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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

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ENTER THE GREEN WORLD
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 bubbliness of Cupid. ... He can cause absolute havoc and have a wonderful giggle about it, knowing that it’s all in fun.”

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

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

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

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

Rebecca Schmid, a Berlin-based music writer, contributes regularly to publications such as the Financial Times and International New York Times. She has moderated and annotated for The Cleveland Orchestra, Salzburg Festival, and other organizations. Her scholarly writings about Kurt Weill’s aesthetic influence are forthcoming from Cambridge University Press.
December at the NY Phil was marked by sparkle, warmth, and musical masters with a Gala evening, a World Premiere, and the return of a holiday tradition.

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

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

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

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

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


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

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

Tiger Tiger, Burning Bright

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

The Gala — from pre-concert reception through post-concert dinner with the artists — is presided over by Starr International Foundation, Presenting Sponsor; Honorary Gala Chairs Mr. and Mrs. Maurice R. Greenberg; and Gala Co-Chairs Angela Chen, Misook Doolittle, and Agnes Hsu-Tang and Oscar L. Tang. Learn more: nyphil.org/lny
Young at Heart

At age 94, Herbert Blomstedt is wise, but ever curious, telling Bachtrack, “Music keeps me young. I have a great curiosity and in that way I am still like a child.” The New York Times praised his most recent Philharmonic appearance, in 2019, for its “naturalness” and for being “glowing.” The Swedish-born maestro will return March 3–5 to share his insights into and enthusiasm for masterpieces by Beethoven and Nielsen.

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.”

Young at Heart Star Power

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

Thursday, February 17, 2022, 7:30 p.m.
16,727th Concert

Friday, February 18, 2022, 8:00 p.m.
16,728th Concert

Saturday, February 19, 2022, 8:00 p.m.
16,729th Concert

Santtu-Matias Rouvali, Conductor
Golda Schultz, Soprano
(New York Philharmonic debut)

These performances of Saudade are made possible with generous support from the Francis Goelet Charitable Lead Trusts.

Santtu-Matias Rouvali’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.

Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall
Santtu-Matias Rouvali, Conductor
Golda Schultz, Soprano
(New York Philharmonic debut)

Žibuoklé
MARTINAITYTĖ (b. 1973)

Saudade (2019; US Premiere)

R. STRAUSS (1864–1949)

Six Songs, Op. 68, Brentano-Lieder
(1918; orch. 1933 / 1940)
An die Nacht (To Night)
Ich wollt ein Sträusslein binden
(I’d Have Made a Bouquet)
Säus’le, liebe Myrte! (Rustle, Dear Myrtle!)
Als mir dein Lied erklang
(When Your Song Rang Out)
Amor (Cupid)
Lied der Frauen (Song of the Women)

GOLDA SCHULTZ

Intermission

TCHAIKOVSKY (1840–93)

Symphony No. 5 in E minor, Op. 64
(1888)
Andante — Allegro con anima
Andante cantabile, con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso —
Allegro vivace — Moderato assai e molto maestoso

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Notes on the Program

Saudade

Žibuoklė Martinaitytė

“I long for the longings I don’t have.”

That quote from poet Florbela Espanca serves as a subtitle on the orchestral score of Žibuoklė Martinaitytė’s Saudade.

A bit of explanation. Saudade takes its name from a Portuguese word that has no direct equivalent in English. It’s roughly defined as a deeply emotional state of longing or nostalgia for something, or for someone, often conveying the melancholic sense that what is wished for is lost forever, or may have never really existed. It is sometimes said to be a particular trait of Portuguese and Brazilian culture. Hence the quote from the Portuguese poet Espanca (1894–1930) that, attached to the score, can be taken as a summation of the music to come — a densely layered, atmospheric piece that evokes the swells of emotion accompanying closely held memories.

