HANDEL’S MESSIAH

Tuesday, December 13, 2022, 7:00 p.m. 16,820th Concert

Wednesday, December 14, 2022, 7:00 p.m. 16,821st Concert

Thursday, December 15, 2022, 7:00 p.m. 16,822nd Concert

Friday, December 16, 2022, 2:00 p.m. 16,823rd Concert

Saturday, December 17, 2022, 7:00 p.m. 16,824th Concert

Masaaki Suzuki, Conductor
Sherezade Panthaki, Soprano
Reginald Mobley*, Countertenor
Leif Aruhn-Solén*, Tenor
Jonathon Adams*, Baritone
Handel and Haydn Society Chorus

Wu Tsai Theater
David Geffen Hall at Lincoln Center
Home of the New York Philharmonic

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

Presented by Gary W. Parr
Masaaki Suzuki, Conductor
Sherezade Panthaki, Soprano
Reginald Mobley*, Countertenor
Leif Aruhn-Solén*, Tenor
Jonathon Adams*, Baritone
Handel and Haydn Society Chorus

HANDEL (1685–1759) Messiah (1741)

Part I
Sinfonia (Overture)
Recitative (Tenor): Comfort ye my people
Air (Tenor): Ev’ry valley shall be exalted
Chorus: And the glory of the Lord
Recitative (Baritone): Thus saith the Lord of Hosts
Air (Countertenor): But who may abide the day of His coming
Chorus: And He shall purify
Recitative (Countertenor): Behold, a virgin shall conceive
Air (Countertenor and Chorus): O thou that tellest
Recitative (Baritone): For behold, darkness shall cover the earth
Air (Baritone): The people that walked in darkness
Chorus: For unto us a Child is born
Pifa (“Pastoral Symphony”)
Recitative (Soprano): There were shepherds abiding in the field
Recitative (Soprano): And lo, the angel of the Lord came upon them
Recitative (Soprano): And the angel said unto them
Recitative (Soprano): And suddenly there was with the angel
Chorus: Glory to God in the highest
Air (Soprano): Rejoice greatly, O daughter of Zion
Recitative (Countertenor): Then shall the eyes of the blind
Duet (Countertenor and Soprano): He shall feed his flock
Chorus: His yoke is easy, His burden is light

Intermission
Part II
Chorus: Behold the Lamb of God
Air (Countertenor): He was despised
Chorus: Surely, He hath borne our griefs
Chorus: And with His stripes we are healed
Chorus: All we like sheep have gone astray
Recitative (Tenor): All they that see Him laugh Him to scorn
Chorus: He trusted in God
Recitative (Tenor): Thy rebuke hath broken His heart
Air (Tenor): Behold, and see if there be any sorrow
Recitative (Soprano): He was cut off out of the land of the living
Air (Soprano): But Thou didst not leave His soul in hell
Chorus: Lift up your heads
Recitative (Tenor): Unto which of the angels
Chorus: Let all the angels
Air (Countertenor): Thou art gone up on high
Chorus: The Lord gave the word
Air (Soprano): How beautiful are the feet of them
Chorus: Their sound is gone out
Air (Baritone): Why do the nations so furiously rage together
Chorus: Let us break their bonds asunder
Recitative (Tenor): He that dwelleth in heaven
Air (Tenor): Thou shalt break them with a rod of iron
Chorus: Hallelujah!

Part III
Air (Soprano): I know that my Redeemer liveth
Chorus: Since by man came death
Recitative (Baritone): Behold, I tell you a mystery
Air (Baritone): The trumpet shall sound
Recitative (Countertenor): Then shall be brought to pass
Duet (Countertenor and Tenor): O death, where is thy sting?
Chorus: But thanks be to God
Air (Soprano): If God be for us
Chorus: Worthy is the Lamb
Chorus: Amen

PATRICK JEE, Cello
TIMOTHY COBB, Bass
KIM LASKOWSKI, Bassoon
MATTHEW MUCKEY, Trumpet
KENT TRITLE, Organ
PAOLO BORDIGNON, Harpsichord

*New York Philharmonic debut

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**Notes on the Program**

**Messiah**

**George Frideric Handel**

When George Frideric Handel received an invitation to produce a series of concerts in Dublin in 1741, the idea of a change of scenery from the failing fortunes of his operatic ventures in London appealed to him. He traveled to Ireland in November of that year and remained until August 13, 1742. He took along with him the score to his new oratorio *Messiah*, which would become the high point of his Dublin season when it was premiered in April 1742.

