, in many ways, with Bartók every step of the way, and went on to play a fundamental role in the musical life of Hungary after Bartók had emigrated to the United States. Kodály began collecting Hungarian folksongs as early as 1905, and from that time until his death in 1967 he was engaged fully as a teacher, composer, and creator of pedagogical methods that now bear his name.

Bartók's Concerto for Orchestra has become such a staple of the repertoire that it is with some surprise that we note that Kodály had written his Concerto for Orchestra several years earlier. If Martinů — another Eastern European composer considered to be a member of a “nationalist school,” whose music is also heard in this concert — reaches back to the symphonic proportions of Mozart, Haydn, and the early Romantics in his First Symphony, Kodály invokes formal and textural worlds drawn from the Baroque. His Concerto for Orchestra is a work in one large movement with five main sections that reference the “Concerto grosso” approach to orchestral sound, contrasting smaller groups of soloists with a larger ensemble. The very opening, a kind of Hungarian gloss on Bach's Second *Brandenburg* Concerto, contains the seeds of fugal development that will be realized most notably at the very end of the composition.

If this vibrant opening material seems to recall moments from Kodály's *Peacock Variations*, the *Largo* reminds us of what is perhaps the composer's most popular work, the Suite from *Háry János* (1926). That opera, a fairy tale about a simple Hungarian soldier who triumphs in the cosmopolitan court of Vienna only to return home to his village, could be a

metaphor extending to the concerto, a work that seems to explore the connection between musical Hungarianness and international styles. But while the *Largo* may sound like the opening of the *Háry János* Suite, the Hungarian-style theme here is treated as a *passacaglia* — that is, the short main idea is repeated multiple times with variations. This music shares a good deal with Martinů's *Largo*, as well as such compositions as Copland's *Appalachian Spring* and many Western film scores, suggesting that even as these composers tried to evoke a separate, specifically national sound, they actually collaborated on a shared landscape-inspired project.

In the Concerto for Orchestra Kodály seems to be dealing with four main compositional principles: repetition, variation, development, and contrapuntal complexity. The repetition can be heard throughout, both in structural reiterations, which bring back the opening material in different sections, and in literal repetitions of material throughout. However, drawing on an essential principle

---

### In Short

**Born:** December 16, 1882, in Kecskemét, Hungary

**Died:** March 6, 1967, in Budapest

**Work composed:** 1939–40, for the 50th anniversary of the Chicago Symphony Orchestra

**World premiere:** February 6, 1941, by the Chicago Symphony Orchestra, conducted by Frederick Stock

**New York Philharmonic premiere:** these concerts

**Estimated duration:** ca. 15 minutes

## About the Genre

A concerto by definition opposes two forces, one larger and the other smaller. This dynamic usually contrasts a single soloist with an orchestra, but there are many styles and genres that oppose the larger sonic body with a collection of soloists. In the case of the early concerto grosso, a smaller ensemble alternates with one only slightly larger. In later generations many Baroque concertos — by the likes of J.S. Bach, Vivaldi, and Telemann — feature multiple soloists, and the genre of the Sinfonia concertante is a genuine ancestor of the concerto for orchestra, combining symphonic and concerto principles. The most famous of these is Mozart’s Sinfonia concertante for Violin and Viola, K.364. The idea of multiple soloists is carried forward into the 19th and 20th centuries by such works as Beethoven’s Triple Concerto and Brahms’s Double Concerto, and two works in the genre by Bohuslav Martinů.

---

of historic composition, the material returns in ways that are almost always varied, either through small thematic changes or the use of different instrumental combinations.

As the piece progresses, these variations more and more seem to take on a kind of “de-

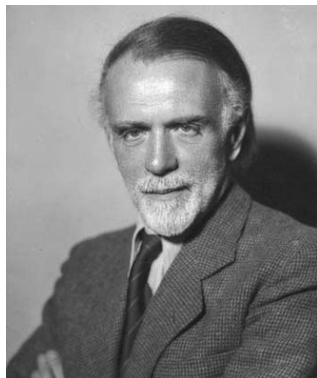
velopmental,” explorative character, through various fragmentations and alterations that take things apart and put them together again. Finally, we hear clearly Kodály’s attempt to synthesize material related to Hungarian folklore and the principles of counterpoint as embodied in the works of Bach. Thus, at the very end of the concerto the opening passages are reframed as a fugue before the material is transformed again, now as a closing fanfare. All these processes combine to form a fascinating composition, one with a compelling and lush surface that also contains hidden treasures for the listener to note and ponder.

