



JAAP VAN ZWEDEN  
MUSIC DIRECTOR

## ***SPIRIT***

**Presenting Sponsor  
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**Thursday, March 23, 2023, 7:30 p.m.**  
16,871st Concert

**Friday, March 24, 2023, 8:00 p.m.**  
16,872nd Concert

**Saturday, March 25, 2023, 8:00 p.m.**  
16,873rd Concert

**Jaap van Zweden**, Conductor

**Nicholas Phan**, Tenor

**Davóne Tines**, Bass-Baritone

**Amanda Forsythe**, Soprano

(New York Philharmonic subscription debut)

**Tamara Mumford**, Mezzo-Soprano

**Paul Appleby**, Tenor

**Philippe Sly**, Bass-Baritone

(New York Philharmonic debut)

**Musica Sacra**, Chorus

**Kent Tritle**, Director

**Brooklyn Youth Chorus**

**Dianne Berkun-Menaker**, Director

Wu Tsai Theater

David Geffen Hall at Lincoln Center

Home of the New York Philharmonic

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



March 23–25, 2023

**Jaap van Zweden**, Conductor  
**Nicholas Phan**, Tenor, as the Evangelist  
**Davóne Tines**, Bass-Baritone, as Jesus  
**Amanda Forsythe**, Soprano  
(New York Philharmonic subscription debut)  
**Tamara Mumford**, Mezzo-Soprano  
**Paul Appleby**, Tenor  
**Philippe Sly**, Bass-Baritone  
(New York Philharmonic debut)  
**Musica Sacra**, Chorus  
**Kent Tritle**, Director  
**Brooklyn Youth Chorus**  
**Dianne Berkun-Menaker**, Director

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**J.S. BACH**  
(1685–1750)

***Passio Domini nostri Jesu Christi  
secundum Evangelistam Matthaeum  
(The Passion of Our Lord Jesus Christ  
According to the Evangelist Matthew),  
BWV 244*** (ca. 1724–27; rev. through 1742)

PERFORMED IN TWO PARTS, WITH INTERMISSION.

Frank Huang, Sheryl Staples, *violins*  
Robert Langevin, Alison Fierst, Yoobin Son, Sangah Nah\*, *flutes*  
Liang Wang, Robert Botti, Liam Boisset\*, Ryan Walsh\*, *oboes*  
Sherry Sylar, Ryan Roberts, *oboes d'amore, English horns*  
Carter Brey, *cello*  
Timothy Cobb, *bass*  
Matt Zucker\*, *viola da gamba*  
Judith LeClair, Roger Nye, *bassoons*  
Kent Tritle, *organ*

\* Guest artist

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

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# Notes on the Program

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## *Passio Domini nostri Jesu Christi secundum Evangelistam Matthaeum* (*The Passion of Our Lord Jesus Christ According to the Evangelist Matthew*), BWV 244

### Johann Sebastian Bach

Johann Sebastian Bach epitomizes musical genius. He can seem remote, intimidating, even to those who love his music, whose primary reaction is awe of his compositional virtuosity and complexity. But Bach had no interest in creating dry, cerebral music. He sought beauty, expressivity, and, in his words, “the renewal of the soul.” Nowhere is this truer than in his *St. Matthew Passion*.

Bach composed the oratorio to be the centerpiece of religious services on Good Friday, the highest feast day of the year, at Leipzig’s St. Thomas Church, where he was cantor. Part I preceded the sermon; Part II followed. Its title derives from *patiens*, the Latin word for suffering or enduring, and it presents the story of Christ’s Passion — his betrayal, judgment, and death — in a dramatic way to drive home to those in the pews that Jesus suffered this mortal agony for their salvation.

While this liturgical function continues in some corners, this performance reflects how it is most often experienced almost three centuries after the oratorio was created: in a concert hall, with performers and audience members of many faiths, and some who don’t believe in God at all. In fact, this work has only grown more powerful and universal. Conductor and former artistic director of the Netherlands Bach Society Jos van Veldhoven said:

What was religious music on Good Friday in Leipzig in 1736 has become something much larger. Something that calls

up emotions even outside the Christian faith. God was overtaken by Bach.

Listeners now take away the beauty and grandeur of its musical storytelling, an

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### In Short

**Born:** March 21, 1685, in Eisenach, Thuringia (Germany)

**Died:** July 28, 1750, in Leipzig, Saxony

**Work composed:** probably begun in 1724 or 1725, provisionally completed in 1727 and revised through about 1742; set to a text by Christian Friedrich Henrici (1700–64), in addition to selections from the *Gospel According to St. Matthew* (Chapters 26 and 27) and Lutheran hymns

**World premiere:** probably Good Friday (April 11) 1727, at the latest Good Friday (April 15) 1729, at Leipzig’s St. Thomas Church, led by the composer

**New York Philharmonic premiere:** April 11, 1925, Willem Mengelberg, conductor, with soprano Elizabeth Rethberg, contralto Mabel Beddoe, tenor Lambert Murphy, and basses Thomas Denys and John Barclay, with the Schola Cantorum and a chorus of boy sopranos from the Paulist School

**Most recent New York Philharmonic performance:** March 22, 2008, Kurt Masur, conductor, with soloists including baritone Matthias Goerne (Christus), tenor James Taylor (Evangelist), soprano Christiane Libor, alto Anna Larsson, and tenor Dietmar Kerschbaum, as well as the Westminster Choir and The American Boychoir

**Estimated duration:** ca. 164 minutes

experience that is just as spiritual, if not more so, and deeply human.

