Wednesday, October 25, 2023, 7:30 p.m.
16,943rd Concert

Thursday, October 26, 2023, 7:30 p.m.
16,944th Concert

Jeannette Sorrell†, Conductor
Amanda Forsythe, Soprano
Sonya Headlam*, Soprano
Cody Bowers*, Countertenor
Jacob Perry*, Tenor
Edward Vogel*, Baritone
Apollo’s Singers (Chorus of Apollo’s Fire)‡
    Jeannette Sorrell, Artistic Director

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

Major support for these concerts is provided by Suzie and Bruce Kovner.

This program will last approximately two hours, which includes one intermission.
Jeannette Sorrell†, Conductor
Amanda Forsythe, Soprano
Sonya Headlam*, Soprano
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HANDEL
(1685–1759)
Israel in Egypt, Oratorio in Three Parts,
HWV 54 (1739)
Adapted by Jeannette Sorrell

Act I: Lamentation of the Israelites for the Death of Joseph
   Sinfonia
   Chorus: The sons of Israel do mourn
   Chorus: How is the mighty fall’n
   Chorus and Soprano, Tenor, and Baritone: The righteous shall be had
      in everlasting remembrance
   Chorus: Their bodies are buried in peace

Act II: Exodus
   Recitative (Tenor): Now there arose a new king
   Countertenor and Chorus: And the children of Israel sighed
   Recitative (Tenor): Then sent he Moses, his servant
   Aria (Countertenor): Their land brought forth frogs
   Chorus: He spake the word, and there came all manner of flies
   Chorus: He gave them hailstones for rain
   Chorus: He sent a thick darkness over all the land
   Chorus: He smote all the firstborn of Egypt
   Chorus: But as for his people, he led them forth like sheep
   Chorus: He rebuked the Red Sea, and it was dried up
   Chorus: He led them through the deep
   Chorus: But the waters overwhelmed their enemies

Intermission
Act III: Moses’s Song
Chorus: Moses and the children of Israel
Chorus: I will sing unto the Lord
Duet (Sopranos): The Lord is my strength
Chorus: He is my God and I will prepare him a habitation
Aria (Baritone) and Chorus: To God our strength, sing loud and clear
Chorus: The depths have covered them; they sank
Chorus: Thy right hand, O Lord, is become glorious
Aria (Tenor): The enemy said, I will pursue
Aria (Soprano): Thou didst blow with the wind
Chorus: Who is like unto thee, O Lord?
Duet (Countertenor and Tenor): Thou in thy mercy
Chorus: The people shall hear, and be afraid
Aria (Countertenor): Thou shalt bring them in
Chorus and Recitative (Tenor): The Lord shall reign forever
Chorus and Sopranos: Sing ye to the Lord

SHERYL STAPLES, LISA EUNSOO KIM, violins
CARTER BREY, cello
ROBERT BOTTI, oboe
CHRISTOPHER MARTIN, trumpet
PAOLO BORDIGNON, harpsichord

*New York Philharmonic debut
‡ New York Philharmonic subscription debut

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HANDEL

Israel in Egypt
A Dramatic Presentation
Adaptation by Jeannette Sorrell

“Thrilling… Sorrell is a masterful musical storyteller. Her adaptation [of Israel in Egypt] gives the work a coherent, compelling dramatic arc, brought off brilliantly by her singers and players.”

– SEEN & HEARD INTERNATIONAL, UK

NOW AVAILABLE in both CD and digital formats at Amazon, Spotify, iTunes, and at apollosfire.org.
London, 1738. George Frideric Handel was in crisis. After years of success, a lack of subscribers was forcing him to cancel his opera season. A rival opera house had opened, stealing much of the fickle public. What to do?

Being a canny businessman as well as a brilliant composer, Handel turned to an innovation: composing dramatic but unstaged works on religious themes — and in English, not Italian. The goal was to appeal to a wider English audience and also to reduce expenses, since these largely choral works did not use expensive international soloists or elaborate stagecraft.