Its composer is neither Portuguese nor Brazilian. Žibuoklė Martinaitytė was born in 1973 in St. Petersburg, or what was then known as Leningrad under the Soviet Union, to parents of Lithuanian heritage. (In 1990 Lithuania would become the first Soviet Republic to declare its independence.) She grew up in Kaunas and went on to study composition at the Lithuanian Academy of Music and Theatre in Vilnius, under the tutelage of Bronius Kutavičius. Her reputation in Europe grew following subsequent studies with composer Brian Ferneyhough and at IRCAM in France, among others. When Vilnius was named European Capital of Culture by the European Union in 2009, Martinaitytė was commissioned by Lithuanian Radio and Television to write A Thousand Doors to the World.

Meanwhile, she had begun establishing herself in the United States, where her Polarities, commissioned for the MATA Festival, was premiered in 2008 by The Knights chamber orchestra. Residencies at the MacDowell Colony (in 2009) and the Aaron Copland House (2010) led to a series of creative residencies and fellowships, including being named a 2020 Guggenheim Fellow.

The distance from New York, where Martinaitytė has been based for a decade now, to her native land and culture creates an inevitable sense of yearning that, she has said, permeates her music. In a 2021 interview for Nordic Highlights she explained: “It is an inexpressible feeling that usually resides deeply hidden in the subconscious mind, and only surfaces in the music that I write.” In Saudade, she added, embedded emotions are expressed audibly in the chosen harmonic modes and through primal, almost animalistic sounds created by techniques assigned to specific instruments. Brass players are instructed to sing while breathing into their instruments to play notes; a cymbal placed upside down on the timpani is bowed.

In Short

Born: May 4, 1973, in Leningrad (now called St. Petersburg), USSR (Russia)

Resides: New York City

Work composed: 2019, on commission from the Lithuanian Composers Union

World premiere: October 19, 2019, at the GAIDA festival in Vilnius, Lithuania, by the Lithuanian State Symphony Orchestra, Karolis Varmiajo, conductor

New York Philharmonic premiere: these performances, which mark the work’s US Premiere

Estimated duration: ca. 15 minutes
“Both effects have a howling, soul-wrenching sound quality,” she notes. “As though the feeling of longing becomes an animal that lives within us and from time to time needs to cry out ... to let us know it is there.”

Martinaitytė’s large-scale works have focused on the range of colors to be drawn from an orchestra. She has compared her approach to layering paint on a canvas, with shimmering sounds that keep the ears and brains of

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**In the Composer’s Words**

The score for Žibuoklė Martinaitytė’s *Saudade* includes the following comment from the composer:

It’s uncanny how one single word can trigger one’s creative imagination. Now and then I’ve come across mystifying and alluringly sounding foreign words that seemingly contained much larger and more complex sets of meaning than their equivalent in other languages. When the ascribed profundity of the word started resonating with the emotions or experiences lived through, it almost begged to be translated into music.

*Saudade* in Portuguese means a deep emotional state of nostalgic or profound melancholic longing for an absent something or someone that one loves. One English translation of the word is missingness, although it might not convey the feeling of deep emotion attached to the word *saudade*. It can be described as emptiness, when someone (parents, friends) or something (places, experiences) that should be there in a particular moment is missing, and the individual feels the desire for presence as opposed to absence. It brings sad and happy feelings together: sadness for missing and happiness for experiencing the past.

According to the writer A.F.G. Bell, the famous *saudade* of the Portuguese is a vague and constant desire for something that does not and probably cannot exist, for something other than the present, a turning towards the past or towards the future; not an active discontent or poignant sadness but an indolent dreaming wistfulness.

*Saudade* has evolved into a philosophical concept that means “nostalgia for nostalgia,” a meta-nostalgia, a longing oriented toward the longing itself. As poetess Floribela Espanca put it, “I long for the longings I don’t have.”

In my personal experience, this notion of *Saudade* symbolized the stratum of multiple yearnings that have started layering with the “blue period” — death of my father and immigration to the USA. For the last decade this thread of longing has been woven into my life, coloring all experiences with the myriad hues of blue.
listeners engaged. “The color of the sound, its gradual change and layering of it is much more important for me than forming a melodic gesture,” she told Pizzicato magazine.

Of Saudade, she said:

There is this haunting motif at the beginning, a melody that undergoes incredible transformation in color, register, and texture — from the timbral variations to the expansion into the extreme registers, where the sound becomes indistinguishable from noise, from easily perceivable melodic gestures to overwhelmingly huge masses of sound or almost immaterial and transparent sonic textures. The same as the emotion of longing which can express itself in a myriad of ways — from quiet sadness to a violent outburst that happens in our dreams.