We don't have much detailed biographical information on Bach, but scholars such as the preeminent Bach expert and biographer Christoph Wolff infer that he was ambitious, professionally and artistically. Having mastered and revolutionized composing for solo keyboard, violin, and cello, as well as for orchestra and church cantatas, he tackled the most advanced genre of sacred music: the passion oratorio. This consisted of the Biblical narrative sung by soloists (Evangelist, Jesus, Peter, Pilate, and others) or choir (embodying groups such as High Priests, Roman soldiers, and crowds), with occasional chorales (Lutheran hymns), choruses, and arias set to newly composed verse. As was his wont, Bach assimilated this model, then raised it to a new level through innovation, expansion, and

sheer quality. First came the *St. John Passion* (1724), superb yet a patchwork first attempt. In the *St. Matthew Passion* Bach perfected his approach and expanded it further, creating a masterpiece.

He added a second choir and an accompanying orchestra, and placed the pair of choirs in spatial, poetic, and musical juxtaposition as the Daughters of Zion, representing the Jerusalem of the story, and the Faithful, representing contemporary worshippers. This allegorical dialogue draws listeners more deeply into the story, demonstrating Bach's keen dramaturgical sense. A treble choir sings the *cantus firmus* (hymn tunes) in two choruses. With these forces, the maximum he had at his disposal, Bach harnessed the complete repertoire of forms of sacred and secular music, the full range of singing voices and instrumental colors (except brass — that comes with the resurrection,

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## Bach's Librettist

The originality, internal consistency, and expressive power of the *St. Matthew Passion* owe a significant debt to the newly composed verse by Christian Friedrich Henrici (1700–64), whose *nom de poésie* was Picander. He wrote poetry on the side; he was a tutor, then Leipzig's post office commissioner and, later, tax commissioner. In 1724 he began publishing sacred poetry, and the following year Bach used his texts for the *Easter Oratorio*. Henrici became Bach's most important librettist, providing texts for secular works as well, such as tribute cantatas to local royals and the *Coffee Cantata*, a humorous work on the dangers of coffee addiction. In the preface to his texts for a cycle of cantatas with Bach that is now lost, he wrote, "I flatter myself that the lack of poetic charm may be compensated for by the loveliness of the music of our incomparable Capellmeister Bach..." The affection was mutual, and personal; Picander's wife was a godmother to Bach's daughter Johanna Carolina.



Memorial plaque in the Burgplatz in Leipzig for Christian Friedrich Henrici, aka Picander

## Listen for ... Musical Storytelling

Although Bach composed the *St. Matthew Passion* for liturgical use, he infused it with power and drama that move us today. Here are a few key moments.

**Just before Jesus speaks**, the violins and viola create a shimmering halo that shines throughout his utterance, simply yet perfectly underscoring his special status.

2.

Violino I  
Violino II  
Viola  
Tenore Evangelista  
Basso Jesus  
Continuo Organo

Evangelista  
Da Je - sus die - se Re - de voll - en - det hat - te, sprach er zu sei - nen Jün - gern: Jesus  
Ihr

6  
p

Later, when Jesus cries out to God from the cross, **"Why have you forsaken me?,"** the halo is extinguished, reinforcing his mortality, and imminent death (the Evangelist's introduction goes right into Jesus's cry, with the same minimal accompaniment).

61a.

Tenore Evangelista  
Basso Jesus  
Continuo Organo

Evangelista  
Und von der sechs - ten Stun - de an war ei - ne Fin - ster - nis ü - ber das gan - ze Land bis  
zu der neun - ten Stun - de. Und um die neun - te Stun - deschrie - e Je - sus laut und sprach: Jesus  
E - li, E -

adagio  
6  
4  
2  
7  
6b  
p

The gently contemplative arias offer human reactions to the story, and therefore are a proxy for the audience.

- **“Erbarne Dich” (“Have Mercy, Lord”)** follows Peter’s betrayal of Jesus and expresses his abject shame, which anyone who has let down someone they love can relate to. Bach matches Picander’s simple, brief text — no arguing, just “I’m sorry; please, please forgive me” — with a beseeching melody and a solo violin *obbligato* (prominent instrumental voice interwoven with the solo) that adds poignant urgency to his appeal, its triple meter (three eighth notes per beat), three-note attacks (two grace notes plus downbeat), and trios of sequential phrases echoing Peter’s three statements of false witness. (Bach was fascinated by numbers and often created such numerological effects.)
- After Simon of Cyrene is forced to carry Jesus’s cross to where Christ will be crucified, the bass soloist, representing Simon and, by extension, all believers, sings the aria **“Komm, süßes Kreuz” (“Come, sweet cross”)**. Its introduction vividly and endearingly conveys trudging with a heavy burden via a limping yet purposeful rhythm and the physical difficulty required to play the chords on the downbeats, perhaps even through the instrument Bach selected: viola da gamba. “Gamba,” meaning leg, may obliquely reinforce the image, with the instrument itself serving as a visual metaphor of the cross Simon carries.
- The **crowd’s repeated denunciations and mocking of Jesus** over his alleged blasphemy — both choirs spewing loud, fast, leaping lines — is a depiction of the self-feeding nature of mob hatred and violence that’s scarily relevant today. This ugliness sets up arguably the most meaningful and beautiful two bars Bach ever wrote. The crowd, which had recently spit on and mutilated Jesus, is transformed by the divine earthquake Jesus’s death unleashes, singing, **“Truly this was the son of God.”**



*The final measures of the opening chorus and beginning of movement 2 in Bach's autograph score of the St. Matthew Passion. The top right corner shows the same music as the first example on the previous page. Bach created and preserved this copy with greater care than for any other work, showing its importance to his reputation and legacy.*

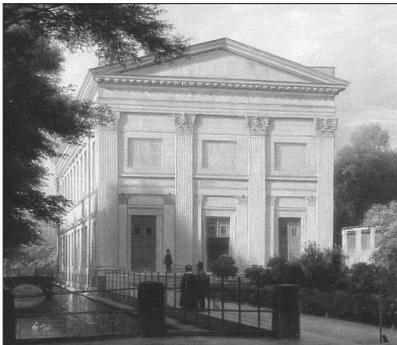
## The Bach Revival and What Has Been Lost

During his life, Bach was locally respected, and admired by musicians, but that's it. Because of this, and changing liturgical practices, after he died, in 1750, the *St. Matthew Passion* fell out of use. In the mid-1820s the composer Carl Friedrich Zelter, who knew Bach's son Wilhelm Friedemann, shared his enthusiasm for the Baroque master with some of his pupils, including the teenaged Felix Mendelssohn. In 1824 Mendelssohn's grandmother, Bella Salomon, gave him a copy of the score. Five years later he led a performance of it in Berlin to mark



its centennial (though modern scholarship reveals that timing to be slightly off), and performances of this “very beautiful and worthy piece of church music from the last century,” as Mendelssohn described it in a letter, followed quickly in other German cities. The Bach revival was launched.