Early in the summer of 1741, Charles Jennens had assembled a libretto that drew creatively on Biblical passages from the Books of Isaiah, Haggai, Malachi, Matthew, Luke, Zechariah, John, Job, Psalms, Lamentations, Hebrews, Romans, 1 Corinthians, and Revelation to create a loose story comprising narrative and reflections about the life of Jesus. This he organized in three discrete sections: the first relating to the prophecy of Christ’s coming and the circumstances of his birth; the second to the vicissitudes of his life on Earth; and the third to events surrounding the Resurrection and the promise of redemption. Handel leapt into action on August 22. He finished the draft of Part One on August 28, of Part Two on September 6, and of Part Three on September 12 — and then he took another two days to polish details on the whole score.

*Messiah* was unveiled in an open rehearsal on April 9, 1742, and two official performances, on April 13 and June 3. The premiere was given as a benefit, organized with the assistance of the Charitable Musical Society, “For Relief of the Prisoners in the several Gaols, and for the Support of Mercer’s Hospital in St. Stephen’s-street, and of the Charitable Infirmary on the Inns Quay” (as *The Dublin Journal* announced a couple of weeks in advance). After the open rehearsal, *The Dublin News Letter* pronounced that the new oratorio, in the opinion of the best judges, far surpasses anything of that Nature, which has been performed in this or any other Kingdom.

**In Short**

**Born:** February 23, 1685, in Halle, Prussia (Germany)

**Died:** April 14, 1759, in London, England

**Work composed:** August 22–September 14, 1741, in London

**World premiere:** April 13, 1742, at the Great Music Hall in Dublin, Ireland; an open rehearsal had been held four days earlier

**New York Philharmonic premiere:** December 28, 1878, by the New York Symphony (which merged with the New York Philharmonic in 1928), Leopold Damrosch, conductor, with soprano Minnie Hauk, contralto Anna Drasdl, tenor George Simpson, bass Myron William Whitney, and the Oratorio Society of New York

**Most recent New York Philharmonic performance:** December 18, 2021, Jeannette Sorrell, conductor, with soprano Amanda Forsythe, countertenor John Holiday, tenor Nicholas Phan, bass-baritone Kevin Deas, and Apollo’s Singers (Chorus of Apollo’s Fire), at New York’s Riverside Church

**Estimated duration:** ca. 120 minutes
The *Journal* concurred that it was allowed by the greatest Judges to be the finest Composition of Musick that ever was heard, and the sacred Words as properly adapted for the Occasion.

It continued with advice for persons lucky enough to hold tickets to the official premiere:

Many Ladies and Gentlemen who are well-wishers to the Noble and Grand Charity for which this Oratorio was composed, request it as a Favour, that the Ladies who honour this Performance with their Presence would be pleased to come without Hoops as it will greatly encrease the Charity, by making Room for more Company.

To which it added in a follow-up article:

The Gentlemen are desired to come without their Swords, to increase audience accommodation yet further.

*Messiah* was an immense success, and its reputation spread to London, which had to wait almost a year to hear it. That event finally took place on March 23, 1743, at Covent Garden. The *Universal Spectator* ran an article that wondered about the propriety of performing such a sacred work in any setting but a church:

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**Problematic Contexts**

Art lovers often must face a conflict between the magnificence of a work and difficult, sometimes painful issues that it raises. Can one enjoy Shakespeare’s *The Merchant of Venice* without addressing its blatant antisemitism? Everybody loves Orff’s *Carmina Burana*, but for too many years we’ve been silent about the composer’s Nazi affiliations. Even Handel’s *Messiah* — an audience favorite as well as a virtuosic oratorio — must be scrutinized through an ethical lens.

Musicologist Dr. David Hunter has reported that, starting in the 1710s, George Frideric Handel invested in the South Sea Company and the Royal African Company, both of which were involved in the transatlantic slave trade. In fact, Handel used the returns from these investments to cover losses from his own opera and oratorio productions. Unfortunately, this wasn’t noteworthy at the time; 32% of the investors and subscribers in the Royal Academy of Music during the 1720s also invested in the Royal African Company. In fact, Ellen Harris, another Handel scholar, infers that the composer may not have actively purchased these investments, but rather received them as payment, in light of how quickly he cashed them out. Either way, he did profit from the slave trade. Today, we must acknowledge that music we cherish benefited from institutionalized racism, and ask ourselves how we can reconcile the joy of Handel’s *Messiah* with this dark past.
An Oratorio either is an Act of Religion, or it is not; if it is, I ask if the Playhouse is a fit Temple to perform it in, or a Company of Players fit Ministers of God’s Word, for in that Case such they are made … In the other Case, if it is not perform’d as an Act of Religion, but for Diversion and Amusement only (and indeed I believe few or none go to an Oratorio out of Devotion), what a Prophania- tion of God’s Name and Word is this, to make so light Use of them?

