PHIL NY PHIL

JAAP VAN ZWEDEN
MUSIC DIRECTOR

The Art of the Score

MARVEL STUDIOS

BLACK PANTHER

IN CONCERT

Wednesday, December 20, 2023, 7:30 p.m.
16,971st Concert

Thursday, December 21, 2023, 7:30 p.m.
16,972nd Concert

Friday, December 22, 2023, 8:00 p.m.
16,973rd Concert

Saturday, December 23, 2023, 8:00 p.m.
16,974th Concert

Anthony Parnther, Conductor
(New York Philharmonic debut)
Massamba Diop, Tama
(New York Philharmonic debut)

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

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

PHIL NY PHIL

December 20–23, 2023

The Art of the Score

Anthony Parnther, Conductor (New York Philharmonic debut)
Massamba Diop, Tama (New York Philharmonic debut)

MARVEL STUDIOS

BLACK PANTHER

IN CONCERT

Starring
CHADWICK BOSEMAN
MICHAEL B. JORDAN
LUPITA NYONG'O
DANAI GURIRA
MARTIN FREEMAN
DANIEL KALUUYA
LETITIA WRIGHT
WINSTON DUKE
with ANGELA BASSETT
with FOREST WHITAKER
and ANDY SERKIS

Music by
LUDWIG GÖRANSSON

Executive Producers
LOUIS D'ESPOSITO
VICTORIA ALONSO
NATE MOORE
JEFFREY CHERNOV
STAN LEE

Produced by
KEVIN FEIGE, p.g.a.

Written by
RYAN COOGLER & JOE ROBERT COLE

Directed by
RYAN COOGLER

This film is rated PG-13

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Original Score Album available on MARVEL MUSIC / HOLLYWOOD RECORDS at Disneymusicemporium.com

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Notes on the Program

Black Panther

Ludwig Göransson

"This never gets old," T'Challa, Black Panther, says in loving awe, as his airship flies low over Wakanda, where he will assume the throne. The beauty of the landscape and the hidden wonders of Wakanda spread before him are underscored by a declamatory vocal from Senegalese singer Baaba Maal, and a heraldic fanfare combining tama — the traditional talking drum — with full traditional orchestra.

This is the audience's first glimpse of Wakanda, and the scene, which appears early on in *Black Panther*, reveals the power of composer Ludwig Göransson's Oscar-winning music to uplift its title character, and to sonically represent a culture unknown to the rest of the world.

Some of the credit goes to director Ryan Coogler, for devoting as much attention to the film score as to production design and visual effects while developing the architecture, fashion, technology, and rituals that make Wakanda so vibrant. *Black Panther* was a much-anticipated Marvel Studios release in 2018 — the first devoted to a Black hero, helmed by a Black creative team and cast. For the music of this Afrofuturistic story, Coogler turned to an unlikely source: a white Swedish composer and producer named after Ludwig van Beethoven. In fact, the choice wasn't so strange. Coogler and Göransson had known each other since they attended film school at the University of Southern California. Göransson scored Coogler's acclaimed first feature, *Fruitvale Station*, in 2013, as well as his subsequent reboots in the *Rocky* franchise, *Creed* and *Creed II*.

Göransson was drawn to Hollywood by his love of film music. He was born in Linköping, Sweden, and studied guitar with his father, a music teacher, while leaning toward jazz performance. The movie bug struck early. He devoured classic scores by Ennio Morricone, John Williams, and Danny Elfman, and in high school even had the chance to have a short score he had written played by a professional orchestra.

During his time in Los Angeles he gained experience as a composer for television shows including *New Girl* and *Community*. On the latter he became acquainted with cast member Donald Glover, and the two began collaborating on albums under the actor's stage persona, Childish Gambino. That fueled Göransson's path into producing for acts including Adele, Haim, Chance the Rapper, and Justin Timberlake. He struck awards gold in 2019 when he won Grammys for Song of the Year and Record of the Year for *This Is America* — from the Childish Gambino album *Awaken, My Love* — and the Grammy for

In Short

Born: September 1, 1984, in Linköping, Sweden

Resides: in Los Angeles, California

Work composed: 2017

World premiere: the film, January 29, 2018, at the Dolby Theater in Los Angeles

New York Philharmonic premiere: these performances

Estimated duration: ca. 135 minutes

Best Score Soundtrack for Visual Media and the Academy Award for Best Original Score for *Black Panther.*

Göransson was brought into the *Black Panther* creative process early on. After reading the script, he knew it required a sound world that rang true for a fictional country steeped in tradition (having never been colonized), yet futuristically urbane (boasting technology that puts the rest of the world to shame). That mix would ultimately inform the main character, T'Challa, and his nemesis, Killmonger.