Martinaitytė’s connection to her homeland is evident in the origins of Saudade, which was commissioned by the Lithuanian Composers Union and premiered by the Lithuanian State Symphony Orchestra. Another ensemble, the Lithuanian National Symphony Orchestra, recorded it for an Ondine label release of Martinaitytė’s music that landed on numerous “best of” lists for 2021. The album was recorded in fits and starts in 2020, during the global pandemic lockdown, only adding to a sense of the wistful desire for things that have been, and may never quite be recaptured.

**Beyond Saudade**

Žibuoklė Martinaitytė’s music is more than moody meditations. A piece titled Millefleur is also included on the recent Ondine recording of her music, and the composer’s Instagram account, filled with artful imagery of landscapes and architecture, identifies her as a “New York-based composer in perpetual search of beauty wherever it can be found.” She has said that search can be traced back to her given name, Žibuoklė, which is Lithuanian for a type of violet:

What do flowers give us? Beauty of a very fleeting and impermanent nature. The notion of aural pleasure is mainly based on the physiological as well as the psychological effects certain sound structures, pitches, and rhythms have on us — such as pure intervals or harmonics rooted in the natural harmonics series or repetitive rhythmic patterns.

**Instrumentation:** two flutes, two oboes, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani (with cymbal), tubular bells, bass drum, snare drum, vibraphone, suspended cymbals, gong, harp, and strings.

— Rebecca Winzenried, an arts writer, former program editor for the New York Philharmonic, and former editor in chief of Symphony Magazine
Richard Strauss tended to turn his attention from genre to genre, sequentially. He would delve exhaustively into the possibilities of one until, feeling he had mastered its challenges, he moved his focus to a new compositional arena. His more than 200 Lieder, however, represented a more continuous strand that wove through his entire life with only one interruption — the 12-year hiatus, between 1906 and 1918, when he focused on opera (composing Der Rosenkavalier, two versions of Ariadne auf Naxos, and Die Frau ohne Schatten). His first composition, as a child of six, was a Christmas carol; when he died at the age of 85, he left his supernal Four Last Songs as a valedictory statement; one final song, “Malven,” would be rediscovered and performed 36 years after his death.

When Strauss returned to Lieder composition in 1918, he did so with a vengeance. That year alone saw the creation of four sets of songs: Six Songs to Poems by Clemens Brentano (Op. 68), Krämerspiegel (Op. 66), Five Little Songs (Op. 69), and Six Songs (Op. 67). That is the order in which they were composed; the opus numbers reflect the order of their publication, which was complicated by a dispute Strauss was having just then with his publisher — a tiff he documented and satirized in Krämerspiegel.

For his Op. 68 group, also known as the Brentano-Lieder, Strauss set poems by the writer Clemens Brentano, a notable figure in the literary canon of Romanticism. All are love songs — or perhaps in some cases we should say they are songs about love. While it is uncommon to hear the six pieces performed as a set, one may hear individual items as a standalone Lied. This partly has to do with the songs’ distinct vocal demands, which range from the glittering coloratura of Amor to the heroic monumentality of Lied der Frauen.
Strauss wrote these songs with the soprano Elisabeth Schumann in mind and dedicated the original piano settings to her. It remains uncertain that she ever sang any apart from Ich wollt ein Sträusslein binden and Säus'le, liebe Myrte! The scholarly catalogue of Strauss’s works states surprisingly that the group’s first five songs were premiered by the composer with Franz Steiner, a baritone with whom he frequently collaborated in recital. These songs never found a place in the repertoire of male singers, and it is difficult to imagine Steiner, or any other baritone, negotiating Amor, which is a favorite of coloratura sopranos who on another evening might portray Zerbinetta in Ariadne auf Naxos.