Many a London wag lent his voice to the ensuing fray, either in poetry or prose. In the end, however, it all added up to a tempest in a teapot and audiences seem to have enjoyed Handel’s “New Sacred Oratorio” all the more for the altercation it provoked.

Messiah’s popularity would live on unabated. When London set out to commemorate Handel in May–June 1784, two of the five festival concerts were given over to the oratorio he wrote in three weeks in 1741. The following year music historian Charles Burney published a detailed description of the events under the title An Account of the Musical Performances at Westminster–Abbey and the Pantheon, in which he waxed ecstatic over the Hallelujah chorus:

I hasten to speak of the Allelujah, which is the triumph of HANDEL, of the COMMEMORATION, and of the musical art.

The opening is clear, cheerful, and bold. And the words, “For the Lord God omnipotent reigneth” (Rev. xix. 6), set to a fragment of canto fermo, which all the parts sing, as such, in unisons and octaves, has an effect truly ecclesiastical. It is afterwards made the subject of fugue and ground-work for the Alle- lujah. Then, as a short episode in

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Handel on a Grand Scale

The Crystal Palace in London became the venue of choice for Handel performances in the second half of the 19th century. The high point — or low point, depending on one’s point of view — came in 1883 when Sir Michael Costa, a conductor much chastised by critics for lapses of taste (his additions to the score of Messiah included crashing cymbals and more), stood on the podium before an ocean of 500 players, 4,000 singers, and an audience of 87,769. It was just then that Thomas Edison’s phonograph came into existence, and, naturally, somebody thought to record one of these mammoth Handel performances. It had to be on location, of course, since 4,500 performers couldn’t have fit into a recording studio, then or now.

A performance of Handel’s Messiah at London’s Crystal Palace, between 1887 and 1889
plain counter-point, we have “The kingdom of this world” (Ib. xi. 15) — which being begun piano, was solemn and affecting. But the last and principal subject proposed, and led off by the base — “And he shall reign for ever and ever,” is the most pleasing and fertile that has ever been invented since the art of fugue was first cultivated. It is marked, and constantly to be distinguished through all the parts, accompaniments, counter-subjects and contrivances, with which it is charged. And, finally, the words — “King of Kings, and Lord of Lords” (Ib. xix. 16), always set to a single sound, which seems to stand at bay, while the other parts attack it in every possible manner, in “Alleluiah — for ever and ever,” is a most happy and marvelous concatenation of harmony, melody, and great effects.

However, it took much longer than one might have expected for Messiah to become an annual holiday tradition in New York City. Unlike in England, where it was widely performed from the 1750s onward, more than 80 years would pass from the work’s US Premiere in 1770 for it to gain an annual following in the city. While 16 movements were performed at Trinity Church in 1770, the first complete New York performance was on November 18, 1831, by II2 Sacred Music Society.

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**Standing Tradition**

“When Messiah was first performed in London, when the chorus struck up ‘For the Lord God omnipotent reigneth,’ reportedly the audience and King stood and remained standing until the chorus had ended.”

This anecdote was recorded in 1780, almost 40 years after that 1743 performance (at the Covent Garden Theatre, at which George II would have been the monarch in attendance). It is the first known explanation of the genesis of a tradition in which the audience rises to its feet on hearing the great D-major chord that begins the famous chorus, “Hallelujah.”

The most popular explanation of why the king stood is that he was moved by the power of this proclamation; the audience followed suit, out of respect, and a tradition was born. However, contradictory theories abound. His Majesty was tired, and had to stretch his legs. Or was it gout? Another theory: he was partially deaf, and so mistook the opening for the strains of the national anthem. Some opine that he had dozed off, and shot up from his seat when he heard the loud choral entry.

The custom of standing during this passage continues to this day, although not universally. In fact, the American master of choral conducting, the late Robert Shaw, had his concert programs ask the audience to remain seated during the “Hallelujah” chorus so as to avoid disruption.

What should you do at this performance? Since this isn’t a monarchy, in the spirit of democracy we leave it up to you.

— The Editors
musicians conducted by 29-year-old Ureli Corelli Hill, future founder of the New York Philharmonic.

**Instrumentation:** two oboes, bassoon, two trumpets, timpani, strings, and basso continuo (comprising cello, bass, bassoon, organ, and harpsichord in these performances), plus a mixed chorus and four vocal soloists — soprano, countertenor, tenor, and baritone.