When *Israel in Egypt* premiered in April 1739 it was a failure. Audiences accustomed to vocal pyrotechnics performed by world-famous soloists were instead greeted with a thirty-minute lament, followed by two-and-a-half hours mostly comprising choral music. The libretto consisted of Old Testament texts that the London audience expected to hear in church, not in the Haymarket. Never mind that the story — the Exodus of the Israelites from Egypt, the Plagues, and the triumph over the Egyptians at the Red Sea — was every bit as riveting as the adventures depicted in Handel’s Italian operas. Never mind that the writing showed Handel at his most inventive and dramatic — painting in vivid musical language a swarm of flies and locusts, hailstorms and fire, thick darkness, the killing of the firstborn of Egypt, the parting of the Red Sea, the drowning of the Egyptians in the swirling waters, and the Israelites dancing to harp and timbrel on the other shore. The audience was having none of it. The clergy were none too pleased, either.

Handel set about revising *Israel in Egypt* to appeal to his audience. He added a few solo arias. More importantly, he sacrificed the lament, choosing to dive right into the plagues and the Exodus. The result was eventually a success — but perhaps a significant artistic compromise.

The text of *Israel in Egypt* is drawn primarily from Exodus and the Psalms. (Act I)

**In Short**

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

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

**Work composed:** October 1–November 1, 1738, in London, to texts assembled probably by Charles Jennens from passages in the Bible; adapted by Jeannette Sorrell in 2017

**World premiere:** April 4, 1739, with the composer conducting the Orchestra of the King’s Theatre in the Haymarket, with soloists Élisabeth Duparc “La Francesina,” William Savage, John Beard, Turner Robinson, Gustavus Waltz, and Thomas Reinhold, at London’s King’s Theatre in the Haymarket

**New York Philharmonic premiere:** the Orchestra’s only previous performance of more than a single aria was on May 9, 1891, by the New York Symphony (which would merge with the Philharmonic in 1928), Walter Damrosch, conductor, with Anna L. Kelly, Mrs. Theodore J. Toedt, Mrs. Carl Alves, Andreas Dippel, Emil Fischer, and Ericson Bushnell as soloists and the Oratorio Society of New York

**Estimated duration:** ca. 100 minutes
About This Adaptation

Tonight’s performance of Handel’s oratorio is in a new version that I created, with the hope of honoring Handel’s overall intentions. Handel originally composed and premiered this piece in three acts: (I) the *Lamentation of the Israelites for the Death of Joseph*; (II) the story of *Exodus* and the plagues; and (III) *Moses’s Song*, an extended celebration of the triumphant crossing of the Red Sea. Thus the piece has a dramatic arc, from grief and lamentation, through fear and crisis, to triumph. However, if performed in full, it would last over three hours.

In modern times, the original Part I is usually omitted. In fact, most published editions contain only two parts, referring to *Exodus* as Part I and *Moses’s Song* as Part II.

To me, Handel’s original conception of the piece was masterful. It resonates profoundly in our time. The 30 minutes of triumph in *Moses’s Song* can be meaningful only if we have come from a place of grief beforehand. So I have restored most of Act I.

But in order to keep the length of the oratorio manageable for modern audiences, I have trimmed all three acts, with the goal of preserving the story line while tightening the dramatic pacing. For the most part I have made cuts within movements, to drive the story more quickly. I have also added many rhetorical effects (sudden or gradual changes in volume, accents, and pauses). Handel did not indicate these in the score, but something of this sort was a common part of Baroque performance as described in the writings of the period.

— Jeannette Sorrell

also includes excerpts from Samuel, Daniel, Lamentations, and Ecclesiastes.) Soaring with pathos and grandeur, the gripping Exodus story inspired Handel to perhaps the most exhilarating choral writing of his entire output.

The setting is Egypt: the immigrant Israelites had been favorably treated, thanks to Joseph’s high position as Pharaoh’s trusted advisor. Having interpreted Pharaoh’s dreams as portending seven years of plenty followed by seven years of famine, Joseph had saved the Egyptians by enabling them to store grain in advance. But now Joseph is dead. This catastrophe for the Israelites is made worse by the arrival of a new Pharaoh, “who knew not Joseph.” The Israelites’ fate is sealed: they are enslaved.