Strauss lived in an age when the “orchestral Lied” was establishing itself as a viable genre, nowhere more vividly than in the works of Gustav Mahler. It seemed natural for a composer like Strauss, who was given to a luxuriant symphonic palette, to expand his piano parts into orchestral scores, the more so since he was more accomplished as a conductor than as a pianist. Sometimes Strauss orchestrated his songs immediately upon completing their piano versions, or even composed both versions simultaneously; on other occasions he returned to orchestrate a song long after it had been composed, which is the case with the Brentano-Lieder.

Of these songs, the last in the set — Lied der Frauen — was the first to be orchestrated, in 1933. Strauss came to worry that perhaps he had lathered on his orchestra too richly. Before he signed off on the score for publication, he sent it to the conductor Clemens Krauss (the husband of Viorica Ursuleac, who would sing at the premiere) with a note:

I see in my manuscript that the Lied der Frauen is orchestrated far too heavily. Please be so kind as to send me your score and put everything in brackets that you consider dispensable so far as woodwinds and brasses are concerned.

— 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)

Sources and Inspirations

Clemens Brentano (1778–1842) was a poet, novelist, and dramatist who was one of the major figures of the Romantic movement in German literature. His poems were turned into songs by many, many composers, including Fanny Mendelssohn Hensel, Johannes Brahms, Max Reger, and Paul Hindemith. Still, music lovers encounter him most frequently as half of a literary pair, alongside his friend and brother-in-law Achim von Armin, as editors (and in some cases creators) of German folk poems and folk songs published in 1805 and 1808 as Des Knaben Wunderhorn. This collection would be a particular wellspring of inspiration for Gustav Mahler, who set many of the poems as Lieder and in the vocal sections of his Second, Third, and Fourth Symphonies.

None of these Strauss settings come from that collection. Säus’le, liebe Myrte! was a standalone poem, and the others were variously drawn from Brentano’s plays Die Gründung Prags, Ponce de Leon, Aloys und Imelda, and Victoria und ihre Geschwister.

In the end, Strauss kept his orchestration largely as he had created it, and the song remained a hyper-dramatic scene that sounds like an outtake from Die Frau ohne Schatten.

Instrumentation: As a group, the songs call for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, tam-tam, two harps, and strings, in addition to the solo voice.
It should come as no surprise that Pyotr Ilyich Tchaikovsky approached his Fifth Symphony from a position of extreme self-doubt, since that was nearly always his posture vis-à-vis his incipient creations. In May 1888 he confessed in a letter to his brother Modest that he feared his imagination had dried up, that he had nothing more to express in music. Still, there was a glimmer of optimism: “I am hoping to collect, little by little, material for a symphony,” he wrote.

Tchaikovsky spent the summer of 1888 at a vacation home he had built on a forested hillside at Frolovskoe, not far from his home base in Moscow. The idyllic locale apparently played a major role in his managing to complete this symphony in the span of four months. Tchaikovsky made a habit of keeping his principal patron, Nadezhda von Meck, informed about his compositions through detailed letters. (The two had met a dozen years earlier — well, not “met” exactly, since an eccentric stipulation of her philanthropy was that they should avoid any personal contact whatsoever.) Thanks to this ongoing correspondence, a good deal of information is available about how the Fifth Symphony progressed during that summer. Tchaikovsky’s work on the symphony was already well along when he broached the subject with his patron in a letter on June 22:

I shall work my hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. Have I told you that I intend to write a symphony? The beginning was difficult, but now inspiration seems to have come. We shall see. ...

His correspondence throughout those months brims with allusions to the emotional background to this piece, which involved resignation to fate, the designs of providence, murmurs of doubt, and similarly dark thoughts.

Critics blasted the symphony at its premiere, due in part to the composer’s limited skill on the podium, yet the audience was enthusiastic. Predictably, Tchaikovsky decided the critics must be right. In December he wrote to von Meck:

Having played my Symphony twice in Petersburg and once in Prague, I have come to the conclusion that it is a failure. There is something repellent in it, some over-exaggerated color, some insincerity of fabrication which the public instinctively recognizes. It was clear to me that the applause and ovations referred not to this but to other works of mine, and that the Symphony itself will never please the public.