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**The New York Philharmonic Connection**

Handel’s *Messiah* is programmed the world over during the holiday season, so it might be surprising to learn that the oratorio was not always the ubiquitous offering it is today. The New York Philharmonic did not perform the complete oratorio on a subscription concert until the 1956–57 season — concerts that marked the first and only time that Leonard Bernstein conducted it with the Orchestra.

As could be expected, Bernstein did not take a standard approach. Instead of presenting the oratorio in its usual three-part form, he regrouped it into two sections corresponding to Christmas and Easter, reflecting the Biblical texts related to the story of Christ. The presentation rankled some purists. Critic Harold Schonberg of *The New York Times* grumbled that Bernstein’s “high-handed” rearrangement scrambled the order of the arias, recitatives, and choruses in some places and required “wholesale musical transpositions” and “several major cuts” in order to flow.

However, others noted that Bernstein’s version demonstrated an unusual sensitivity to historically informed details. He traded the typical piano continuo for a period-appropriate harpsichord and featured a countertenor in place of the mezzo-soprano soloist — a practice common in Handel’s time but almost unheard of in the 20th century. The concerts helped launch the career of 28-year-old Russell Oberlin, who would later be credited with leading the countertenor renaissance in the United States.

— The Archives

Countertenor Russell Oberlin and soprano Adele Addison during a New York Philharmonic Messiah recording session in 1956, led by Leonard Bernstein
Text

Messiah

George Frideric Handel
Libretto assembled by Charles Jennens from passages in The Bible

Part I
Sinfonia (Overture)

Recitative (Tenor)
Comfort ye my people, saith your God.

Isaiah XL: 1

Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish’d, that her iniquity is pardon’d.

Isaiah XL: 2

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Isaiah XL: 3

Air (Tenor)
Ev’ry valley shall be exalted, and ev’ry mountain and hill made low, the crooked straight, and the rough places plain.

Isaiah XL: 4

Chorus
And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it.

Isaiah XL: 5

Recitative (Baritone)
Thus saith the Lord of Hosts: Yet once, a little while, and I will shake the heav’ns and the earth, the sea and the dry land,

Haggai II: 6

and I will shake all nations; and the desire of all nations shall come.

Haggai II: 7

The Lord, whom ye seek, shall suddenly come to His temple; ev’n the messenger of the Covenant, whom ye delight in; behold, He shall come, saith the Lord of Hosts.

Malachi III: 1

Air (Countertenor)
But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner’s fire.

Malachi III: 2

(Please turn the page quietly.)
Chorus
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Malachi III: 3

Recitative (Countertenor)
Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, “God with Us.”

Isaiah VII: 14

Air (Countertenor and Chorus)
O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength, lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Isaiah XL: 9

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

Isaiah LX: 1

Recitative (Baritone)
For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.

Isaiah LX: 2

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Isaiah LX: 3

Air (Baritone)
The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined.

Isaiah IX: 2

Chorus
For unto us a Child is born, unto us a Son is given: and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace!

Isaiah IX: 6

Pifa (“Pastoral Symphony”)

Recitative (Soprano)
There were shepherds abiding in the field, keeping watch over their flock by night.

Luke II: 8

Recitative (Soprano)
And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

Luke II: 9
Recitative (Soprano)
And the angel said unto them: “Fear not, for behold, I bring you good tidings of great joy, which shall be to all people.

Luke II: 10

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.”

Luke II: 11

Recitative (Soprano)
And suddenly there was with the angel a multitude of the heav’nly host praising God, and saying:

Luke II: 13

Chorus
“Glory to God in the highest, and peace on earth, good will towards men.”

Luke II: 14

Air (Soprano)
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Saviour,

Zechariah IX: 9

and He shall speak peace unto the heathen.

Zechariah IX: 10

Recitative (Countertenor)
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Isaiah XXXV: 5–6

Duet (Countertenor and Soprano)
He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

Isaiah XL: 11

Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take his yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

Matthew XI: 28–29

Chorus
His yoke is easy, His burden is light.

Matthew XI: 30

(Please turn the page quietly.)
PART II
Chorus
Behold the Lamb of God, that taketh away the sin of the world.

Air (Countertenor)
He was despised and rejected of men, a man of sorrows, and acquainted with grief.

He gave His back to the smiters, and His cheeks to them that plucked off His hair: He hid not His face from shame and spitting.

Chorus
Surely, He hath borne our griefs and carried our sorrows!

He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

Chorus
And with His stripes we are healed.