Our joy and gratitude are dimmed by how much of his music is lost. Bach expert Christoph Wolff estimates that only 15 to 20 percent of Bach's output from Köthen (1717–23) survives; more than 200 compositions are lost from his Weimar years (1708–17); and two-fifths of his Leipzig cantatas were never found. The bitterest loss of all, perhaps, is his *St. Mark Passion*, composed in 1731 — after the *St. Matthew*. While the extant libretto suggests it was smaller in scale than its monumental predecessor, it surely brims with the same mature command of musical storytelling, perhaps even refining it further. Unless it turns up, it remains, in Wolff's words, “one of the most painful of the losses from Bach's overall output.”



Counterclockwise from top: J.S. Bach in 1720, by Johann Jakob Ihle; The Singakademie in Berlin in 1843, where, 15 years earlier, Mendelssohn (seen in a 1829 portrait) conducted Bach's *St. Matthew Passion*

in the *Easter Oratorio*), and a broad spectrum of melodic inventions, rhythms, and keys — all to achieve the widest possible range of musical expression.

The *St. Matthew Passion* dispels the myth that Bach was a solitary genius by revealing him as a generous and open collaborator. The new texts of the arias, choruses, and other movements that comment and meditate on the Biblical narrative were written by Christian Friedrich Henrici, a 25-year-old amateur poet whose pen name was Picander. Vivid, accessible, and moving, they inspired Bach to create music that matched these qualities through word-painting (see sidebar, pages 24 and 25), and provided a thread that tied the whole piece together. Out of gratitude and esteem, on the title page Bach put Picander's credit for "Poësia" above his own. No other Bach score includes the name of the librettist. Their partnership continued for more than two decades.

That title page and accompanying score tell us something else. Bach created this calligraphic archival copy almost ten years after the work was premiered, something he did only for the works of which he was most proud (see image, page 25). Wolff argues that this shows Bach carefully curating his reputation and legacy. Even so, this one stands

alone. "There is no comparable manuscript score from Bach's hand that is so carefully laid out," Wolff writes:

It could not be more evident that in 1736 Bach considered this score as his most significant work. In fact, he treasured the manuscript so much that even when the opening pages were damaged by some mishap in later years, he carefully restored them by pasting on strips of paper and replacing lost staves. ... [Bach] knew full well from the earliest planning stages that this composition would be special — indeed, that nothing like it had ever been attempted before.

**Instrumentation:** solo tenor as the Evangelist, solo baritone as Jesus, vocal soloists for the various arias and portraying Pontius Pilate, Judas, Peter, two High Priests, two Maids, Pilate's Wife, and two Witnesses, two choruses, and two orchestras — together comprising four flutes, four oboes, two oboes d'amore (both doubling English horn), two bassoons, and strings — plus viola da gamba and organ.

— *Edward Lovett is Publications Editor at the New York Philharmonic*

# New York Philharmonic

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## 2022–2023 SEASON

**JAAP VAN ZWEDEN**, *Music Director*

**Leonard Bernstein**, *Laureate Conductor, 1943–1990*

**Kurt Masur**, *Music Director Emeritus, 1991–2015*

### VIOLINS

Frank Huang

*Concertmaster  
The Charles E. Culpeper Chair*

Sheryl Staples

*Principal Associate  
Concertmaster  
The Elizabeth G. Beinecke Chair*

Michelle Kim

*Assistant Concertmaster  
The William Petschek Family  
Chair*

Quan Ge

Hae-Young Ham

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

Lisa GiHae Kim

Kuan Cheng Lu

Kerry McDermott

Su Hyun Park

Anna Rabinova

Fiona Simon

*The Shirley Bacot  
Shamel Chair*

Sharon Yamada

Elizabeth Zeltser+

*The William and Elfriede  
Ulrich Chair*

Yulia Ziskel

*The Friends and Patrons  
Chair*

Qianqian Li

*Principal*

Lisa Eunsoo Kim\*

*In Memory of Laura  
Mitchell*

Soohyun Kwon

*The Joan and Joel I. Pickett  
Chair*

Duoming Ba

Hannah Choi

Marilyn Dubow  
*The Sue and Eugene Mercy, Jr.  
Chair*

I-Jung Huang

Dasol Jeong

Alina Kobialka

Hyunju Lee

Kyung Ji Min

Marié Schwalbach

Na Sun

*The Gary W. Parr Chair*

Audrey Wright

Jin Suk Yu

Andi Zhang

### VIOLAS

Cynthia Phelps

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Rose Chair*

Rebecca Young\*

*The Joan and Joel Smilow  
Chair*

Cong Wu\*\*

*The Norma and Lloyd  
Chazen Chair*

Dorian Rence

Leah Ferguson

Katherine Greene

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

Vivek Kamath

Peter Kenote

Kenneth Mirkin

Robert Rinehart

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

### CELLOS

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The Fan Fox and Leslie R.  
Samuels Chair*