**In Short**

**Born:** May 7, 1840, in Votkinsk in the district of Viatka, Russia  
**Died:** November 6, 1893, in St. Petersburg  
**Work composed:** from May to August 14, 1888, mostly in Frolovskoe, outside Moscow, though conceptual sketches preceded his actual composing by about a month  
**World premiere:** November 17, 1888, in St. Petersburg, with the composer conducting the St. Petersburg Philharmonic Society  
**New York Philharmonic premiere:** February 8, 1890, Theodore Thomas, conductor  
**Most recent New York Philharmonic performance:** December 3, 2019, Jaap van Zweden, conductor  
**Estimated duration:** ca. 46 minutes
Elsewhere he wrote of his Fifth Symphony, the organic sequence fails, and a skillful join has to be made... I cannot complain of lack of inventive power, but I have always suffered from want of skill in the management of form.

These comments reveal considerable self-awareness; one might say that Tchaikovsky was wrong, but for all the right reasons. The work’s orchestral palette is indeed colorful, despite the fact that the composer employs an essentially late-Classical orchestra of modest proportions. Tchaikovsky was quite on target about “the management of form” being his weak suit; indeed, the Fifth Symphony (like his very popular First Piano Concerto) may be viewed as something of a patchwork — the more so when compared to the relatively tight Fourth Symphony that had preceded it 11 years earlier. And if Tchaikovsky was embarrassed by the degree of overt sentiment he reached in the Fifth Symphony, it still fell short of the emotional frontiers he would cross in his Sixth.

“If Beethoven’s Fifth is Fate knocking at the door,” wrote a commentator when the piece was new, “Tchaikovsky’s Fifth is Fate trying to get out.” It nearly does so in a journey that threatens to culminate in a series of climactic B-major chords. But notwithstanding the frequent interruption of audience applause at that point, the adventure continues to a conclusion that is to some extent ambiguous: four closing E-major chords that one may hear as victorious but may just as easily sound ominous.

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

— J.M.K.

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**Listen for . . . The Sound of Fate**

The four movements of Tchaikovsky’s Fifth Symphony are unified through common reference to a “motto theme,” which is announced by somber clarinets at the piece’s outset:

![Motto Theme](image)

This would seem to represent the idea of Fate to which Tchaikovsky referred in his early writings about the piece. It reappears often in this symphony, sometimes reworked considerably. It causes a brutal interruption in the middle of the slow movement (a languid elegy spotlighting the solo horn); it appears in a subdued statement by clarinets and bassoons near the end of the graceful third movement; and in the finale this “Fate” motif is transposed from the minor mode into the major in a gesture that sounds at least temporarily triumphant.
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The 2021–22 season is Santtu-Matias Rouvali’s first as principal conductor of the Philharmonia Orchestra in London; alongside this post he continues to serve as chief conductor of the Gothenburg Symphony Orchestra and as chief conductor and artistic director of the Tampere Philharmonic Orchestra, close to his home in Finland.

Rouvali continues his relationships with orchestras across Europe and North America, with ensembles including the Berlin Philharmonic, New York Philharmonic, Amsterdam’s Royal Concertgebouw Orchestra, Munich Philharmonic, and the Orchestre philharmonique de Radio France. He works with leading soloists including pianists Daniil Trifonov, Yefim Bronfman, Seong-Jin Cho, and Alexandre Kantorow; violinists Nemanja Radulovic, Nicola Benedetti, and Pekka Kuusisto; and soprano Golda Schultz.


Santtu-Matias Rouvali continues to build his discography, not only adding to the Gothenburg Symphony’s impressive legacy but also with his orchestras in London and at home in Tampere. In January 2019 he and the Gothenburg Symphony released the first disc of an ambitious Sibelius cycle, pairing the First Symphony with the early tone poem En saga; the album won the Gramophone Editor’s Choice award, the Choc de Classica, a prize from the German Record Critics, and the prestigious French Diapason d’Or “Decouverte.” The second volume, featuring Sibelius’s Second Symphony and King Christian II and released in February 2020, also immediately received a Choc de Classica award. In 2020 Rouvali’s first CD with the Philharmonia, a live recording of selections from Tchaikovsky’s Swan Lake, was released by Signum Records; this was followed in early 2021 with the release of a live recording of Prokofiev’s Symphony No. 5. He and the Tampere Philharmonic Orchestra have released five concertos, featuring violinist Baiba Skride, on the Orfeo label: those by Nielsen, Sibelius, Bernstein, Korngold, and Rózsa.