Act I (*Lamentation of the Israelites for the Death of Joseph*) begins with a short introductory sinfonia, with strings evoking uncontrollable sobbing. The opening chorus is a dead march, recycling music
that Handel had composed in 1737 on the death of his patron, Queen Caroline. A series of orchestral chords leads to a sustained cry of anguish from the chorus (“The sons of Israel do mourn”).

In Act II (Exodus), the new Pharaoh arrives. The Israelites are forced into “heavy labor.” In the opening chorus and countertenor solo, Handel uses strings to paint the enslaved Israelites’ poignant sighs. When Pharaoh ignores the warnings delivered by Moses, God’s messenger, the Lord sends plagues of increasing severity. This culminates in the slaying of the firstborn of Egypt — including Pharaoh’s own son.

Handel’s depictions of the plagues are so vivid that text is hardly needed. Frogs jump off the page in a jaunty orchestral accompaniment with sharply dotted rhythm; flies appear in swirling, nervous figures in the violins; hailstones drop, sporadically at first, before Handel unleashes an overwhelming torrent. A darkness — so

The Depiction of the Jews

One of the extraordinary aspects of Israel in Egypt is its depiction of Jews as triumphant. An 18th-century audience was not used to seeing Jews portrayed as heroes. In Bach’s Passions, for example, the Jews are portrayed as a hysterical mob demanding the crucifixion of Jesus (notwithstanding Bach’s message of collective responsibility for Jesus’s death). In England, the Jewish Naturalization Act of 1753 (the so-called “Jew Bill”) briefly legalized the Jewish presence in England, only to be repealed within a year due to public outcry.

The Jews of England would not be fully emancipated until the 19th century. To be sure, there were prominent Jews in Britain, but in Handel’s time Jews were regarded as “the other.” Handel’s triumphant music challenges that prejudice. One can only marvel at his boldness.

— Jeffrey Strauss
New York’s greatest theatrical success in November 1842 was *The Israelites in Egypt, or The Passage of the Red Sea*, described in the local press as a “flagrantly incongruous mating” of Handel and Rossini. Also launching that same month was a promising new enterprise, the musician-managed New York Philharmonic. Their stories are intertwined.

During the early 19th century, it was common practice to revise oratorios and operas for local tastes, but the choice to integrate Handel and Rossini was extreme. The elaborately staged version of the biblical story opened at the Park Theatre, near City Hall. It was also common at this time for the city’s religiously pious to stay clear of the theater — some because of supposedly profane subject matter, others because the theater’s third tier was the precinct of prostitutes and their customers. For *Israelites*, according to the *New York Herald*, the manager, for the first time in New York, “put forth a moral courage unheard-of, and excluded the usual frail women who frequented that quarter.” Whatever the reason, the house unexpectedly sold out and the concert run was extended, creating a conflict for the New York Philharmonic musicians and their audience.

In addition to elaborate stage sets and costumes, the *Israelites* pit orchestra was doubled in size. Of the 35 “principal Instrumental performers” listed in newspaper ads, 20 were to play at the Philharmonic’s first concert. Because the theater was a better-paying gig, those 20 musicians were not going to abandon the *Israelites* show. So, the inaugural concert of the New York Philharmonic had to wait, finally taking place a month later than planned, on December 7, 1842.

— Dr. Barbara Haws, NY Phil Archivist / Historian Emerita

### Instrumentation

Two oboes, two bassoons, two trumpets, three trombones, timpani, organ, harpsichord, and strings, plus vocal soloists and antiphonal choirs.

—— Jeffrey Strauss, a professional baritone who has performed and recorded internationally, including in many Apollo’s Fire programs
Text

Israel in Egypt

George Frideric Handel
Libretto assembled probably by Charles Jennens from passages in The Bible
Adapted by Jeannette Sorrell

ACT I: Lamentation of the Israelites for the Death of Joseph

Sinfonia

Chorus
The sons of Israel do mourn, and they are in bitterness; all the people sigh, and hang down their heads to the ground.