**Instrumentation:** three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, harp, and strings.

— *Michael Beckerman, Carroll and Milton Petrie Professor of Music and chair of the Department of Music at New York University; author of many articles and books about Czech and Eastern European music; and The Leonard Bernstein Scholar-in-Residence at the New York Philharmonic, 2016–18*

---

## The Work at a Glance



Zoltán Kodály in the 1930s

There are many ways to think of the shape of Kodály’s concerto, but basically there are five connected sections. The first two, *Allegro risoluto* and *Largo*, introduce most of the material we encounter in the composition. The opening has two main ideas, and again we may note that the very beginning can sound simultaneously like a folk song and the opening of a fugue. The following idea is melodically quite simple, but its syncopated, off-the-beat character gives it flavor; it reappears in the final section. The second part of the concerto is the *Largo*, based on an “endlessly” repeated theme that gradually builds to a climax. The final three sections of the work alternate these two main areas in ever developing variations, at times introducing additional material.

# Piano Concerto No. 1 in E-flat major

Franz Liszt

Franz Liszt's Piano Concerto No. 1 was composed, re-composed, and revised over the course of a quarter of a century. In part this reflects that he was an unusually busy man, traversing the salons and concert halls of Europe as the most celebrated piano virtuoso of his day. While he could produce facile piano solos at the drop of a hat, he tended to anguish over those of his works that he envisioned more for posterity, works in the "big" forms of the symphony or the concerto, for example.

Liszt completed two full-scale concertos for piano (he completed his Second in 1861) in addition to about 20 other pieces for piano with orchestra, including such famous works as his Hungarian Fantasy and *Totentanz*. (A third piano concerto, also in E-flat major, was unearthed in 1988; it dates from roughly the same period as Liszt's other two concertos — it was penned largely in the 1830s — but the composer never signed off on it in a finished state, never published it, and never performed it.)

He jotted down the opening theme of his Piano Concerto No. 1 in 1830, and in 1832 he reported, "I have prepared and worked out at great length several instrumental compositions, among others ... a concerto after a plan that I think will be new and whose accompaniment remains to be written." This is generally taken to refer to the concerto played here, which in 1834 Liszt brought to a tentative conclusion. But this early version was never performed, and Liszt set it aside until 1839, when he rewrote the piece almost entirely, though retaining the imposing principal theme. At that point he turned his concerto into a piece in which the disparate movements were fused into a single span. (In the final edition of the score, the music is divided into four movements, but performing tradition reflects the piece's musical logic,

which is to continue from one section to the next without any substantial pause.) The Piano Concerto No. 1 would undergo a great deal of further evolution until it reached an almost finished state in 1853; following the work's premiere, in 1855, the composer continued to alter some of its details.

A single theme dominates the entire concerto. Liszt later attached to this melody the words: "Das versteht Ihr alle nicht" ("None of you understand this") — or perhaps that was added by the conductor Hans von Bülow, depending on which version of the story you subscribe to. The melody undergoes all manner of thematic transformation; it is worked into such disparate shapes that a casual listener would hardly notice that the notes and contours are indeed related. What in the opening measures seems the musical equivalent of a furious shaking of the fist becomes in the *Quasi adagio* a weightless

---

## In Short

**Born:** October 22, 1811, in Raiding, Hungary

**Died:** July 31, 1886, in Bayreuth, Germany

**Work composed:** begun in about 1830 and mostly composed from the late 1840s through 1853; revised in 1855–56; dedicated to the pianist and composer Henry Litloff

**World premiere:** February 17, 1855, at the Ducal Palace in Weimar, Germany, with Hector Berlioz conducting the Court Orchestra and the composer as soloist

**New York Philharmonic premiere:** April 20, 1867, Carl Bergmann, conductor, Sebastian Bach Mills, soloist

**Most recent New York Philharmonic performance:** January 24, 2012, Long Yu, conductor, Lang Lang, soloist

**Estimated duration:** ca. 19 minutes

cavatina worthy of Bellini or Chopin and, in later sections, both a pondering recitative and a triumphant march. Liszt had learned this technique from certain works of Schubert and, more immediately, from Berlioz's *Symphonie fantastique*, which was premiered precisely when Liszt set down his first sketch for this concerto. Béla Bartók would later call this piece the "first perfect realization of the cyclical sonata form with common themes, treated in the manner of variation form."