Patrick Jee\*\*\*

*The Paul and Diane  
Guenter Chair*

Elizabeth Dyson+

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

Alexei Yupanqui

Gonzales

Maria Kitsopoulos

*The Secular Society Chair*

Sumire Kudo

Qiang Tu

Nathan Vickery

Ru-Pei Yeh

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in honor of Paul Calello*

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*The Herbert M. Citrin  
Chair*

Blake Hinson\*\*

Satoshi Okamoto

Randall Butler

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Hess Chair*

David J. Grossman

Isaac Trapkus+

Rion Wentworth

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Chair*

Alison Fierst\*

Yobin 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 Lizabeth and Frank  
Newman Chair*

Ryan Roberts

### ENGLISH HORN

Ryan Roberts

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

Pascual Martínez

Forteza\*\*\*

*The Honey M. Kurtz Family  
Chair*

### E-FLAT CLARINET

Pascual Martínez

Forteza

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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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## BASS CLARINET

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## BASSOONS

Judith LeClair

*Principal  
The Pels Family Chair*

Kim Laskowski\*

Roger Nye

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

## CONTRABASSOON

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R. Allen Spanjer

*The Rosalind Miranda Chair*

Leelanee Sterrett

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

Alana Vegter++

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The Paula Levin Chair*

Matthew Muckey\*

Ethan Bensdorf

Thomas Smith

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The Gurnee F. and Marjorie L.  
Hart Chair*

Colin Williams\*

David Finlayson

*The Donna and Benjamin M.  
Rosen Chair*

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

## TUBA

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*Principal*

## TIMPANI

Markus Rhoten

*Principal  
The Carlos Moseley Chair*

Kyle Zerna\*\*

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Friends of the Philharmonic  
Chair*

Daniel Druckman\*

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

Kyle Zerna

## HARP

Nancy Allen

*Principal*

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*In Memory of Paul Jacobs*

## HARPSICHORD

Paolo Bordignon

## PIANO

Eric Huebner

*The Anna-Maria and  
Stephen Kellen Piano Chair*

## ORGAN

Kent Trittle

## LIBRARIANS

Lawrence Tarlow

*Principal*

Sara Griffin\*\*

## ORCHESTRA

## PERSONNEL

DeAnne Eisch

*Orchestra Personnel  
Manager*

## STAGE

## REPRESENTATIVE

Joseph Faretta

## AUDIO DIRECTOR

Lawrence Rock

\* Associate Principal

\*\* Assistant Principal

\*\*\* Acting Associate

Principal

+ On Leave

++ Replacement / Extra

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

## HONORARY

## MEMBERS OF THE SOCIETY

Emanuel Ax

the late Stanley

Drucker

Zubin Mehta

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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

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**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.



American tenor **Nicholas Phan** (Evangelist) is increasingly recognized as an artist of distinction. With a diverse repertoire that spans nearly 500 years of music,

he performs regularly with the world's leading orchestras and opera companies. An avid recitalist and a passionate advocate for art song and vocal chamber music, in 2010 Phan co-founded Collaborative Arts Institute of Chicago (CAIC), an organization devoted to promoting this underserved repertoire.

A celebrated recording artist, Phan's most recent album, *Stranger: Works for Tenor by Nico Muhly*, was released to critical acclaim in the summer of 2022 and was nominated for the 2023 Grammy Award for Best Classical Solo Vocal Album. His previous albums, *Clairières* and *Gods and Monsters*, were nominated for the same award in 2020 and 2017, respectively, and made him the first singer of Asian descent to be nominated in the history of the category, which has been awarded by the Recording Academy since 1959.

Phan is sought after as a curator and programmer. In addition to his work as artistic director of CAIC, he has created programs for broadcast on WFMT and WQXR, and served as guest curator for projects with the Philadelphia Chamber Music Society, Merola Opera, and San Francisco Performances, where he served as the vocal artist-in-residence from 2014 to 2018. Phan's programs often examine themes of identity, highlight unfairly underrepresented voices from history, and strive to underline the relevance of music from all periods to the currents of the present day.



Bass-baritone **Davóne Tines** (Christus) is a pathbreaking artist whose work encompasses a diverse repertoire, ranging from early music to new commissions by leading composers,

and explores the social issues of today. A creator, curator, and performer at the intersection of many histories, cultures, and aesthetics, he is engaged in work that blends opera, art song, contemporary classical, spirituals, gospel, and protest songs as a means to tell a deeply personal story of perseverance connecting to all of humanity. Projects include *Recital No. 1: MASS*, a program exploring the Mass woven through Western European, African American, and 21st-century traditions, performed at Carnegie Hall and elsewhere; *Concerto No. 1: SERMON* and *Concerto No. 2: ANTHEM*, programs for voice and orchestra that weave together arias and contemporary song, including arrangements by Tines, with poetry; and *Everything Rises*, a multimedia musical work exploring artistic journeys and family histories, co-created with violinist Jennifer Koh.

Tines is Philharmonia Baroque Orchestra and Chorale's creative partner, and in January 2023 he became artist-in-residence at Brooklyn Academy of Music. He recently served as artist-in-residence at Detroit Opera, which culminated in his performance in the title role of Anthony Davis's *X: The Life and Times of Malcolm X*; he is featured on the world premiere recording of *X* with Odyssey Opera and Boston Modern Orchestra Project (BMOP / sound). Tines is a member of American Modern Opera Company (AMOC) and co-creator of *The Black Clown*, a music

theater experience commissioned and premiered by the American Repertory Theatre. Tines is *Musical America's* 2022 Vocalist of the Year and recipient of the 2020 Sphinx Medal of Excellence. He is a graduate of The Juilliard School and Harvard University, where he also serves as a guest lecturer.