Lamentations 1:4, 11; 2:10

Chorus
How is the mighty fall’n! He that was great among the princes, and ruler of the provinces!

2 Samuel 1:19; Lamentations 1:1

Chorus and Soprano, Tenor, and Baritone
The righteous shall be had in everlasting remembrance, and the wise will shine as the brightness of the firmament.

Psalm 112:6; Daniel 12:3

Chorus
Their bodies are buried in peace.

Ecclesiastes 44:14

ACT II: Exodus

Recitative (Tenor)
Now there arose a new king over Egypt, who knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigour.

Exodus 1:8, 11, 13

Countertenor and Chorus
And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burdens, and made them serve with rigour; and their cry came up unto God.

Exodus 2:23; 1:11, 13

(Please turn the page quietly.)
Recitative (Tenor)
Then sent he Moses, his servant, and Aaron whom he had chosen; these shewed his signs among them, and wonders in the land of Ham. He caused their land to bring forth frogs.
Psalm 105:26–30

Aria (Countertenor)
Their land brought forth frogs, yea, even in their kings’ chambers.
He gave their cattle over to the pestilence,
Blotches and blains broke forth on man and beast.
Psalm 105:30; Exodus 9:9

Chorus
He spake the word, and there came all manner of flies,
and lice in all their quarters.
He spake; and the locusts came without number,
and devoured the fruits of their ground.
Psalm 105:31, 34, 35

Chorus
He gave them hailstones for rain;
Fire mingled with the hail ran along upon the ground.
Psalm 105:32; Exodus 9:23, 24

Chorus
He sent a thick darkness over all the land, even darkness which might be felt.
Exodus 10:21, 22

Chorus
He smote all the firstborn of Egypt, the chief of all their strength.
Psalm 105:36

Chorus
But as for his people, he led them forth like sheep; he brought them out with silver and gold.
There was not one feeble person among their tribes.
Psalm 105:37

Chorus
He rebuked the Red Sea, and it was dried up.
He led them through the deep as through a wilderness.
Psalm 106:9

Chorus
But the waters overwhelmed their enemies, there was not one of them left.
Psalm 106:11
ACT III: Moses’s Song

Chorus
Moses and the children of Israel sung this song unto the Lord, and spake, saying:

I will sing unto the Lord, for he hath triumphed gloriously;
The horse and his rider hath he thrown into the sea.

Duet (Sopranos)
The Lord is my strength and my song. He is become my salvation.

Chorus
He is my God and I will prepare him a habitation: my father’s God.

Exodus 15:1–2

Aria (Baritone) and Chorus
To God our strength, sing loud and clear,
Sing loud to God our King,
To Jacob’s God, that all may hear
Loud acclamations ring!
Prepare the hymn, prepare the song,
The timbrel hither bring.
The cheerful psaltry bring along
And harp with pleasant string.

Psalm 81:1–2

Chorus
The depths have covered them; they sank into the bottom as a stone.

Chorus
Thy right hand, O Lord, is become glorious in power;
Thy right hand, O Lord, hath dashed in pieces the enemy.

Aria (Tenor)
The enemy said, I will pursue, I will overtake, I will divide the spoil;
My lust shall be satisfied upon them;
I will draw my sword; my hand shall destroy them.

Aria (Soprano)
Thou didst blow with the wind; the sea covered them;
They sank as lead in the mighty waters.

Chorus
Who is like unto thee, O Lord, among the gods?
Who is like thee, glorious in holiness,
Fearful in praises, doing wonders?
Thou stretchest out thy right hand.

(Please turn the page quietly.)
Duet (Countertenor and Tenor)
Thou in thy mercy hast led forth thy people, which thou hast redeemed; Thou hast guided them in thy strength unto thy holy habitation.

Chorus
The people shall hear, and be afraid; sorrow shall take hold on them: All the inhabitants of Canaan shall melt away: By the greatness of thy arm, they shall be as still as a stone.