The composer traveled to West Africa to study traditional instruments, seeking the counsel of Baaba Maal, in particular. In that early *Black Panther* scene with T'Challa, Maal sings in the Fula language about a fallen elephant, a metaphor for the fallen king and the rise of a new ruler. He is also heard elsewhere on the soundtrack, perhaps most memorably in a climactic sunset scene.

Maal took Göransson along on his tour of Senegal, introducing him to the music, to the community atmosphere of concerts that take place in the overnight hours to avoid the hot climate, and to the tradition of *griots*, the traveling storytellers and keepers of West African oral history. Maal conveyed how music is not just for listening but is woven into the fabric of the culture, how rhythms and instruments are tied to rituals and ceremonies. Göransson witnessed how talking drums can be used to welcome important visitors into a community, and to relay information. Renowned Senegalese tama player Massama Diop, who performs with the NY Phil tonight, was consulted on the prominent use of the instrument throughout the score. The drums' ability to "speak" is notable in Diop's playing in the waterfall ceremony, where drums spell out the name of T'Challa, the new king.

Side-by-Side Soundtracks

Original songs curated and performed by Kendrick Lamar are part of the *Black Panther* soundtrack, integrated with Ludwig Göransson's score. Director Ryan Coogler approached Lamar about contributing music to the film, and the singer responded by creating an album of songs reflecting on the wider themes of the film.

Lamar collaborated with producer Sounwave and a number of top artists on *Black Panther: The Album,* released on February 9, 2018. Some songs are heard in the film, others are exclusive to the album. It had been teased with the release of three singles beginning in early January: *All the Stars,* featuring SZA; *The Ways,* with Khalid and Swae Lee, a nod to the strong women of Wakanda; and *Pray for Me,* by Lamar and The Weeknd.

Meanwhile, Göransson's film soundtrack recording was released on February 16, 2018, as *Black Panther (Original Score).* Both were well-received, earning critical praise in separate ways and topping *Billboard* charts. At the 2019 Grammys, *King's Dead* from *Black Panther: The Album,* was named Best Rap Performance, and *Black Panther (Original Score)* won Best Score Soundtrack for Visual Media.

Percussion is at the forefront of the *Black Panther* score, with standard orchestral instruments taking an almost secondary position, for color or to add the soaring richness intrinsic to a superhero movie. Strings, led by cello, lend a plaintive quality to the scene in which T'Challa enters the ancestral plain; brass lifts the triumphant spirit of the Wakanda fanfare. Göransson blends them with other African instruments such as the harp-like kora, sabar drums, and tambin, or Fula flute, along with a choir singing in Xhosa. (Wakandans

speak Xhosa, one of the official languages of South Africa and Zimbabwe.)

Black Panther moves between Wakanda and the outside world, with sequences in Oakland, California; Busan, South Korea; London, England; and Vienna, Austria. In those settings, Göransson's experience as a producer comes into play. Killmonger, first seen in London, is accompanied by a leitmotif that merges contemporary and traditional sounds as a reflection of his divided ancestry. His very American swagger is reflected in the use of trap hip-hop beats, while Fula flute references his Wakanda heritage. The soundtrack also includes original songs by rapper Kendrick Lamar, heard in the Busan scenes; *All the Stars*, with vocals by Lamar and SZA, plays over the end credits.

Göransson's status as a leading film composer has only risen since *Black Panther*. He returned for the sequel, *Black Panther: Wakanda Forever*, in 2022, nabbing an Oscar nomination for the song *Lift Me Up*. He has also scored *The Mandalorian*, *Tenet*, and *Turning Red*, among others, and provided the music for this year's *Oppenheimer*.