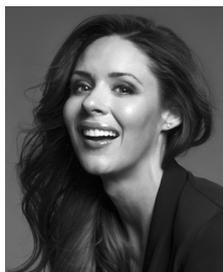
Recognized as a leading interpreter of Baroque and Classical repertoire, soprano **Amanda Forsythe** appears regularly as soloist with the Chicago Symphony

Orchestra, Tafelmusik, Handel and Haydn Society, Boston Baroque, and Boston Early Music Festival (BEMF). She has also performed with The Philadelphia Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic, Monteverdi Choir and Orchestra, Philharmonia Baroque, and Rome's Accademia Nazionale di Santa Cecilia. Her 2022–23 engagements include the Hong Kong Philharmonic, Chicago Symphony Orchestra, New York Philharmonic, St. Louis Symphony Orchestra, Academy of Ancient Music, BEMF, Boston Baroque, and Apollo's Fire.

Opera engagements include Handel's *Semele* (Opera Philadelphia) and *Iris* in the same opera (Seattle Opera); Pamina in Mozart's *The Magic Flute* (Rome Opera, Seattle Opera, and Berlin's Komische Oper); Marzelline in Beethoven's *Fidelio*, Nannetta in Verdi's *Falstaff*, Amour in Gluck's *Orfeo*, and Manto in Steffani's *Niobe* (Royal Opera House, Covent Garden); Jemmy in Rossini's *William Tell*, Corinna in Rossini's *Il viaggio a Reims*, and Rosalia in Rossini's *L'equivoco stravagante* (Rossini Opera Festival); and Dalinda in

Handel's *Ariodante* (Grand Théâtre de Genève and Bavarian State Opera). She has worked with conductors including John Eliot Gardiner, Nicholas Kraemer, Nicholas McGegan, Andris Nelsons, Antonio Pappano, Christophe Rousset, and Jaap van Zweden.

Forsythe sang Eurydice on BEMF's 2015 Grammy Award-winning recording of Charpentier's *The Descent of Orpheus to the Underworld*, and performed and recorded Cabri and Carmi in Mozart's *La betulia liberata* with Les Talens Lyriques at Salzburg Mozartwoche. She toured Europe and the US with countertenor Philippe Jaroussky, performing works based on the Orfeo myth, and recorded Eurydice in the 1774 version of Gluck's *Orfeo* for Erato. She released *The Power of Love*, her debut solo album of Handel arias, with Apollo's Fire on the Avie label.



American mezzo-soprano **Tamara Mumford**, who has gained a reputation as an exciting and in-demand singer, appears with many of the finest orchestras and opera

houses in the US and Europe. This season she returns to The Metropolitan Opera for the new production of Mozart's *The Magic Flute* and makes her Detroit Opera debut in Wagner's *Die Walküre*. She appears in concert with the New York Philharmonic, Dallas Symphony Orchestra, Hong Kong Philharmonic, Boston Baroque, and San Francisco Conservatory of Music.

A graduate of The Met's Lindemann Young Artist Development Program, Mumford has appeared in more than 150 performances with the company. Other recent engagements have included the

premiere of Poul Ruders's *The Thirteenth Child* at Santa Fe Opera; Rossini's *Tancredi* with Teatro Nuovo; Rossini's *Aureliano in Palmira* and Donizetti's *Lucrezia Borgia* at Caramoor; Henze's *Phaedra*, Britten's *The Rape of Lucretia*, and the world premiere of Daniel Schnyder's *Yardbird* at Opera Philadelphia; and Monteverdi's *L'incoronazione di Poppea* at Glyndebourne and the BBC Proms.

An active concert performer and recit-  
alist, Mumford appeared with Gustavo  
Dudamel and the Los Angeles Philhar-  
monic on multiple US and European tours.  
She has also appeared with the New York  
Philharmonic, The Cleveland Orchestra,  
Chicago Symphony Orchestra, San Fran-  
cisco Symphony, Berlin Philharmonic,  
and Netherlands Radio Philharmonic, at  
the Hollywood Bowl, and at the Ravinia  
and Tanglewood festivals. Her recordings  
include Handel's *Messiah* with the Mormon  
Tabernacle Choir (released on the Mormon  
Tabernacle Choir's label), Beethoven's  
Cantata on the Death of Emperor Joseph II  
with Michael Tilson Thomas and the San  
Francisco Symphony (Avie), and Mahler's  
Symphony No. 8 and John Adams's *The  
Gospel According to the Other Mary* with  
Dudamel and the Los Angeles Philhar-  
monic (Deutsche Grammophon).



Tenor **Paul Appleby**  
is admired for his  
interpretive depth,  
vocal strength, and  
range of expressiv-  
ity. His calendar  
this season includes  
the world premiere  
of John Adams's

*Antony and Cleopatra* at San Francisco  
Opera, Bernstein's *Candide* for Opéra de  
Lyon, and Adams's *Girls of the Golden West*

with the Los Angeles Philharmonic con-  
ducted by the composer. He also per-  
forms J.S. Bach's *St. Matthew Passion* with  
the New York Philharmonic and Hong  
Kong Philharmonic, both conducted by  
Jaap van Zweden, and Britten's *Serenade*  
for Tenor, Horn, and Strings with the Met  
Orchestra Chamber Ensemble at Carne-  
gie Hall.

Highlights of recent seasons include con-  
certs with Gustavo Dudamel and the Los  
Angeles Philharmonic, Manfred Honeck  
and the Pittsburgh Symphony Orchestra,  
and David Zinman and the Bamberg Sym-  
phony. Operatic engagements include  
performances with François-Xavier Roth  
and Oper Köln, Philippe Jordan and Opéra  
National de Paris, Ivor Bolton at Glyn-  
debourne, and Stéphane Denève at Dutch  
National Opera.