Aria (Countertenor)
Thou shalt bring them in, and plant them in the mountain of thine inheritance, In the place, O Lord, which thou hast made for thee to dwell in, In the Sanctuary, O Lord, which thy hands have established.

Chorus and Recitative (Tenor)
The Lord shall reign forever and ever. For the horse of Pharaoh went in with his chariot And with his horsemen into the sea. And the Lord brought again the waters of the sea upon them; But the children of Israel went on dry land in the midst of the sea.

Chorus
The Lord shall reign forever and ever.

Recitative (Tenor)
And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; And all the women went out after her with timbrels and with dances. And Miriam answered them:

Chorus and Sopranos
Sing ye to the Lord for he hath triumphed gloriously. The Lord shall reign forever and ever. The horse and his rider hath he thrown into the sea. The Lord shall reign forever and ever, for he hath triumphed gloriously; The horse and his rider hath he thrown into the sea. I will sing unto the Lord, for he hath triumphed gloriously. The horse and his rider hath he thrown into the sea.

Exodus 15:5–21
New York Philharmonic

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

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Grammy Award–winning conductor **Jeannette Sorrell** is recognized internationally as one of today’s most compelling interpreters of Baroque and Classical repertoire. She is the subject of *Playing with Fire: Jeannette Sorrell and the Mysteries of Conducting*, the 2019 documentary by Oscar–winning director Allan Miller.

Bridging the period–instrument and symphonic worlds from a young age, Sorrell studied conducting under Leonard Bernstein, Roger Norrington, and Robert Spano at the Tanglewood and Aspen Music Festivals and studied harpsichord with Gustav Leonhardt in Amsterdam. She won First Prize in the Spivey International Harpsichord Competition, where she competed against more than 70 harpsichordists from Europe, Israel, the United States, and the Soviet Union.

Sorrell made her New York Philharmonic debut in 2021 and Philadelphia Orchestra debut in 2022. She has repeatedly conducted the Pittsburgh Symphony, Saint Paul Chamber, Seattle Symphony, Utah Symphony, Florida, and New World Symphony orchestras and has also led the Royal Liverpool Philharmonic (in J.S. Bach’s *St. John Passion*), National Symphony Orchestra (at the Kennedy Center), Los Angeles Chamber Orchestra, Opera St. Louis (with the St. Louis Symphony), Calgary Philharmonic (in Canada), Grand Rapids Symphony, North Carolina Symphony, and Philharmonia Baroque in San Francisco, among others. This spring she makes her debut with the Orquesta Sinfónica de Castilla y León (Spain).

As founder and conductor of Apollo’s Fire, she has led the renowned ensemble at London’s BBC Proms, Carnegie Hall, Madrid’s Teatro Real, Irish National Concert Hall, Library of Congress, and many international venues. Sorrell and Apollo’s Fire have released 31 commercial CDs, including 11 bestsellers on the *Billboard* classical chart and a 2019 Grammy winner. Her CD recordings of Bach’s *St. John Passion* and Vivaldi’s *Four Seasons* have been chosen as best in the field by the London *Sunday Times* (2020 and 2021). Her Monteverdi *Vesper* recording was chosen by *BBC Music Magazine* as one of 30 “Must–Have Recordings for Our Lifetime” (September 2022). Other albums include Bach’s complete *Brandenburg Concertos* (*Billboard* Classical Top 10 in 2012), four discs of works by Mozart, and five creative multicultural programs. With more than 12 million views of her YouTube videos, Sorrell has attracted national attention and awards for creative programming.

**Amanda Forsythe** is a regular soloist with the Chicago Symphony Orchestra, Tafelmusik, Handel and Haydn Society, Apollo’s Fire, Boston Baroque, and Boston Early Music Festival (BEMF), in addition to the New York Philharmonic. She has performed with The Philadelphia, Boston Symphony, Los Angeles Philharmonic, Hong Kong Philharmonic, and St. Louis Symphony orchestras, as...
well as the Academy of Ancient Music, Monteverdi Choir and Orchestra, Philharmonia Baroque, and Rome’s Accademia Nazionale di Santa Cecilia.