Instrumentation: three flutes (two doubling alto flute and one doubling piccolo), two oboes (one doubling English horn), three clarinets (two doubling bass clarinet and one doubling contrabass clarinet), two bassoons (one doubling contrabassoon), six horns, three trumpets, four trombones, tuba, timpani, African metal keys rattle shaker, African metal shaker, African rattle, African seeds rattle shaker, African shell shakers, anvil, bell tree, bongos, chimes, claves, field drum, frame drum, shekere, bass drum, muted toms, crash cymbals, puili sticks, rain sheet, rainstick, shaker, snare drum, sticks, suspended cymbals, taiko, tam tam, tambourine, thunder sheet, tom-toms, triangle, harp, synthesizer, and strings.

— Rebecca Winzenried, former Program and Publications Editor at the New York Philharmonic

Is there an EGOT in the Future?



In little more than a decade, Ludwig Göransson has amassed awards that have set him on the path toward an exclusive club. He has won two Emmys, three Grammys, and an Oscar, putting him only one award — a Tony — away from the coveted EGOT. The quadruple award designation is claimed by a select few artists and performers, including Rita Moreno, Whoopi Goldberg, Andrew Lloyd Webber, and Viola Davis. Göransson has told interviewers he doesn't necessarily see himself joining their starry company anytime soon, citing his focus on film work. Then again, with Broadway's penchant for turning films into musicals, you never know.

New York Philharmonic

2023–2024 SEASON
JAAP VAN ZWEDEN, *Music Director*
Leonard Bernstein, *Laureate Conductor, 1943–1990*
Kurt Masur, *Music Director Emeritus, 1991–2015*

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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. Picket Chair

Duoming Ba

Hannah Choi
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

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Principal
The Mr. and Mrs. Frederick P. Rose Chair

Rebecca Young*
The Joan and Joel Smilow Chair

Cong Wu**
The Norma and Lloyd Chazen Chair

Dorian Rence

Sofia Basile

Leah Ferguson

Katherine Greene
The Mr. and Mrs. William J. McDonough Chair

Vivek Kamath

Peter Kenote

Kenneth Mirkin

Tabitha Rhee

Robert Rinehart
The Mr. and Mrs. G. Chris Andersen Chair

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Principal
The Fan Fox and Leslie R. Samuels Chair

Patrick Jee***
The Paul and Diane Guenther 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
The Credit Suisse Chair in honor of Paul Calello

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Principal

Max Zeugner*
The Herbert M. Citrin Chair

Blake Hinson**

Satoshi Okamoto

Randall Butler
The Ludmila S. and Carl B. Hess Chair

David J. Grossman+

Isaac Trapkus

Rion Wentworth

FLUTES

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Principal
The Lila Acheson Wallace Chair

Alison Fierst*

Yoobin Son

Mindy Kaufman
The Edward and Priscilla Pilcher Chair

PICCOLO

Mindy Kaufman

OBOES

Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*

Robert Botti
The Lizabeth and Frank Newman Chair

Ryan Roberts

ENGLISH HORN

Ryan Roberts

CLARINETS

Anthony McGill
Principal
The Edna and W. Van Alan Clark Chair

Benjamin Adler*

Pascual Martínez Forteza
The Honey M. Kurtz Family Chair

Barret Ham

E-FLAT CLARINET

Benjamin Adler

(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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Barret Ham

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Principal
The Pels Family Chair
Julian Gonzalez*
Roger Nye
The Rosalind Miranda Chair in memory of Shirley and Bill Cohen

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R. Allen Spanjer
The Rosalind Miranda Chair
Leelanee Sterrett
Tanner West
The Ruth F. and Alan J. Broder Chair

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Principal
The Paula Levin Chair
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Ethan Bensdorf
Thomas Smith

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Colin Williams*
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TUBA
Alan Baer
Principal

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

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Principal
The Constance R. Hoguet Friends of the Philharmonic Chair
Daniel Druckman*
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Kyle Zerna

HARP
Nancy Allen
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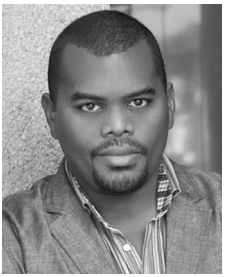
* Associate Principal
** Assistant Principal
*** Acting Associate Principal
\+ On Leave
++ Replacement / Extra

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
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Deborah Borda
Zubin Mehta

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

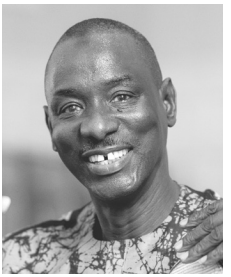


American conductor **Anthony Parnther** is in his fifth season as music director of California's San Bernardino Symphony Orchestra. As conductor of the Gateways Music Festival Orchestra, Parnther led its sold-out Carnegie Hall debut, which showcased the world premiere of *I Can* by five-time Grammy winner Jon Batiste.

