



JAAP VAN ZWEDEN
MUSIC DIRECTOR

SPIRIT

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Friday, March 17, 2023, 8:00 p.m.

16,868th Concert

Donor Rehearsal at 9:45 a.m.‡

Saturday, March 18, 2023, 8:00 p.m.

16,869th Concert

Sunday, March 19, 2023, 2:00 p.m.

16,870th Concert

Jaap van Zweden, Conductor
Jean-Yves Thibaudet, Piano
Cynthia Millar, Ondes Martenot
(New York Philharmonic debut)

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

This program will last approximately one and one-half hours. There will be no intermission.

The March 18 performance is followed by the Kravis *Nightcap* series, curated by Gamelan Dharma Swara, at 10:30 p.m. in the Kenneth C. Griffin Sidewalk Studio; tickets available online and at the venue.

Generous support for Jean-Yves Thibaudet's appearances is provided by **The Donna and Marvin Schwartz Virtuoso Piano Performance Series**.

‡ Donor Rehearsals are available to Philharmonic supporters; learn more at nyphil.org/memberevents.



March 17–19, 2023

Jaap van Zweden, Conductor
Jean-Yves Thibaudet, Piano
Cynthia Millar, Ondes Martenot
(New York Philharmonic debut)

MESSIAEN
(1908–92)

Turangalila-symphonie (1946–48,
rev. 1990)

Introduction
Chant d’amour I
Turangalila I
Chant d’amour II
Joie du sang des étoiles
Jardin du sommeil d’amour
Turangalila II
Développement de l’amour
Turangalila III
Final

JEAN-YVES THIBAUDET
CYNTHIA MILLAR

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

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

Support for Jean-Yves Thibaudet’s appearance on March 17 is provided by **The Hilaria and Alec Baldwin Foundation**.

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

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Notes on the Program

Turangalila-symphonie

Olivier Messiaen

The conductor Serge Koussevitzky, who for 25 years served as the Boston Symphony Orchestra's music director, had superb instincts when it came to commissioning new pieces, as well as the resources to reach for the stars. "Never has a commission been given with conditions as easy to fulfill as those for *Turangalila*," Olivier Messiaen told an interviewer, adding:

Serge Koussevitzky essentially said to me, "Make for me the work you want, in the style you want, of the length you want, with the instrumental make-up you want, and I'm not setting any deadline for you to submit your work." ... Koussevitzky was an astute psychologist; he understood full well that he would reach his goal most quickly by allowing a maximum of freedom.

When the commission was extended in 1945, Messiaen was 36 years old but far from world-famous. Born into a culturally active family — his father was a professor and English-French translator, his mother a poet — he had received *premiers prix* in four subjects at the Paris Conservatoire: organ, piano accompaniment, improvisation, and composition. His education there was of the highest order; his composition professors included Paul Dukas and Maurice Emmanuel (a specialist in Greek metrics), and his principal organ teacher was Marcel Dupré.

In 1931, the year after he left the Conservatoire, Messiaen was named organist at the Église de la Trinité in Paris; he

would reign over its Cavallé-Coll organ for the rest of his life. Before World War II he had already accepted posts on the faculties of the École Normale de Musique and the Schola Cantorum. In addition, he had helped establish the musical movement La Jeune France, which hoped to inject a spirit of humanism and spirituality into French composition following the more cynical, even frivolous, attitudes prevalent during the 1920s.

By that time Messiaen had composed few of the works for which he is most famous today, but he had produced enough to gain attention in modern-music circles, including *L'Ascension* (1932–33,

In Short

Born: December 10, 1908, in Avignon, France

Died: April 28, 1992, in Paris

Work composed: July 17, 1946, to November 29, 1948, on commission from Serge Koussevitzky and the Koussevitzky Foundation

World premiere: December 2, 1949, at Symphony Hall, Boston, by the Boston Symphony Orchestra, Leonard Bernstein, conductor, pianist Yvonne Loriod and ondist Ginette Martenot, soloists

New York Philharmonic premiere: January 7, 1988, Zubin Mehta, conductor, pianist Yvonne Loriod and ondist Jeanne Loriod, soloists