A graduate of The Juilliard School and the Bavarian Staatsoper’s Opernstudio, South African soprano Golda Schultz has enjoyed an immensely successful launch to her professional career on both sides of the Atlantic. Hailed as one of today’s most talented and versatile young artists, she is consistently praised for a fresh, radiant stage personality and lustrous tone.

Schultz’s critically acclaimed roles include Sophie (in Richard Strauss’s Der Rosenkavalier) at Salzburg Festival, Pamina (Mozart’s The Magic Flute) at The Metropolitan Opera, Contessa Almaviva (Mozart’s The Marriage of Figaro) at Glyndebourne Festival Opera, and Liù (Puccini’s Turandot) at Vienna Staatsoper. She has performed with The Cleveland Orchestra and Franz Welser-Möst, Mahler Chamber Orchestra and Gustavo Dudamel, and London’s Philharmonia Orchestra and Esa-Pekka Salonen, among others.
and her key appearances in concert and recital include being the featured soloist at the 2020 Last Night of the BBC Proms and solo recitals at London’s Wigmore Hall and Carnegie Hall’s Weill Recital Hall.

Her 2020–21 season included debuts as Anne Trulove (Stravinsky’s *The Rake’s Progress*) at The Met and Adina (Donizetti’s *The Elixir of Love*) at Opéra de Bordeaux, a return to Bavarian Staatsoper as Agathe in Dmitri Tcherniakov’s new staging of Weber’s *Der Freischütz*, and performances as Contessa Almaviva in Munich and New York. In concert, she opened the seasons of the Danish National Symphony Orchestra, with Mahler songs, and Los Angeles Philharmonic, with Strauss’s *Four Last Songs*. She also joined Santtu-Matias Rouvali and l’Orchestre philharmonique de Radio France in Barber’s *Knoxville: Summer of 1915*, and returned to the Leipzig Gewandhaus for Mendelssohn’s *Elijah* under Andris Nelsons. She and her regular pianist partner Jonathan Ware took their acclaimed program of all-female composers to Boulez Saal, Kölner Philharmonie, and on tour to North America.
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.
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Philharmonic Schedule
February–March 2022

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

THE SCHUMANN CONNECTION
Chamber Music at 92Y
Co-Presented with 92nd Street Y
Sunday, March 6 | 3:00 p.m.

LUNAR NEW YEAR
CONCERT & GALA
Alice Tully Hall at Lincoln Center
Tue. February 8 | 7:30 p.m.

ALICE TULLY HALL BOX OFFICE
(212) 875-5656

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

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.

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

Audience members are encouraged to wear masks and take other precautions as recommended by the CDC during the pandemic. Patrons are required to show a vaccine card or negative COVID test if not fully vaccinated. Please visit nyphil.org/selves for more information.

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

Information in this issue current as of December 30, 2021

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 Costanza artistic partner
165 West 65th Street, 10th Floor
For a complete listing of events, visit nyphil.org/selves

LUNAR NEW YEAR
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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 Sicon Nostalgia, for Violin and Orchestra
BERLIOZ Le Corsaire Overture
DVORAK Song to the Moon, from Rusalka
Tu-nam CHO The Bird Song
DUKAS The Sorcerer’s Apprentice

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

Jakub Hruša 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.
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Santtu-Matias Rouvali conductor
Golda Schultz soprano

Žibuoklė MARTINAITYTĖ Saudade
(US Premiere)
R. STRAUSS Brentano-Lieder
TCHAIKOVSKY Symphony No. 5

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.
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Sat. March 12 | 8:00 p.m.

Gustavo Dudamel conductor
R. SCHUMANN Symphony No. 1, Spring
Gabriele Ortiz Clara R. SCHUMANN Symphony No. 2

Young People’s Concert
Alice Tully Hall at Lincoln Center
Sat. March 5 | 2:00 p.m.

James Blachly conductor
Jon Deak host

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

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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

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

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

Herbert Blomstedt conductor

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

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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

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