She sang Eurydice on BEMF’s 2015 Grammy-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 French countertenor Philippe Jaroussky, performing works based on the Orfeo myth, and can be heard alongside him in the 1774 version of Gluck’s Orfeo (ERATO). Alongside her recordings for BEMF and Boston Baroque, her debut solo album of Handel arias, The Power of Love with Apollo’s Fire (Avie), earned widespread critical acclaim.

Opera engagements have included Handel’s Semele (Opera Philadelphia); Mozart’s The Magic Flute (Rome, Seattle, and Berlin’s Komische Oper); Semele (Seattle); Beethoven’s Fidelio, Verdi’s Falstaff, Gluck’s Orpheo, and Steffani’s Niobe (Royal Opera House, Covent Garden); Rossini’s Guillaume Tell, Il viaggio a Reims, and L’equivoco stravagante (Rossini Opera Festival, Pesaro); and Handel’s Ariodante (Geneva and Munich).

Amanda Forsythe has worked with conductors John Eliot Gardiner, Nicholas Kraemer, Nicholas McGegan, Andris Nelsons, Antonio Pappano, Christophe Rousset, and Jaap van Zweden. In the 2023–24 season she appears with Houston Symphony Orchestra, Los Angeles Chamber Orchestra, and NDR Radiophilharmonie. As the Rohde Family artist-in-residence at the 2023 Chelsea Music Festival, Headlam recently sang the world premiere of Sung Jin Hong’s Kennst du das Land, conducted by Ken-David Masur. Other performances of contemporary works include Patricio Molina’s Kecha Tregulfe at Carnegie Hall, Yaz Lancaster’s song cycleouroboros, Ellen Reid’s dreams of the new world, Tyshawn Sorey’s Monochromatic Light (afterlight) with the Choir of Trinity Wall Street, and Julia Wolfe’s Steel Hammer, which she performed at Carnegie Hall with the Bang on a Can All-Stars.

As a recitalist, Headlam has an affinity for art songs from the Romantic period but is equally committed to introducing fresh musical idioms and little-known composers to audiences. She regularly performs and lectures on the life and music of the 18th-century writer and composer Ignatius Sancho. On the opera stage, Headlam’s favorite roles include
Fiordiligi in Mozart’s *Così fan tutte* and Musetta in Puccini’s *La bohème*.

Sonya Headlam holds a doctor of musical arts degree from Rutgers University’s Mason Gross School of the Arts.

American counter-tenor **Cody Bowers** is a Sullivan Foundation Award winner, a national semifinalist in The Metropolitan Opera and Laffont Competition, and recipient of a George London Foundation Finalist Award. In previous seasons he has performed at The Metropolitan Opera, San Francisco Opera War Memorial Opera House, Carnegie Hall, San Diego Opera, Minnesota Opera, Utah Opera, The Atlanta Opera, Boston Early Music Festival, Opera Neo, and Tanglewood Music Center.

On the operatic stage, Bowers continues to expand a broad and contrasting list of characters, which range from Tolomeo in Handel’s *Giulio Cesare* to Refugee in Jonathan Dove’s *Flight*, as well as Federico García Lorca in Osvaldo Golijov’s *Ainadamar*, Leonardo in Gabriela Lena Frank’s *El último sueño de Frida y Diego*, and the title role in Handel’s *Orlando*.

As a concert performer, Cody Bowers has performed numerous works by J.S. Bach, including the *St. John Passion*, *St. Matthew Passion*, *Magnificat*, *Christmas Oratorio*, and Mass in B minor. In 2024 he will perform with the Atlanta Symphony Orchestra in a world premiere of Jonathan Leshnoff’s *The Sacrifice of Isaac*, conducted by Robert Spano.

Tenor **Jacob Perry**, lauded for his stylish interpretations of early music and his graceful sense of phrasing and luminous tone, has appeared as soloist with Apollo’s Fire, Bach Collegium San Diego, Mountainside Baroque, Philharmonia Baroque, Portland Baroque Orchestra, Tempesta di Mare, and Washington Bach Consort, and at the Washington National Cathedral. He joined the Carmel Bach Festival in 2022 as the tenor participant in the Virginia Adams Best Masterclass.