Most recent New York Philharmonic performance: March 12, 2016, Esa-Pekka Salonen, conductor, Yuja Wang, piano, and Valérie Hartmann-Claverie, ondes martenot

Estimated duration: ca. 77 minutes

first composed for orchestra, then recast for organ), the organ works *La Nativité du Seigneur* (1935) and *Les Corps glorieux* (1939), the keyboard compositions *Visions de l'Amen* (1943, for two pianos) and *Vingt regards sur l'Enfant Jésus* (1944, for solo piano), and his chamber work *Quatuor pour la fin du temps* (1940–41). Still, Koussevitzky could scarcely have imagined what his no-strings-attached commission would generate. *Turangalila-symphonie* was then and remains today

one of the most jaw-dropping works in Messiaen's entire catalogue.

At the mention of Messiaen, many music lovers will think immediately of two characteristics: his musical meditations on ideas and images relating to Roman Catholic theology, and the inspiration he drew from birdsong. (One might be reluctant to claim that the two were greatly separated in his mind.) But other focal points also exist in his work. One is a fascination with complicated rhythmic

In the Composer's Words

In a series of interviews with Antoine Goléa, gathered into the book *Rencontres avec Olivier Messiaen* (1960), the composer provided some useful comments about *Turangalila-symphonie*:

At the top of the program for the premiere in Boston, I had written these simple words: This work is a song of love. I think it is unnecessary to provide further explanation. So far as concerns the word *Turangalila*, which has greatly intrigued audiences and critics, I chose it merely for its euphonic properties. It is not a woman's name, as some would have it; it is a Sanskrit word that symbolizes quite nicely the dynamism and the sense of life that I have tried to communicate through this work. Indeed, *Lila* means the life-force, the act of creation, rhythm, and movement. [*Turanga*] is a word that means something analogous to what we call tempo. Literally, it would be the pace of a swift horse. ... Precisely put, it is the only one of my works in which I may say I have not been susceptible to outside influences, at least not in terms of its language. From a harmonic standpoint, this work is the summa of my poly-modal writing. In addition, it is not an homage to the major mode, as some critics have said,

but rather a celebration of the major third (poor major third, I shall never get over its disappearance!). Finally, it contains my most important rhythmic innovations, most notably the systematic use of rhythmic characters, in the fifth piece (*Joie du sang des étoiles*) and a chromaticism of mixed meters in a "mode of sonorities" in the ninth piece. Neither the modes nor the rhythms used in *Turangalila* are borrowed from Hindu folk music.



Zubin Mehta consults with Messiaen during rehearsals for the New York Philharmonic premiere of *Turangalila-symphonie* in 1988.

relations, in some cases derived from strictly “Western” theoretical impulses, sometimes inspired by various musics of Asia. Another, for a brief while, was carnal love as embodied in the ideal of the tale of Tristan and Isolde — not so much as conveyed through Wagner’s opera as in the essence of the myth. Messiaen wrote:

I preserved only the idea of a fatal and irresistible love, which, as a rule, leads to death and which, to some extent, invokes death, for it is a love that transcends the

body, transcends even the limitations of the mind, and grows to a cosmic scale.

His Tristan fascination was played out through a triptych of works: the song cycle *Harawi* (1945) and the choral work *Cinq rechants* (1948) — both drawing on Quechua folklore from Peru and Ecuador — with the extravagant *Turangalila-symphonie* (1946–48) standing between them. In his *Treatise on Rhythm, Color, and Ornithology*, Messiaen wrote:

At the Premiere

Olivier Messiaen spent considerable time in the United States during the summer of 1949, his first trip to the country. He met with Boston Symphony Orchestra (BSO) conductor Serge Koussevitzky to play through the new symphony that had been commissioned by the Koussevitzky Music Foundation, and consulted with the BSO’s 31-year-old assistant conductor Leonard Bernstein, who was to lead the premiere. The composer returned in November for rehearsals, bringing along the pianist Yvonne Loriod, who would become the composer’s second wife, and ondist Ginette Martenot. Her brother, Maurice Martenot, inventor of the electronic instrument, was on hand for the premiere on December 2, along with critics, some of whom issued scathing reviews.