**Instrumentation:** two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, triangle, cymbals, and strings, in addition to the solo piano.

— 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)

## Listen for ... the Triangle

Liszt's First Piano Concerto achieved notoriety for employing the triangle prominently in its *Allegretto vivace* section. It's an exposed and persistent solo, beginning as an alternation with dazzling passagework from the solo piano, against which the only other sounds are quiet strings:

The image displays a musical score for the beginning of the *Allegretto vivace* section of Liszt's First Piano Concerto. The score is arranged in a standard orchestral format with six staves. From top to bottom, the staves are: Triangle, Piano, Violin 1, Violin 2, Viola, and Violoncello. The Triangle part is marked with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes. The Piano part is marked with a pianissimo (*pp*) dynamic and features a complex, rapid passagework. The string parts (Violin 1, Violin 2, Viola, and Violoncello) are marked with a piano (*p*) dynamic and feature a simple, sustained rhythmic pattern. The score is in 3/4 time and G major.

The triangle was no newcomer at the time; Beethoven had employed it in his lofty Ninth Symphony, and Berlioz, in his 1843 *Treatise on Instrumentation*, had noted that "Weber used the triangle felicitously in the Gypsy choruses of his *Preciosa* [and] Gluck was even more successful in his use of the instrument in ... his terrible dance of the Scythians in the first act of *Iphigénie en Tauride*."

Nonetheless, the influential critic Eduard Hanslick condemned this detail of Liszt's score as "a lapse in taste." The composer protested, in a letter to his cousin, that it all came down to how the instrument is played. "Concerning the triangle," Liszt wrote, resignedly, "I do not deny that it will give offence — particularly if it is struck too hard and without precision. In general, any use of the percussion instruments is regarded unfavorably."

In fact, the score is careful to underscore Liszt's point at the beginning of the *Allegretto vivace*, where the triangle part is notated *pianissimo* and an attached instruction cautions: "The triangle is here not to be beaten clumsily, but in a delicately rhythmical manner with resonant precision."

# Symphony No. 1, H.289

## Bohuslav Martinů

Mozart wrote his first symphony at the age of 8, and Mendelssohn wrote his at 15. Schubert's first came at 16, Beethoven's at 29, and Brahms famously waited until he was over 40. Martinů was over 50 when he wrote the first of his six symphonies, and the reason for this involves a complex web of autobiographical circumstances, personal contacts, and the evolution of the composer's thought.

Bohuslav Martinů was born in a church tower in 1890, in the small town of Polička, high above the Czech-Moravian countryside, with views in all directions. He spent his first decade there, his father serving as both town cobbler and firewatcher. An indifferent pupil in school, he showed flashes of extraordinary musical talent. He studied in Prague and became a proficient professional violinist. In 1923 he began his relationship with Paris, a city where he was to live, on and off, for almost two decades.

Ironically, he had maintained in a scholarship application that the only way to become a "Czech composer" was to go to France. He felt that Prague was saturated by Germanic thinkers who would try to turn him into a German composer, while the French were happy to let an artist be "exotic," as was the case of Stravinsky. It was in France that Martinů honed his craft, writing a succession of operas, ballets, and works steeped in such worlds as surrealism, jazz, and various popular idioms. At the same time, he also began to cultivate a consciously national style, combining elements such as folk intonations and rhythms with ancient chorales, madrigal textures, and Baroque music forms.

Blacklisted by the Nazis, Martinů fled Paris in 1940 and, after a long odyssey over many months, reached American shores in 1941. Arriving, like many exiles, in some

state of disarray and having left many of his scores behind in Europe, Martinů had to reinvent himself. Fortunately, in the 1920s he had already established contact with the conductor Serge Koussevitzky, who had performed Martinů's work in Boston as early as 1927. In 1941 Koussevitzky commissioned a work from Martinů, whose First Symphony was premiered the following year.