Chorus
All we like sheep have gone astray, we have turned ev’ry one to his own way; and the Lord hath laid on Him the iniquity of us all.

Recitative (Tenor)
All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

Chorus
He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him.

Recitative (Tenor)
Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

Air (Tenor)
Behold, and see if there be any sorrow like unto His sorrow!
Recitative (Soprano)
He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

Isaiah LIII: 8

Air (Soprano)
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

Psalm XVI: 10

Chorus
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.
Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle.
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.
Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

Psalm XXIV: 7–10

Recitative (Tenor)
Unto which of the angels said He at any time: “Thou art My Son, this day have I begotten Thee?”

Hebrews I: 5

Chorus
Let all the angels of God worship Him.

Hebrews I: 6

Air (Countertenor)
Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them.

Psalm LXVIII: 18

Chorus
The Lord gave the word; great was the company of the preachers.

Psalm 68: 11

Air (Soprano)
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

Romans X: 15

Chorus
Their sound is gone out into all lands, and their words unto the ends of the world.

Romans X: 18; Psalm XIX: 4

(Please turn the page quietly.)
Air (Baritone)
Why do the nations so furiously rage together, and why do the people imagine a vain thing?

Psalm II: 1

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.

Psalm II: 2

Chorus
Let us break their bonds asunder, and cast away their yokes from us.

Psalm II: 3

Recitative (Tenor)
He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.

Psalm II: 4

Air (Tenor)
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter’s vessel.

Psalm II: 9

Chorus
Hallelujah! For the Lord God omnipotent reigneth.

Revelation XIX: 6

The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign for ever and ever.

Revelation XI: 15

King of Kings, and Lord of Lords.

Revelation XIX: 16

PART III
Air (Soprano)
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth.

Job XIX: 25

And though worms destroy this body, yet in my flesh shall I see God.

Job XIX: 26

For now is Christ risen from the dead, the first fruits of them that sleep.

I Corinthians XV: 20
Chorus
Since by man came death, by man came also the resurrection of the dead.
I Corinthians XV: 21

For as in Adam all die, even so in Christ shall all be made alive.
I Corinthians XV: 22

Recitative (Baritone)
Behold, I tell you a mystery; we shall not all sleep, but we shall all be chang’d,
I Corinthians XV: 51

in a moment, in the twinkling of an eye, at the last trumpet.
I Corinthians XV: 52

Air (Baritone)
The trumpet shall sound, and the dead shall be rais’d incorruptible, and we shall
be chang’d.
I Corinthians XV: 52

For this corruptible must put on incorruption, and this mortal must put on immortality.
I Corinthians XV: 53

Recitative (Countertenor)
Then shall be brought to pass the saying that is written: “Death is swallowed up in victory.”
I Corinthians XV: 54

Duet (Countertenor and Tenor)
O death, where is thy sting? O grave, where is thy victory?
The sting of death is sin, and the strength of sin is the law.
I Corinthians XV: 55–56

Chorus
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
I Corinthians XV: 57

Air (Soprano)
If God be for us, who can be against us?
Romans VIII: 31

Who shall lay anything to the charge of God’s elect? It is God that justifieth, who is he that con-
demneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God,
who makes intercession for us.
Romans VIII: 33–34

(Please turn the page quietly.)
Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Revelation V: 12

Blessing and honour, glory and pow’r be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Revelation V: 13

Amen.

Revelation V: 14
New York Philharmonic

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FLUTES
Robert Langevin
Principal
The Lila Acheson Wallace Chair
Alison Fierst*
Yoobin Son
Mindy Kaufman
The Edward and Priscilla Pilcher Chair
PICCOLO
Mindy Kaufman
OBOES
Liang Wang
Principal
The Alice Tully Chair
Sherry Sylar*
Robert Botti
The Elizabeth and Frank Newman Chair
Ryan Roberts
ENGLISH HORN
Ryan Roberts
CLARINETS
Anthony McGill
Principal
The Edna and W. Van Alan Clark Chair
Pascual Martinez
Forteza***
The Honey M. Kurtz Family Chair
E-FLAT CLARINET
Pascual Martinez
Forteza

(Continued)

The Digital Organ is made possible by Ronnie P. Ackman and Lawrence D. Ackman.
Steinway is the Official Piano of the New York Philharmonic and David Geffen Hall.
BASS CLARINET
Judith LeClair
Principal
The Pels Family Chair
Kim Laskowski*
Roger Nye
The Rosalind Miranda Chair in memory of Shirley and Bill Cohen

BASSOONS
Christopher Martin
Principal
The Paula Levin Chair
Matthew Muckey*
Ethan Bensdorf
Thomas Smith