Warren Story Smith, in *The Boston Post*, ended his review with a prediction: “Will we hear all this again, save for this evening’s performance? I doubt it.” Rudolph Elie, in the *Boston Herald*, wrote:

The clue to the possible fundamental emptiness of this work, is the appalling melodic tawdriness of the three big cyclical themes heard throughout. ... The first is a motto of six notes Gershwin would have thought better of; the second might make the grade as a tune for Dorothy Lamour in a sarong, and the third, a dance of joy, might be ascribed to Hindu Hillbillies, if there be such.

Koussevitzky urged the public to have more patience and to just listen: “This symphony is new in every way, in melodic line, in harmonical structure, in form.”

— The Editors

Messiaen and Yvonne Loriod in 1941



The *Turangalîla-symphonie* is a love song. It is also a hymn to joy. Not the respectable, calmly euphoric joy of some good man of the 17th century, but joy as it may be conceived by someone who has glimpsed it only in the midst of sadness, that is to say, a joy that is superhuman, overflowing, blinding, unlimited.

Chinese cymbals, tam-tam, tambourine, maracas, Provençal drum, snare drum, bass drum, keyboard glockenspiel, celesta, vibraphone, and strings, plus solo parts for piano and for ondes martenot.

Messiaen's *Turangalîla-symphonie* is presented under license from Boosey & Hawkes, copyright owners.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets plus piccolo trumpet and cornet, three trombones, tuba, triangle, chimes, three temple blocks, wood block, small Turkish cymbal, cymbals,

— James M. Keller, former New York Philharmonic Program Annotator; San Francisco Symphony program annotator; and author of Chamber Music: A Listener's Guide (Oxford University Press)

Meet the Ondes Martenot

Messiaen's *Turangalîla-Symphonie* features two soloists: one on the piano, an instrument well known to concertgoers, and the other on the ondes martenot, with which you may not be as familiar.

It is one of the earliest electronic instruments, invented in 1928 (as was its cousin, the theremin). It was the brainchild of Maurice Martenot (1898–1980), a Parisian cellist who had served as a radio operator during World War I. He developed the new instrument to recreate the overlaps of tones between military radio oscillators, hoping to infuse it with the musical expressivity inherent in the cello. The ondist produces tones by sliding a metal ring worn on one hand, or, on more modern instruments, by moving a fingerguard while standing. Naturally Martenot himself was the first noted performer of the instrument he created, and he instructed another celebrated player, Jeanne Loriod, Messiaen's sister-in-law, who was featured in the world premiere — and the New York Philharmonic premiere — of *Turangalîla-Symphonie*.

Messiaen featured the instrument in several other works, including *Fête des Belles Eaux*, for no fewer than six ondes martenots. Other composers who wrote for the instrument include Arthur Honegger, Claude Vivier, Darius Milhaud, Edgard Varèse, Florent Schmitt, and Jacques



Maurice Martenot playing his musical invention in 1949, the year that Messiaen's *Turangalîla-Symphonie* was premiered

Ibert. You can catch it on Radiohead albums, as well as on many a film soundtrack, from Maurice Jarre's score for *Lawrence of Arabia* (1962) to Elmer Bernstein's for *Ghostbusters* (1984) and Jonny Greenwood's for *There Will Be Blood* (2007). You may have heard that the ondes martenot was the unusual instrument that played the original *Star Trek* television theme, but that was misinformation: that part was actually performed by a vocalist.

—The Editors

New York Philharmonic

2022–2023 SEASON

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E-FLAT CLARINET

Pascual Martínez

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(Continued)

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

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.

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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

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the late Stanley

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Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**, the **National Endowment for the Arts**, the **National Endowment for the Humanities**, and the **New York State Council on the Arts**, with the support of the Office of the Governor and the New York State Legislature.

The Artists



Jaap van Zweden became Music Director of the New York Philharmonic in September 2018. Also Music Director of the Hong Kong Philharmonic, he will become Music Director of the Seoul Philharmonic in 2024. He has appeared as guest with the Orchestre de Paris and Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus, Vienna Philharmonic, Berlin Philharmonic, London Symphony, Chicago Symphony, Cleveland, Los Angeles Philharmonic orchestras, and other distinguished ensembles.