Why a symphony, a genre in which Martinů had never shown any interest? Today we may have forgotten that many important American works in this genre were composed between 1930 and 1950, by the likes of Florence Price, Walter Piston, Roger Sessions, William Grant Still, Aaron Copland, Virgil Thomson, Roy Harris, William Shuman, Samuel Barber, and Leonard Bernstein, among many, many others. So, while Martinů had cultivated avant-garde styles during his Parisian period, he found the United States to be the "land of the symphony." He would turn out one a year from 1942 to 1946, and his Sixth and last in 1953.

---

### In Short

**Born:** December 8, 1890, in Polička, Bohemia (today, Czech Republic)

**Died:** August 28, 1959, in Liestal, near Basel, Switzerland

**Work composed:** May–November 1942 in New York City and Manomet, Massachusetts; it was commissioned by Serge Koussevitzky and dedicated to his wife, Natalie Koussevitzky

**World premiere:** November 13, 1942, by the Boston Symphony Orchestra, conducted by Serge Koussevitzky

**New York Philharmonic premiere:** these concerts

**Estimated duration:** ca. 35 minutes



This remarkable collection of works showcases the composer's capacity for combining technical skill at a high level with an intuitive sense of pace and design. Because of his extensive experience — he had written almost 300 compositions before his cavalcade of symphonies — his First seems simultaneously fresh and youthful and the fruit of genuine maturity.

The piece is filled with shifting textures, a parade of them in fact. It opens with a series of rising, shimmering scales, and within the

first few bars we can hear two of Martinů's musical signatures: first a bouncy, highly syncopated lyrical passage with its roots in Moravian folklore that, as in many of his works, opens up into a timeless pastoral world.

But there is something else: the first cadence we hear is the so called "Julietta chord," found in many of Martinů's works. In the words of scholar and pianist Erik Entwistle, "It is a distinctive, uncannily memorable modified plagal ['Amen'] cadence,"

---

## Sources and Inspirations



A visit to Martinů's church tower takes us to one of the most memorable places on the composer-birthplace trail. Sitting almost 120 feet above the Czech-Moravian Highlands is a tiny square room, sparsely furnished, where the Martinů family of five lived for the first 11 years of Bohuslav's life (below).

There have been many speculations about the effect of this on the composer's sense of space and sonority. Did the sound of bells, coming not from above but from below, give him a special sense of sound? Did viewing the patchwork fields yielding to the lush forests in the distance (above) play a role in his sense of formal objectivity? Martinů himself had some ideas about such matters:

I suppose that this space comes from my emotions as a child and it has a major role in my attitude toward composition. I do not feel the small interests of people, their problems, their pain or their joy; I saw these from high above, far away. But it is the space that I constantly see and I think the one that I keep looking for in my works. Space and nature, not people ...



perhaps borrowed from the conclusion of Janáček's *Taras Bulba*. Martinů's harmonic pattern, also heard throughout the third movement, is simultaneously structural and coloristic; it can occur once or in a series of chains. Originally associated with the mysteries of his surrealistic opera *Julietta*, in the symphony and elsewhere it is a signature blending mystery, triumph, and resignation.

**Instrumentation:** two flutes and piccolo, two oboes and English horn, three clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, bass drum, cymbals, tam-tam, harp, piano, and strings.

— *M.B.*

## Martinů and the Symphony

A symphony is filled with paradoxes. It is simultaneously literal and abstract. It tells a story in which every part is integral and essential, and yet it also has the right to engage with material apart from that story. It is all about beginnings and endings, yet often the best and most memorable parts are nuggets hidden in the middle.

Martinů's symphonies may remind us of Dvořák's late chamber music, in which that composer consciously returned to the more contained parameters of Mozart and Haydn. Martinů explicitly eschews the grandiosity of the late-19th-century symphony in favor of sleeker lines and modest dimensions, believing that the power of such a work lies in reducing everything to the clarity of simple lines, which, in contrasting frames and modes, do end up as powerful and enduring artistic statements.

# 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. Picket  
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



**Jakub Hrůša** is chief conductor of the Bamberg Symphony and principal guest conductor of the Czech Philharmonic and the Orchestra dell'Accademia nazionale di Santa Cecilia.