TROMBONES
Joseph Alessi
Principal
The Gunee F. and Marjorie L. Hart Chair
Colin Williams*
David Finlayson
The Donna and Benjamin M. Rosen Chair

HORNS
Richard Deane*
R. Allen Spanjer
The Rosalind Miranda Chair
Leelanee Sterrett
Alana Vegter++

TRUMPETS
Ethan Bensdorf

PERCUSSION
Christopher S. Lamb
Principal
The Constance R. Hoguet Friends of the Philharmonic Chair
Daniel Druckman*
The Mr. and Mrs. Ronald J. Ulrich Chair

CORCALLA
George Curran
The Daria L. and William C. Foster Chair

TROMBONE
Alan Baer
Principal

HARP
Nancy Allen
Principal

TUBA
Markus Rhoten
Principal
The Carlos Moseley Chair
Kyle Zerna**

Harp
Nancy Allen
Principal

ORGAN
Kent Tritle

LIBRARIANS
Lawrence Tarlow
Principal
Sara Griffin**

HONORARY MEMBERS OF THE SOCIETY
Emanuel Ax
Stanley Drucker
Zubin Mehta

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

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.
Since he founded Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on J.S. Bach. As the ensemble’s music director, he regularly takes them to major venues and festivals in Europe and the US, building a reputation for the expressive refinement and truth of his performances.

In addition to working with renowned period ensembles, such as the Orchestra of the Age of Enlightenment and Philharmonia Baroque Orchestra, Suzuki conducts diverse repertoire — including works by Brahms, Britten, Fauré, Mahler, Mendelssohn, and Stravinsky — with orchestras such as the Orchestre philharmonique de Radio France and the Bavarian Radio, Danish National Radio, Gothenburg, and Yomiuri Nippon symphony orchestras. This season he visits the Montreal Bach Festival, San Francisco Symphony, Mozarteumorchester Salzburg, and Lahti Symphony Orchestra, as well as the New York Philharmonic.

Suzuki’s discography on BIS features all of Bach’s major choral and complete harpsichord works. In 2018 Bach Collegium Japan concluded the epic 65-volume recording of the complete sacred and secular cantatas begun in 1995, and recently released the Gramophone Award–winning recordings of the St. John and St. Matthew Passions.

Bach Collegium Japan was one of three ensembles to perform the cantata cycle at Leipzig’s Bachfest, where they also performed Mendelssohn’s Elijah. Their tours have brought them to US venues including New York City’s Alice Tully Hall and San Francisco’s Davies Symphony Hall. This autumn they toured Europe, appearing in Wroclaw, Cologne, Vienna, Dusseldorf, Lausanne, Paris, Antwerp, Madrid, and The Hague; this winter they visit the US and Canada.

Also an organist and harpsichordist, Masaaki Suzuki recently recorded Bach’s solo works for both instruments. Born in Kobe, Japan, he graduated from Tokyo University of Fine Arts and Music with a degree in composition and organ performance, and went on to study at Amsterdam’s Sweelinck Conservatory under Ton Koopman and Piet Kee. Founder and professor emeritus of Tokyo University of the Arts’s early music department, from 2009 until 2013 he served on the choral conducting faculty at the Yale School of Music and Yale Institute of Sacred Music, where he remains principal guest conductor of Yale Schola Cantorum. He is the recipient of the Leipzig Bach Medal (2012), Royal Academy of Music Bach Prize (2013), and Germany’s Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik (2001).

Soprano Sherezade Panthaki enjoys ongoing international collaborations with many of the world’s leading conductors, including Nicholas McGegan, Masaaki Suzuki, Martin Haselböck, Mark Morris, Nicholas Kraemer, Matthew Halls, Stephen Stubbs, and Gary Wedow. Recent seasons have
included performances with the New York Philharmonic, Philharmonia Baroque Orchestra, Bach Collegium Japan, Wiener Akademie (Austria), NDR Hannover Radiophilharmonie (Germany), Los Angeles Philharmonic, Boston Early Music Festival, Tafelmusik Baroque Orchestra (Canada), Minnesota Orchestra, St. Louis Symphony, Calgary Philharmonic, Houston Symphony, Seattle Symphony, Mark Morris Dance Group, Saint Thomas Church Fifth Avenue, The Choir and Orchestra of Trinity Wall Street, and Voices of Music.