In October 2022 Jaap van Zweden and the NY Phil reopened the renovated David Geffen Hall with *HOME*, a monthlong housewarming for the Orchestra and its audiences. Season highlights include musical explorations of *SPIRIT*, featuring Messiaen's *Turangalila-symphonie* and J.S. Bach's *St. Matthew Passion*, and *EARTH*, featuring Julia Wolfe's *unEarth* and John Luther Adams's *Become Desert*. He conducts repertoire ranging from Beethoven and Bruckner to premieres by Marcos Balter, Etienne Charles, Caroline Shaw, and Carlos Simon.

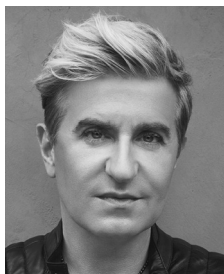
In February 2020 van Zweden premiered the first three works commissioned through *Project 19* — which marks the centennial of the 19th Amendment with new works by 19 women composers, including Tania León's Pulitzer Prize-winning *Stride*. In the 2021–22 season, during the David Geffen Hall renovation, the Music Director led the Orchestra at venues

across New York City, including his first-ever Philharmonic appearances at Carnegie Hall.

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). Other recordings include first-ever performances in Hong Kong of Wagner's *Ring Cycle* (Naxos) and Wagner's *Parsifal*, which received the 2012 Edison Award for Best Opera Recording.

Born in Amsterdam, Jaap van Zweden was appointed the youngest-ever concertmaster of the Royal Concertgebouw Orchestra at age 19. He began his conducting career almost 20 years later, in 1996. Recently named Conductor Emeritus of the Antwerp Symphony Orchestra, he is Honorary Chief Conductor of the Netherlands Radio Philharmonic, where he was Chief Conductor (2005–13); served as Chief Conductor of the Royal Flanders Orchestra (2008–11); and was Music Director of the Dallas Symphony Orchestra (2008–18), where he is now Conductor Laureate. He was named *Musical America's* 2012 Conductor of the Year and in 2018 was the subject of a CBS *60 Minutes* profile. Under his leadership the Hong Kong Philharmonic was named *Gramophone's* 2019 Orchestra of the Year, and in 2020 he was awarded the prestigious Concertgebouw Prize.

In 1997 Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism. In 1995 the Foundation opened the Papageno House — with Her Majesty Queen Maxima in attendance — where young adults with autism live, work, and participate in the community. Today, the Foundation focuses on the development of children and young adults with autism by providing in-home music therapy; cultivating funding opportunities to support autism programs; and creating a research center for early diagnosis and treatment of autism and analyzing the benefits of music therapy. The Foundation app TEAMPapageno allows children with autism to communicate with each other through music composition.



For more than three decades **Jean-Yves Thibaudet** has performed worldwide and recorded more than 50 albums. He has delighted in music beyond the standard repertoire, from jazz to opera, which he has transcribed himself. His professional friendships have led to fruitful collaborations in film, fashion, and visual art.

With a lifelong passion for fostering young musical talent, Thibaudet is the first-ever artist-in-residence at the Colburn School in Los Angeles. The school established the Jean-Yves Thibaudet Scholarships, funded by members of Colburn's donor community, to provide merit-based aid for Music Academy students selected by Thibaudet.

Thibaudet's recording catalogue has received two Grammy Award nominations, the Preis der Deutschen Schallplattenkritik, Diapason d'Or, Choc du Monde de la Musique, Edison Prize, and *Gramophone* awards. His most recent solo album, 2021's *Carte Blanche*, features a collection of deeply personal pieces. He was the soloist on Wes Anderson's 2021 film *The French Dispatch*, and can be heard in *Pride and Prejudice*, *Extremely Loud & Incredibly Close*, *Wakefield*, and the Oscar-winning *Atonement*. His concert wardrobe was designed by Vivienne Westwood.

In 2010 the Hollywood Bowl inducted Jean-Yves Thibaudet into its Hall of Fame. Previously a Chevalier of the Ordre des Arts et des Lettres, in 2012 he was given the Officier title by France's Ministry of Culture, and he was named special representative for the promotion of French Creative and Cultural Industries in

Romania in 2020. He is co-artistic advisor, with Gautier Capuçon, of the Festival Musique & Vin au Clos Vougeot.