Appleby's dynamic international opera  
schedule includes the world premiere of  
John Adams and Peter Sellars's *Girls of the  
Golden West* at San Francisco Opera and a  
revival at Dutch National Opera; Stravin-  
sky's *The Rake's Progress* at the Aix-en-  
Provence Festival, Oper Frankfurt, The  
Metropolitan Opera, and Dutch National  
Opera; Handel's *Saul* directed by Bar-  
rie Kosky at the Glyndebourne Festival  
and Houston Grand Opera; and Mozart's  
*The Magic Flute* at The Met, Teatro Real,  
San Francisco Opera, and Washington  
National Opera.

A graduate of the Lindemann Young  
Artist Development Program, Paul  
Appleby's many Metropolitan Opera  
performances include Wagner's *Die Meis-  
tersinger von Nürnberg* led by Antonio  
Pappano, Handel's *Rodelinda* conducted  
by Harry Bicket, Debussy's *Pelléas et  
Mélisande* with Yannick Nézet-Séguin,  
and Stravinsky's *The Rake's Progress* with  
James Levine.



French-Canadian bass-baritone **Philippe Sly** is the First Prize winner of the prestigious Concours Musical International de Montréal and a Grand Prize winner

of The Metropolitan Opera National Council Auditions, and he was awarded Concert of the Year in Romantic, Post-Romantic, and Impressionist Music at the 16th-annual ceremony of the Gala des prix Opus.

In the 2022–23 season Sly makes debuts at Opernhaus Zürich for Delibes’s *Lakmé* (as Nilakantha) and Bavarian Staatsoper for Handel’s *Semele* (Cadmus), and he returns to Vienna Staatsoper for Mozart’s *Don Giovanni* (Leporello). His concert engagements include the New York Philharmonic, for J.S. Bach’s *St. Matthew Passion*, and National Arts Centre (Canada) for Mozart’s Requiem and Mass in C minor.

Last season he made debuts at Opéra de Québec, in *Don Giovanni* (title role), and the Matsumoto Festival, in Mozart’s *The Marriage of Figaro* (title role), and he returned to Vienna Staatsoper for *The Marriage of Figaro* (title role) and *Don Giovanni* (Leporello). On the concert stage he appeared in Bach’s *St. Matthew Passion* with Orchestra of St. Luke’s, and Bach’s *St. John Passion* and Mozart’s Requiem with Les Violons du Roy. In the 2020–21 season, he made his Wiener Staatsoper debut in *The Marriage of Figaro* and returned to Orchestre Métropolitain and Les Violons du Roy for their annual galas. Other recent performances include the world premiere of Harry Stafylakis’s *Into Oblivion* with the Winnipeg Symphony Orchestra; Mozart’s Requiem with the Vancouver Symphony

Orchestra; Bach’s *Christmas Oratorio* with Orchestre Symphonique de Montréal, conducted by Yannick Nézet-Séguin, and the Gulbenkian Orchestra (Portugal); Handel’s *Messiah* with the University Musical Society; and Mozart’s C-minor Mass with National Arts Centre and Maison Symphonique de Montreal.

Since its founding in 1964 by conductor Richard Westenburg, the mission of **Musica Sacra** has been to create definitive, professional choral performances of the highest caliber — profound statements made simply and elegantly. It does so with concerts, recordings, the commissioning and performing of new works, and collaborating with other top tier performing arts organizations. Musica Sacra is known for its interpretations of the masterpieces of choral music — the choral oeuvre of J.S. Bach, the Masses of Mozart and Haydn, the requiems of Mozart, Brahms, and Fauré — and its involvement in contemporary repertoire. The group has given the world and New York premieres of numerous choral works by major composers, many of them commissioned by the chorus. Under the artistic leadership of Kent Tritle, Musica Sacra presents concerts each year at prestigious venues throughout New York, among them annual performances of Handel’s *Messiah* at Carnegie Hall. Recent highlights of the choir’s singular history of collaborations with other ensembles and organizations include performances with the New York Philharmonic, New York City Ballet, and the Orchestra of St. Luke’s. Musica Sacra has recorded on the RCA, BMG, MSR Classics, and Deutsche Grammophon labels. Its discography includes the first digitally recorded performance of *Messiah*, released in 1982 by RCA and reissued on High Performance,

BMG's audiophile label. Recent recordings include *Messages to Myself*, the first led by Kent Tritle; a disc of contemporary works including commissions by Daniel Brewbaker and Michael Gilbertson; and *Eternal Reflections*, recent choral compositions by Robert Paterson.

**Kent Tritle** is one of America's leading choral conductors. In addition to being music director of Musica Sacra, he is director of cathedral music and organist at The Cathedral Church of St. John the Divine in New York City and music director of the Oratorio Society of New York. He is also a member of the graduate faculty of The Juilliard School, an acclaimed organ virtuoso, and the organist of the New York Philharmonic. Kent Tritle founded the *Sacred Music in a Sacred Space* concert series at New York's Church of St. Ignatius Loyola, which he led to great acclaim from 1989 to 2011. From 1996 to 2004 he was music director of New York's The Dessoff Choirs. Tritle has made more than 20 recordings on the Telarc, Naxos, AMDG, Epiphany, Gothic, VAI, and MSR Classics labels.

Grammy Award-winning **Brooklyn Youth Chorus**, led by founder and artistic director Dianne Berkun Menaker, has collaborated with a range of organizations and artists including the New York Philharmonic, Kronos Quartet, International Contemporary Ensemble, Joe Hisaishi, The National, David Byrne, Wye Oak, Bon Iver, Shara Nova, London Symphony Orchestra, Los Angeles Philharmonic, Kronos Quartet, Barbra Streisand, Arcade Fire, Elton John, and Grizzly Bear. As a commissioner of new music, the Chorus has introduced more than 120 original works and given world premieres by Pulitzer Prize winner Caroline Shaw, Tania León, David Lang, Nico Muhly, Angélica Negrón, Bryce Dessner, Paola

Prestini, Nathalie Joachim, Paul Moravec, Toshi Reagon, Alev Lenz, Anna Clyne, Aleksandra Vrebalov, John King, and William Brittelle.