Deeply immersed in vocal chamber music, Perry enjoys active membership in Les Canards Chantants, a soloist-ensemble based in Philadelphia, as well as engagements with ensembles such as the Art of Early Keyboard (ARTEK), Cathedra, Ensemble Altera, The Leonids, New Consort, Res Facta, and TENET Vocal Artists. He has explored vocal works by contemporary composers through engagements with Third Practice, hexaCollective, and Great Noise Ensemble. As co-artistic director of Bridge, a genre-defying vocal collective based in Washington, he draws on his instincts for theatricality and storytelling as the group explores connections between early masterpieces and groundbreaking new works.

Jacob Perry’s career highlights have included tours in which he has performed in Roman Basilicas with the choir of the National Shrine; headlining the inaugural festival of Western Early Music at the Beijing Central Conservatory of Music with Les Canards Chantants; his debut at The Kennedy Center (in Washington, DC) as a soloist in Monteverdi’s *Vespro della Beata Vergine* with The Thirteen; and English
**Orpheus** — a tour de force exploration of love songs and poems from the Elizabethan, Restoration, and early 18th-century periods that he performed with Tempesta di Mare.

With a diverse repertoire of symphonic, chamber, and art music spanning ten centuries, baritone **Edward Vogel** is quickly being recognized as one of the most versatile concert singers today. His recent solo appearances have included Handel’s *Messiah* and *Israel in Egypt* and Monteverdi’s *Vespro della beata Vergine* with the Grammy Award–winning ensemble Apollo’s Fire, led by Jeannette Sorrell, and Vaughan Williams’s *Dona Nobis Pacem*, Bach’s B–minor Mass, and Brahms’s *A German Requiem* with the Grammy–nominated True Concord Voices and Orchestra, led by Eric Holtan. In 2019 Vogel made his international solo debut in J.S. Bach’s Mass in G major at Snape Maltings, United Kingdom, conducted by Philippe Herreweghe. Highly in demand as an ensemble singer, Vogel has performed with groups including Bach Collegium Japan, Yale Choral Artists, and Paul Hillier’s Theatre of Voices in the world premiere of David Lang’s *the writings* at Carnegie Hall.

An avid recitalist, Vogel finds passion in delivering sensitive, intimate performances of both art song and genres that go beyond the traditional classical canon. A two–time vocal fellow at the Tanglewood Music Center, he has honed his craft by coaching with champions of art song, including Dawn Upshaw, Roger Vignoles, and the late Sanford Sylvan. His musical interests have led to engaging and acclaimed recitals of repertoire ranging from music of medieval Iberia to British art songs of the 20th century.

Edward Vogel received his master of music degree from the Yale School of Music, where he studied with tenor James Taylor. He also holds a bachelor’s degree from the University of Notre Dame, where he studied with baritone Stephen Lancaster.

Named for the classical god of music and healing, **Apollo’s Fire** is a Grammy–winning ensemble based in Cleveland, with a new and thriving satellite series in Chicago. The period–instrument orchestra and its professional chamber choir, founded by award–winning conductor Jeannette Sorrell, are dedicated to the Baroque ideal that music should evoke the various affekts, or passions, in listeners.

Apollo’s Fire has released 31 internationally acclaimed CD recordings, most recently Handel’s *Israel in Egypt* (October 2023). Other albums with Apollo’s Singers include Handel’s *Messiah*, the Monteverdi *Vesper of 1610* (Billboard Top 10), Praetorius’s *Christmas Vesper*, the Mozart *Requiem*, Handel’s *Coronation Anthems*, and several multicultural programs designed by Sorrell, among them Sephardic Journey (Billboard No. 2) and *Christmas on Sugarloaf Mountain* (Billboard No. 3).