He is a frequent guest with the world's greatest orchestras, including the Vienna, Berlin, Munich, and New York philharmonic orchestras; the Bavarian Radio, NHK, Chicago, and Boston symphony orchestras; the Leipzig Gewandhaus, Lucerne Festival, Amsterdam's Royal Concertgebouw, Mahler Chamber, and Cleveland orchestras; and the Orchestre philharmonique de Radio France and Tonhalle Orchester Zürich.

Hrůša has led opera productions for the Vienna Staatsoper, Opéra national de Paris, Zurich Opera, and the Royal Opera House, Covent Garden. A regular guest with Glyndebourne Festival, he served as music director of Glyndebourne On Tour for three years.

His recordings have been nominated for Gramophone and Grammy Awards, and in 2020 two of his recordings won *BBC Music Magazine* Awards. His other releases include collaborations with the Bamberg Symphony, Bavarian Radio Symphony, and Czech Philharmonic.

Jakub Hrůša studied at Prague's Academy of Performing Arts, where his teachers included Jiří Bělohlávek. He is president of the International Martinů Circle and of The Dvořák Society. He was the inaugural recipient of the Sir Charles Mackerras Prize, and in 2020 was awarded the Antonín Dvořák Prize by the Czech Republic's Academy of Classical Music, and — with the Bamberg Symphony — the Bavarian State Prize for Music.



Pianist **Yuja Wang** has performed with the world's most venerated conductors, musicians, and ensembles and is renowned not only for her virtuosity, but also her spontaneous

and lively performances. Her skill and charisma were recently demonstrated in her performance of Shostakovich's Piano Concerto No. 2 at Carnegie Hall's Opening Night Gala in October 2021, following its historic 572-day closure.

Wang was born into a musical family in Beijing. After childhood piano studies in China, she received advanced training in Canada and at the Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007, when she replaced Martha Argerich as soloist with the Boston Symphony Orchestra. Two years later, she signed an exclusive contract with Deutsche Grammophon, and has since established a place among the world's leading artists, with a succession of critically acclaimed performances and recordings. She was named *Musical America's* Artist of the Year in 2017, and in 2021 received an Opus Klassik Award for her world-premiere recording of John Adams's *Must the Devil Have All the Good Tunes?* with the Los Angeles Philharmonic conducted by Gustavo Dudamel.

As a chamber musician, Yuja Wang has developed long-lasting partnerships with leading artists, notably violinist Leonidas Kavakos, with whom she recorded Brahms's complete violin sonatas and performed duo recitals in America in autumn 2021. In 2022 she embarks on a highly anticipated international recital tour, with appearances in world-class venues across North America, Europe, and Asia, performing works by Ligeti, Beethoven, and Kapustin.

# Jaap van Zweden and the New York Philharmonic



**Jaap van Zweden** became Music Director of the New York Philharmonic in 2018. Also Music Director of the Hong Kong Philharmonic, he has appeared as guest with leading orchestras such as the Orchestre de Paris, Amsterdam's Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, and Los Angeles Philharmonic.

Jaap van Zweden's recordings with the New York Philharmonic include David Lang's *prisoner of the state* and Julia Wolfe's Grammy-nominated *Fire in my mouth* (Decca Gold). He conducted the first-ever performances in Hong Kong of Wagner's *Ring Cycle*, the Naxos recording of which led the Hong Kong Philharmonic to be named the 2019 *Gramophone* Orchestra of the year. His performance of Wagner's *Parsifal* received the Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden became the youngest-ever concertmaster of the Royal Concertgebouw Orchestra at age 19. He began his conducting career almost 20 years later, was named *Musical America's* 2012 Conductor of the Year, and was awarded the prestigious Concertgebouw Prize in 2020. In 1997 he and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.

The **New York Philharmonic** connects with up to 50 million music lovers each season through live concerts in New York and around the world, as well as broadcasts, recordings, and education programs. In the 2021–22 season, the Philharmonic presents concerts at two Lincoln Center venues — Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall — during the renovation of David Geffen Hall, scheduled to reopen in fall 2022. The Orchestra gives World, US, and New York premieres of ten works, including seven led by Music Director Jaap van Zweden; examines *The Schumann Connection*, conducted by Gustavo Dudamel; joins The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo in *Authentic Selves: The Beauty Within*, exploring questions of identity; and collaborates with New York City community partners.