Cynthia Millar has performed Messiaen's *Turangalila-symphonie* more than 200 times since her appearance at the 1986 BBC Proms with the National Youth

Orchestra and Mark Elder. During the 2022–23 season she performs the work with the Berlin Philharmonic, Orchestre National de France, New York Philharmonic, Hong Kong Philharmonic, Brussels Philharmonic, and London Symphony Orchestra, among others. She returned to the Los Angeles Philharmonic and San Francisco Symphony to perform Messiaen's *Trois petites liturgies de la présence divine* with Michael Tilson Thomas.

In 2016 Millar premiered the ondes martenot part written for her by Thomas Adès in his opera *The Exterminating Angel* at the Salzburg Festival, and reprised it at London's Royal Opera House, The Metropolitan Opera, and Royal Danish Opera. In the 2016–17 season she performed *Turangalila-symphonie* on tour with the Simon Bolivar Symphony Orchestra and Gustavo Dudamel.

Cynthia Millar studied the ondes martenot with John Morton and Jeanne Loriod. She has recorded *Turangalila-symphonie* with the Bergen Symphony Orchestra and Juanjo Mena, and *Trois petites liturgies* with the Seattle Symphony and the London Sinfonietta. She has performed on the soundtracks of more than 100 film and television scores, and has written music for film, television, and theater.

New York Philharmonic

The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with millions of music lovers 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. The NY Phil explores its newly renovated home’s potential through repertoire that activates the new Wu Tsai Theater, and by launching new presentations, including at the intimate Kenneth C. Griffin Sidewalk Studio. The season begins with *HOME*, a monthlong festival introducing the hall and its new spaces. Later, the Philharmonic examines *LIBERATION*, a response to cries for social justice; *SPIRIT*, a reflection on humanity’s relationship with the cosmos; and *EARTH*, which reflects on the climate crisis. Over the season the Orchestra gives World, US, and New York Premieres of 16 works and collaborates with Community Partners-in-Residence, building on impactful collaborations forged over the course of the COVID-19 pandemic through the launch of NY Phil Bandwagon — free, outdoor, “pull-up” concerts that brought live music back to New York City.

In the 2021–22 season the NY Phil presented concerts at Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center’s Frederick P. Rose Hall, and gave World, US, and New York premieres of ten commissions. Programming highlights included *Authentic Selves: The Beauty*

Within, featuring then Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo, and *The Schumann Connection*, conducted by Gustavo Dudamel.

The New York Philharmonic has commissioned and / or premiered works by leading composers from every era since its founding in 1842, from Dvořák’s *New World* Symphony and Gershwin’s Concerto in F to two Pulitzer Prize winners: John Adams’s *On the Transmigration of Souls* and Tania León’s *Stride*, commissioned through *Project 19*, which marks the centennial of the 19th Amendment with commissions by 19 women composers. The Orchestra has made more than 2,000 recordings since 1917; the most recent include Julia Wolfe’s Grammy-nominated *Fire in my mouth* and David Lang’s *prisoner of the state*. Concerts are available on NYPhil+, a state-of-the-art streaming platform, and the Orchestra’s extensive history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

A resource for its community and the world, the Orchestra complements annual free concerts across the city with education projects, including the famed Young People’s Concerts and Very Young Composers Program. The Orchestra has appeared in 436 cities in 63 countries, including Pyongyang, DPRK, in 2008, the first visit there by an American orchestra.

Founded in 1842 by local musicians, the New York Philharmonic is one of the oldest orchestras in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Jaap van Zweden became Music Director in 2018–19, succeeding musical leaders including Bernstein, Toscanini, and Mahler.

NEED TO KNOW

New York Philharmonic Guide

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

The New York Philharmonic Box Office is at the **Welcome Center at David Geffen 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.

Accessibility

David Geffen Hall



All gender **restrooms** with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men's, women's, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

Braille & Large-Print versions of print programs are available at the Head Usher's Desk, located on the Leon and Norma Hess Grand Promenade. **Tactile maps** of the Karen and Richard LeFrak Lobby, with seating chart of the Wu Tsai Theater, are available in the Welcome Center.