The Chorus has a strong reputation as a producer of original works, most recently *Silent Voices: Lovestate*, which opened Off-Broadway at The New Victory Theater in 2019. Previous productions include the first two installments of the inclusive, social justice-oriented *Silent Voices* series (Brooklyn Academy of Music, 2017; National Sawdust, 2018), *Black Mountain Songs* (BAM Next Wave Festival, 2014), and *Tell the Way* (St. Ann's Warehouse, 2011). The Chorus has released two albums through New Amsterdam Records — *Silent Voices* (2018) and *Black Mountain Songs* (2017) — and appeared at important contemporary music festivals including the Ecstatic Music Festival, MusicNOW, 21c Liederabend, Barbican Mountain, Waves Festival, and PROTOTYPE Festival.

Founded in 1992, Brooklyn Youth Chorus has served almost 10,000 students in its after-school and public-school programs. Its faculty teach a range of repertoire and styles using Berkun Menaker's Cross-Choral Training method, which emphasizes healthy and versatile vocal technique, music theory, sight-singing, and ear training.

**Dianne Berkun Menaker** is the founder and artistic director of Brooklyn Youth Chorus. Under her visionary leadership, the Chorus has become one of the most highly regarded ensembles in the country. She has prepared choruses for acclaimed conductors including Gustavo Dudamel, Alan Gilbert, James Levine, Marin Alsop, and Esa-Pekka Salonen, and collaborated with a wide range of artists including the New York Philharmonic, Los Angeles Philharmonic, Kronos Quartet, Joe Hisaishi,

The National, Barbra Streisand, and Elton John. She also prepared the Chorus for its 2002 New York Philharmonic debut in the World Premiere of John Adams's *On the Transmigration of Souls*, the recording of which won a Grammy Award. This year, Berkun Menaker served as associate

music director for Julian Rosefeldt's *Euphoria*, commissioned by Park Avenue Armory. Berkun Menaker is the creator of Cross-Choral Training, a proven approach to developing singers in a group setting encompassing both voice and musician-ship pedagogy.

## Musica Sacra

### Sopranos

Wendy Baker  
Margery Daley\*  
Olivia Sue Greene  
Sarah Griffiths  
Rebecca L. Hargrove  
Chloe Holgate  
Linda Jones  
Elaine Lachica  
Asha Lindsey  
Kathryn Papa  
Elisa Singer Strom  
Motomi Tanaka  
Elizabeth van Os  
Amaranta Viera  
Katherine Wessinger  
Zen Wu

### Altos

Eric Brenner  
Melisa Bonetti  
Alison Cheeseman  
Tracy Cowart  
Tomás Cruz  
Matthew Deming  
Wendy Gilles  
Catherine Hedberg  
Misa Iwama  
Heather Jones  
Helen Karloski  
Margarita Martinez  
Jonathan May  
MaKayla McDonald  
Kirsten Sollek  
Daiyao Zhong

### Tenors

Austin Cody  
Josaphat Contreras  
Paul D'Arcy  
Vrushabh Dhoshi  
Elliott Encarnación  
Kameron Ghanavati  
Matthew Hensrud  
Brandon Hynum  
Lawrence Jones  
John Kawa  
Isaí Jess Muñoz  
Tyler Tejada  
Tommy Wazelle  
Nathan Wiley

### Basses

Phillip Cheah  
Daniel Chiu  
Paul Greene-Dennis  
Dominic Inferrera  
Andrew Jurden  
Timothy Krol  
Steven Moore  
Brian Mummert  
Max Parsons  
Mark Rehnstrom  
Noah Sesling  
Charles Sprawls  
Nathaniel Sullivan  
Lewis White

\* Choral contractor

The choral artists in this concert are represented by AGMA, the American Guild of Musical Artists, AFL-CIO, the union that represents artists performing in opera, ballet, modern dance, and choral presentations, as well as choreographers, stage directors, and stage managers.

### Staff

Mark Hanke, Executive Director  
Kent Tritle, Music Director  
Michael Sheetz, Assistant Music Director  
Nils Neubert, Diction Coach

## Brooklyn Youth Chorus

Sofia Aguirre  
Melina Ahmad  
Lydia Bach  
Eloise Baker-Robbins  
Trilly Bergeron  
Leah Brown  
Emma Callahan  
Maggie Callahan  
Maya Chatterjee  
Evelyn Cribbs

Greta Currah  
Lincoln DePietro  
Josie Devlin  
Laia Dorais  
Pia Dorosin  
Matilda Endres  
Fia Galperin  
Laila Gilabert  
Talia Greenland  
Kendall Hollmon

Stella Kear  
Vivian Kravet  
Amelia Levenson  
Gertrude Lipkin  
Amaranthe Lirenman  
Harmonie Lirenman  
Zadie Moran  
Lucy Nadoban  
Maahika Nair  
Violet Paris-Hillmer

Sophie Penenberg  
Ellie Powell  
Kiki Rosenberg  
Amelia Sammons  
Savannah Savas  
Lydia Schulze  
Niko Sembo  
Vaikuntha Tamayo  
Marisa Triola  
Eve van den Brulle

(Current as of March 17, 2023)

# New York Philharmonic

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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.