Panthaki is no stranger to Classical and modern concert repertoire, and is in high demand for her interpretations of works by Mozart, Haydn, Mendelssohn, Brahms, Poulenc, and Orff, as well as numerous new-music premieres. Her discography includes the recently released recording of Handel’s *Joseph and his Brethren* with McGegan and Philharmonia Baroque, solo Bach cantatas with the Cantata Collective, and Graupner’s opera *Antiochus und Stratonica* with the Boston Early Music Festival.

Born and raised in India, Sherezade Panthaki holds graduate degrees with top honors from the Yale School of Music and the University of Illinois, and a bachelor’s from West Virginia Wesleyan College. She is a founding member and artistic advisor of the Kaleidoscope Vocal Ensemble, the newly established vocal octet celebrating racial and ethnic diversity in performances and educational programs of early and new music. Panthaki is a frequent guest clinician and masterclass leader across the United States. She has taught voice to graduate music students at Yale University, and currently heads the vocal program at Mount Holyoke College.

American countertenor Reginald Mobley is highly sought after for his interpretations of Baroque, Classical, and modern repertoire. He regularly appears as guest with a wide range of Baroque ensembles, festivals, and orchestras in the United States, appearing at venues such as Carnegie Hall and Walt Disney Concert Hall with organizations including Agave Baroque, Seraphic Fire, Bach Collegium San Diego, San Francisco Early Music Society, Opera Lafayette, Chatham Baroque, Washington Bach Consort, Atlanta Baroque Orchestra, Early Music Vancouver, Portland Baroque Orchestra, Early Music Seattle, and Philharmonia Baroque Orchestra, as well as the Chicago Symphony Orchestra and New York Philharmonic.

In Europe, Mobley has been invited to perform with the Freiburg Baroque Orchestra, Monteverdi Choir and Orchestra, Holland Baroque, Academy of Ancient Music, OH! in Poland, and Orchester Wiener Akademie. He recently performed the role of Ottone in Monteverdi’s *L’incoronazione di Poppea* in the Budapest Festival Orchestra’s production at the Grand Théâtre de Genève, MUPA (Budapest), and at Teatro di Vicenza.

Reginald Mobley’s recordings have received great acclaim. His most recent release is the Grammy Award–nominated *American Originals* with Agave Baroque ensemble, recorded with Acis Productions. His solo recording debut with Alpha Classics is scheduled to be released in June 2023.
Swedish tenor **Leif Aruhn-Solén** has been a sought-after singer on the world’s concert and opera stages for more than two decades. He has a passion for the Baroque, often performing the demanding Evangelist parts in J.S. Bach’s passions and Handel’s works spotlighting tenor. He has had success in lead roles in Baroque operas as well as those by Haydn, Mozart, Rossini, and contemporary composers.

Leif Aruhn-Solén started his vocal performance studies at the Royal College of Music in Stockholm, followed by studies at Oberlin College, where he graduated from the artist diploma program in 2001. He has performed with the City of Birmingham Symphony Orchestra, Oslo Philharmonic, Swedish Radio Symphony Orchestra, Malmö Symphony Orchestra, Les Arts Florissants, Singapore Symphony Orchestra, The Cleveland Orchestra, Freiburger Barockorchester, and Concert Spirituel. On the operatic stage he has sung at Israeli Opera, Grand Théâtre de Genève, Opéra national de Montpellier, Royal Swedish Opera, Pinchut Opera (Sydney), and Opera Queensland.

Aruhn-Solén’s recent operatic engagements include the title role in Monteverdi’s *L’Orfeo* with Andrew Lawrence King, Göteborg Baroque, Vasa Baroque, and the Finnish Baroque Orchestra. His extensive discography includes the newly released *Bach: Tenor Arias* (on Nilento Records), *Handel Arias* (Edition Lilac), the two complete operas *Ifigenia in Aulide* by Martín y Soler and *Aminta, il rì pastore* by Mazzoni (Harmonia Mundi K617), Charpentier’s *Judicium Salomonis* (Virgin Classics), and *Songs of the Heart* (Sterling).

Born in amiskwaci-wâskahikan (Edmonton, Canada), **Jonathon Adams** is a Cree-Métis, Two-Spirit baritone. They have appeared as a soloist with Masaaki Suzuki, Philippe Herreweghe, Vox Luminis, Ricercar Consort, Servir Antico, Tafelmusik, and B’Rock Orchestra at Opera-Ballet Flanders. In 2021 Adams was named the first-ever artist-in-residence at Early Music Vancouver.