Induction loops are available in all performance spaces and at commerce points including the Welcome Center, Coat Check, and select bars. Receivers with headsets and neck loops are available for guests who do not have t-coil accessible hearing devices.

Noise-reducing headphones, fidgets, and earplugs are available to borrow.

Accessible seating is available in all performance areas and can be arranged at point of sale. For guests transferring to seats, mobility devices will be checked by staff, labeled, and returned at intermission and after the performance. Seating for persons of size is available in the Orchestra and Tiers 1 and 2. Accessible entrances are on the Josie Robertson Plaza. Accessible routes from the Karen and Richard LeFrak Lobby to all tiers and performance spaces are accessible by **elevator**.

For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656 and visit lincolncenter.org/visit/accessibility.

For Your Safety

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

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

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

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FRIDAY, MARCH 17 AT 12:30 P.M.

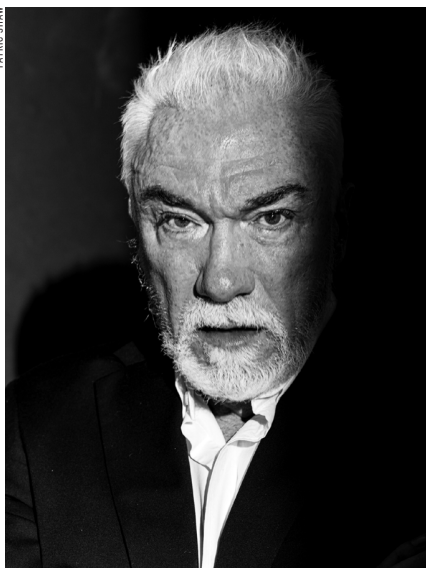
Kenneth C. Griffin Sidewalk Studio
David Geffen Hall

Coffee and pastries will be provided

Virtual sessions are available on March 16, April 6, and throughout the year.

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Patrick Page Says Goodbye to *Hadestown*

And hello to *King Lear*.

By Margaret Hall

PATRICK PAGE IS NO STRANGER TO THE STORM.

The actor, who recently left the long-running hit musical *Hadestown* after six years as the King of the Underworld, has found a home in recent years as a figure of significant gravitas: kings, judges, and gods. It's an association the shy Page would have never made without hindsight. "When you're young, you're moving too quickly to notice. As you get older, you begin to hear what the melody of your life has always been," explains Page.

When Page first stepped into the developmental process of *Hadestown* in 2016, he was at a crossroads. A "lifelong depressive," he had attempted various methods of self-medicating from an early age, with alcohol addiction proving to be the most destructive. Page made a conscious choice to open up about his struggles following the suicide of *Spider-Man: Turn Off The Dark* projectionist Jason Lindahl (Page played the Green Goblin in the troubled production). It was the wake-up call that Page needed.

He penned an open letter for BroadwayWorld, writing, "In over 20 years of recurring and crippling depressions, I had never missed a performance. Never been late to a rehearsal. Never let on that I was frequently in agonizing pain. No one knew, except my therapist and my wife."

The role of Hades was his near constant

companion as he played out the breaking of the destructive cycle night after night; eventually, he found the strength to become sober.

Page admits he did not take the decision to leave *Hadestown* lightly. After all, it was a risk to leave a plum part in a successful show that had supported his journey toward stability. In the end, he knew he had to leave his comfort zone to begin the next phase of his life.

"There's something in the gut, in the heart, that says it's time to move on," he admits.

"You can't make art from a comfortable place, and I was very comfortable."

Page is trading in playing King of the Underworld in *Hadestown* for another tortured king: Lear, at Washington D.C.'s Shakespeare Theatre Company through April 2. As he dons the all-too-heavy crown, Page stands tall. Now 60 years old, he is embracing this new phase of his life, making peace with the past as he steps forward into his future.

"You have to feel regret fully," he says softly, yet emphatically. "It might be among the most painful things one can do, to really look at the damage in detail and not run away. You have to look at it, feel it, and then let it pass. Moving forward is going to be scary. Regret could be the thing that allows you to stay where you are. 'Oh, I just have so many regrets, I can't move forward.' That's not the way. You have to keep moving."