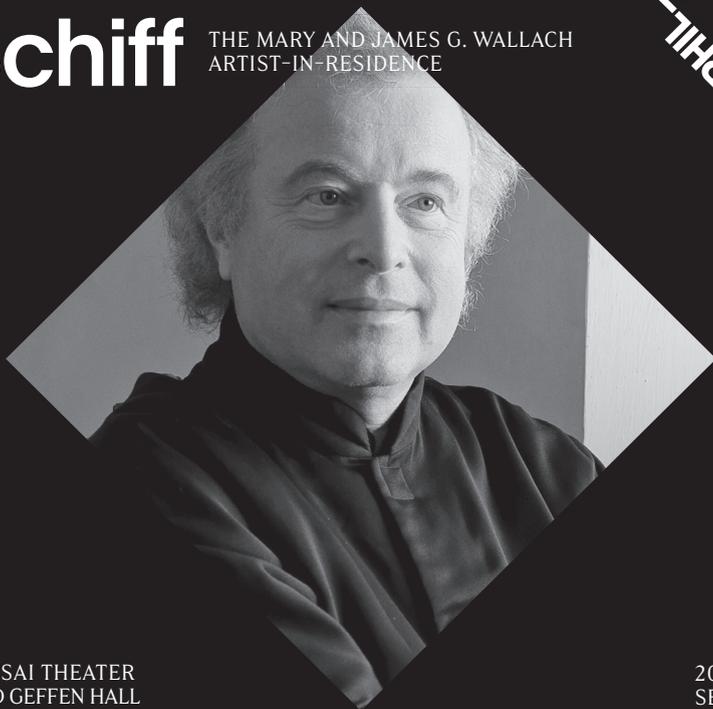
A resource for its community and the world, the Orchestra complements annual free concerts across the city with education projects, including the famed Young People’s Concerts and Very Young Composers Program. The Orchestra has appeared in 436 cities in 63 countries, including Pyongyang, DPRK, in 2008,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

# Sir Andrés Schiff

THE MARY AND JAMES G. WALLACH  
ARTIST-IN-RESIDENCE

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2022/23  
SEASON

Sir Andrés Schiff is world-renowned as a pianist, conductor, pedagogue, and lecturer. He brings masterful insights to his performances, which have inspired audiences and critics alike. He is the New York Philharmonic's Mary and James G. Wallach Artist-in-Residence for the 2022–23 season.

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**Artist Spotlight: Sir Andrés Schiff**  
April 11

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**Sir Andrés Schiff Plays Bartók**  
April 20–22

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**Sir Andrés Schiff, Haydn,  
and Mozart**  
April 14–16 & 18

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**NY Phil Musicians at 92NY**  
April 23

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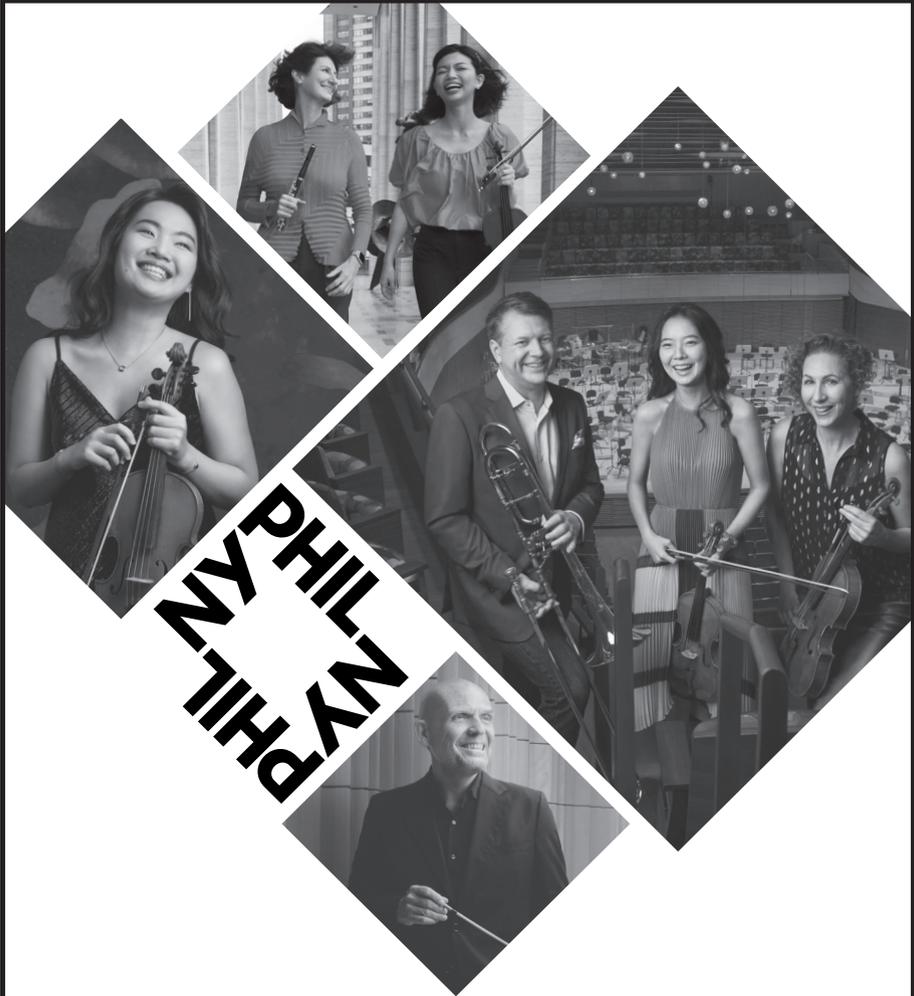
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Sir Andrés Schiff is **The Mary and James G. Wallach Artist-in-Residence**. Generous support for Sir Andrés Schiff's appearances is provided by **The Donna and Marvin Schwartz Virtuoso Piano Performance Series**. Programs are made possible, in part, by the **New York State Council on the Arts** with the support of the Office of the Governor and the New York State Legislature.



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# 2023/24 Season

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GEFFEN  
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MUSIC DIRECTOR

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## New York Philharmonic Guide

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### Order Tickets and Subscribe

Order tickets online at [nyphil.org](http://nyphil.org) or call (212) 875-5656.

The New York Philharmonic Box Office is at 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.

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### 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.

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### 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 Guest Experience 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**.

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### For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit [nyphil.org/safety](http://nyphil.org/safety).

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

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

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