In addition to making their New York Philharmonic debut in Handel’s *Messiah*, their current and upcoming solo engagements include *Messiah* with the San Francisco Symphony; concerts with TENET Vocal Artists, Toronto Consort, il Gardellino, Ensemble Arion, and Washington Bach Consort; and recitals with lutenist Lucas Harris. Adams’s recent career highlights include the co-creation of *Wreckonciliation* with Marion Newman and Yvette Nolan for Amplified Opera, a fellowship with the Netherlands Bach Society, performances with Amsterdam Baroque Orchestra in China and Japan, and J.S. Bach’s *St. John Passion* in the Chapelle Royale at the Château de Versailles.

Jonathon Adams has led workshops at University of British Columbia and Lunenburg Academy of Music Performance, and for the Festival Montréal Baroque. In the 2022–23 season they have become the first Indigenous artist-in-residence at the University of Toronto’s Early Music Department.

Adams attended The Royal Academy of Music and the Conservatorium van Amsterdam. They studied with Nancy Argenta, Emma Kirkby, and Edith Wiens.
Boston’s Grammy–winning Handel and Haydn Society (H+H) performs Baroque and Classical music with a freshness, vitality, and creativity that inspires all ages. H+H has been captivating audiences for 208 consecutive seasons (the most of any performing arts organization in the United States), reflecting its singular success at converting new audiences to this extraordinary music, generation after generation. After 13 years as artistic director, Harry Christophers has been named H+H’s conductor laureate. Jonathan Cohen has recently been announced as his successor, to begin in the fall of 2023.

H+H performed the Hallelujah! chorus from Handel’s Messiah in the Society’s first concert, in 1815, gave the American premiere in 1818, and ever since has been a musical and civic leader in the Boston community. Today, H+H’s Orchestra and Chorus delight more than 50,000 listeners annually with a nine-week subscription series at Boston’s Symphony Hall and other leading venues. Through the Karen S. and George D. Levy Education Program, H+H supports seven youth choirs of singers in grades 2–12, and provides thousands of complimentary tickets to students and communities throughout Boston, ensuring the joy of music is accessible to all. H+H’s numerous free community concerts include an annual commemoration, in collaboration with the Museum of African American History, of the original 1863 Emancipation Proclamation concert each December 31. H+H has released 16 CDs on the CORO label and has toured nationally and internationally. In all these ways, H+H fulfills its mission to inspire the intellect, touch the heart, elevate the soul, and connect all of us with our shared humanity through transformative experiences with Baroque and Classical music.

Handel and Haydn Society Chorus

SOPRANO
Elissa Alvarez
Jessica Cooper
Meg Dudley
Cassandra Extavour
Elise Groves
Rose Lewis
Elisabeth Marshall
Margot Rood
Logan Trotter
Sarah Yanovitch Vitale

ALTO
Wee Kiat Chia
Elizabeth Eschen
Mary Gerbi
Katherine Growdon
Catherine Hedberg
Helen Karloski
Emily Marvosh
Ashley Mulcahy
Caroline Olsen
Lindsay Pope

TENOR
Colin Campbell
Sullivan Hart
Marcio de Oliveira
Ethan DePuy
Chance Jonas–O’Toole
Francesco Logozzo
Patrick T. Waters
Steven Caldicott Wilson

BASS
Glenn Billingsley
Woodrow Bynum
Ryne Cherry
Jacob Cooper
Scott Allen Jarrett
Craig Juricka
Miles Wilson–Tolliver

Scott Allen Jarrett, resident conductor
Anthony Trecek–King, resident conductor

Handel and Haydn Society Chorus funded in perpetuity by Jane and Wat Tyler

Current as of December 9, 2022
Jaap van Zweden became Music Director of the New York Philharmonic in 2018; in the 2022–23 season he presides over the Orchestra’s return to the new David Geffen Hall. He is also Music Director of the Hong Kong Philharmonic since 2012, and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest with the Orchestre de Paris; Amsterdam’s Royal Concertgebouw and Leipzig Gewandhaus Orchestras; Vienna, Berlin, and Los Angeles philharmonic orchestras; and London Symphony, Chicago Symphony, and Cleveland orchestras.

Jaap van Zweden’s NY Phil recordings 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 millions of music lovers each season through live concerts in New York and around the world, as well as broadcasts, recordings, and education programs. The 2022–23 season marks a new chapter in the life of America’s longest living orchestra with the opening of the new David Geffen Hall and programming that engages with today’s cultural conversations through explorations of HOME, LIBERATION, SPIRIT, and EARTH, in addition to the premieres of 16 works. This marks the return from the pandemic, when the NY Phil launched NY Phil Bandwagon, presenting free performances across the city, and 2021–22 concerts at other New York City venues.

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 Shelby White & 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.
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