Apollo’s Fire has performed on six European tours, with sold–out concerts at the BBC Proms in London, Madrid’s Teatro Real, London’s St Martin in the Fields, the Heidelberg International Spring Festival, and the National Concert Hall of Ireland, among others. North American engagements have included Carnegie Hall, Boston Early Music Festival series, Library of Congress, National Gallery of Art, Metropolitan Museum of
Art in New York City, and the Tanglewood, Aspen, and Ravinia music festivals as well as major venues across North America. Apollo’s Singers, which have toured with the ensemble internationally, collaborated with the New York Philharmonic under Jeannette Sorrell’s direction in Handel’s Messiah in 2021.

With more than 14 million views of their concert videos on YouTube, Apollo’s Fire is one of the most popular Baroque ensembles on the internet. At home in Cleveland and Chicago, Apollo’s Fire enjoys sold-out concerts at its subscription series, which has drawn national attention for creative programming.

Apollo’s Singers

**CHOIR 1**

**SOPRANOS**
Amanda Forsythe*
Elisse Albian
Kristine Caswelch
Madeline Healey
Adrienne Lotto
Blythe Quelin
Andréa Walker
Yiran Zhao

**ALTOS**
Cody Bowers*
Rhianna Cockrell
Leslie Frye
Katya Gruzglina
Heather Jones
Kira McGirr
Gabriela Estephanie

**TENORS**
Jacob Perry*
Blake Beckemeyer
Austin Cody
Lucas Hernández
Morgan Mastrangelo
Corey Shotwell

**BASSES**
Edward Vogel*
Charles Wesley Evans
Jalen Hicks
Benjamin Howard
Constantine Novotny

**CHOIR 2**

**SOPRANOS**
Sonya Headlam*
Isobel Anthony
Julie Bosworth
Ashlee Foreman
Sea Han
Rachael Lipson
Hannah Dixon McConnell
Sian Ricketts

**ALTOS**
Tomás Cruz
Kim Leeds
Jonathan May
Bridget Nixon
Joe Schlesinger
Nadia Tarnawsky
Camilla Tassi

**TENORS**
Garrett Eucker
Mark Laseter
Alex Longnecker
Matthew Newhouse
Ryan Ordnung

**BASSES**
Matthew Cramer
Seth Hobi
Steven Hrycelak
Jared Swope
Christopher Talbot

*soloist

Current as of October 18, 2023
Jaap van Zweden became Music Director of the New York Philharmonic in 2018. In 2023–24, his farewell season celebrates his connection with the Orchestra’s musicians as he leads performances in which six Principal players appear as concerto soloists. He also revisits composers he has championed at the Philharmonic, from Steve Reich and Joel Thompson to Mozart and Mahler. 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 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 and began his conducting career almost 20 years later. He was named Musical America’s 2012 Conductor of the Year, was profiled by CBS 60 Minutes on arriving at the NY Phil, and in the spring of 2023 received the prestigious Concertgebouw Prize. 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, broadcasts, streaming, education programs, and more. In the 2023–24 season — which builds on the Orchestra’s transformation reflected in the new David Geffen Hall — the NY Phil honors Jaap van Zweden in his farewell season as Music Director, premieres 14 works by a wide range of composers including some whom van Zweden has championed, marks György Ligeti’s centennial, and celebrates the 100th birthday of the beloved Young People’s Concerts.

The Philharmonic has commissioned and / or premiered important works, from Dvořák’s *New World* Symphony to Tania León’s Pulitzer Prize–winning *Stride*. The NY Phil has released more than 2,000 recordings since 1917, and in 2023 announced a partnership with Apple Music Classical, the new streaming app designed to deliver classical music lovers the optimal listening experience. The Orchestra builds on a longstanding commitment to serving its communities — which has led to annual free concerts across New York City and the free online New York Philharmonic Shelby White & Leon Levy Digital Archives — through a new ticket access program.

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, following titans including Bernstein, Toscanini, and Mahler. Gustavo Dudamel will become Music and Artistic Director beginning in 2026 after serving as Music Director Designate in 2025–26.
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New York Philharmonic Guide

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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.

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Silence all cell phones and other electronic devices throughout the performance.

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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.

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

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

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