The Philharmonic has commissioned and / or premiered important works, from Dvořák's *New World* Symphony to Tania León's Pulitzer Prize-winning *Stride*. The Orchestra has released more than 2,000 recordings since 1917, streams performances on NYPhil+, and shares its extensive history free online through the New York Philharmonic Leon Levy Digital Archives.

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Jaap van Zweden became Music Director in 2018–19, succeeding titans including Bernstein, Toscanini, and Mahler.

# THE SCHUMANN CONNECTION

Take a deep dive into all the  
symphonies of Robert Schumann  
with conductor Gustavo Dudamel.

March 6–20



[nyphil.org](http://nyphil.org) | 212.875.5656

These performances of Gabriela Ortiz's *Clara* and Andreia Pinto Correia's *Os pássaros da noite (The Birds of Night)*, commissioned by the Philharmonic, are made possible with generous support from the Francis Goelet Charitable Lead Trusts. Major support for *The Schumann Connection*, Dudamel Conducts Schumann: Part II is provided by Mrs. Veronica Atkins.

# Give Creatively

There are many options to plan an Annual Fund or Legacy Gift to the New York Philharmonic.

With a thoughtful approach you can assist the Orchestra *and* help your individual financial goals.

---

**You may be familiar with several ways, including:**

- Bequests
- Remainder Trusts
- Naming the New York Philharmonic as beneficiary of your retirement plans
- A gift through a DAF or an IRA

**But there are other options too, such as:**

- Gifts of Real Estate
- Retained estates
- Gifts of Instruments, artwork, or jewelry
- Liquidating inherited IRAs
- Lead Trusts

Our staff can help you determine the best options.

Please call us at (212) 875-5845 or email [mickletzc@nyphil.org](mailto:mickletzc@nyphil.org).





# Make a Gift Tax Free with an IRA.

Donating your IRA or other retirement assets to the New York Philharmonic can be a smart income or estate tax planning strategy.

---

**Gifting an IRA to the Orchestra could potentially allow you to:**

- Lower your adjusted gross income (AGI)
- Eliminate the tax burden to your IRA heirs
- Donate up to \$100,000 without tax consequence
- Receive tax free income for life through a Remainder trust

Our staff can help you determine the best options.

Please call us at (212) 875-5845 or email [mickletzc@nyphil.org](mailto:mickletzc@nyphil.org).

**Give Creatively.**

# Need To Know

## New York Philharmonic Guide

---

### Order Tickets and Subscribe

Order tickets online at [nyphil.org](http://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](http://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](mailto: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](mailto: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](mailto: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](mailto: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](mailto: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

### 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

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 \$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 Sonsino  
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 Shmeh\* 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](mailto: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](http://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](https://nyphil.org/membership)  
(212) 875-5381 • [membership@nyphil.org](mailto:membership@nyphil.org)



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](http://nyphil.org/selves)

## **LUNAR NEW YEAR CONCERT & GALA**

Alice Tully Hall at Lincoln Center  
Tue. February 8 | 7:30 p.m.

**Earl Lee** conductor  
**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](http://kaufmanmusiccenter.org)

Rose Theater at Jazz at Lincoln Center  
Thu. February 24 | 7:30 p.m.  
Fri. February 25 | 8:00 p.m.  
Sat. February 26 | 8:00 p.m.

**Manfred Honeck** conductor  
**Ray Chen** violin

**SCHULHOFF / Arr. Honeck /**  
**Orch. Ille** *Five Pieces for String Quartet*  
**MENDELSSOHN** *Violin Concerto in E minor*  
**DVOŘÁK** *Symphony No. 8*

Alice Tully Hall at Lincoln Center  
Thu. March 3 | 7:30 p.m.  
Fri. March 4 | 8:00 p.m.  
Sat. March 5 | 8:00 p.m.

**Herbert Blomstedt** conductor

**NIELSEN** *Symphony No. 4, The Inextinguishable*  
**BEETHOVEN** *Symphony No. 5*

**YOUNG PEOPLE'S CONCERT**  
Alice Tully Hall at Lincoln Center  
Sat. March 5 | 2:00 p.m.

**James Blachly** conductor  
**Jon Deak** host

## **Youth as Creator**

On the the 25th anniversary of the New York Philharmonic Very Young Composers Program, celebrate the power of children's imaginations in a program that showcases their captivating ideas.

Programs subject to change. For a complete, updated schedule and tickets visit [nyphil.org](http://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