Parnther has conducted many of the world's preeminent artists, ranging from Joshua Bell, Lynn Harrell, Jessye Norman, and Frederica von Stade to Imagine Dragons, John Legend, Avenged Sevenfold, Wu-Tang Clan, and Rihanna. Upcoming highlights include appearances with the Cincinnati, Indianapolis, Nashville, Seattle, St. Louis, and Vancouver symphony orchestras, and Chineke! Orchestra, with which Parnther recently made his BBC Proms debut. Recent engagements include collaborations with the Atlanta, Baltimore, Detroit, National, and San Francisco symphony orchestras; Buffalo, Calgary, Los Angeles, and Rochester philharmonic orchestras; Hollywood Bowl and Philadelphia Orchestras; and Los Angeles Opera, Music Academy of the West, the Royal Scottish National Orchestra, and Australia's Sydney Symphony. These performances mark his New York Philharmonic debut.

Dedicated to amplifying traditionally underrepresented voices, Parnther has reconstructed and performed orchestral works by Margaret Bonds, Duke Ellington, Zenobia Powell Perry, Florence Price, William Grant Still, and Samuel Coleridge-Taylor. In addition to leading LA Opera's world premiere of Tamarkali's oratorio *We Hold These Truths* and Long Beach Opera's revival of Anthony Davis's Pulitzer Prize–winning *The Central Park Five*, Parnther has premiered and recorded works by Batiste, Kris Bowers, Chanda Dancy, Davis, Adolphus Hailstork, Marian Harrison, Phillip Herbert, Daniel Kidane, Gary Powell Nash, James Newton, Perry, Price, Taylor, George Walker, Errollyn Wallen, James Wilson, and John Wineglass. For his extensive championing of works by Black, Latino, and women composers, Parnther was profiled in 2015 as a "Local Hero" by Los Angeles's PBS SoCal/KCET.

Parnther helms recording sessions for many of the world's top international feature films and television series, working closely with some of the most decorated media composers on the scoring stages of Los Angeles, San Francisco, Nashville, Budapest, Glasgow, and London. Recent projects include *Avatar: The Way of Water*, *Black Panther: Wakanda Forever*, *Encanto*, *Transformers: Rise of the Beasts*, *Nope*, *Creed III*, *Ghostbusters: Afterlife*, *Diary of a Wimpy Kid: Rodrick Rules*, *The Ice Age Adventures of Buck Wild*, *Tenet*, *American Dad!*, *Oppenheimer*, *Turning Red*, *Star Wars: The Mandalorian*, *Star Wars: Book of Boba Fett*, and *League of Legends*.



Massamba Diop is one the most renowned masters of the tama, a "talking drum" from Senegal known for its ability to imitate the sounds of human speech. Before the advent of telephones and radio, it was the

tama that announced important events and sent messages between villages. Recognizing the central role talking drums play in African cultures, composer Ludwig Göransson decided to put it — and Diop — front and center in his Oscar-winning score for *Black Panther*. Diop now tours as the featured soloist for *Black Panther* in Concert, racking up more than 60 appearances to date, performing alongside top-tier orchestras at world-class venues such as London's Royal Albert Hall, Taiwan's National Concert Hall, and Sydney's Opera House. Diop also appeared on-screen in *Black Panther: Wakanda Forever* and contributed to its score.

Long before becoming the sound of King T'Challa, Diop was a stalwart of the world music scene. For four decades he has backed Senegalese singer Baaba Maal. Diop has recorded and performed with greats including Mumford & Sons, Carlos Santana, Herbie Hancock, and Peter Gabriel, and has made several appearances with Playing for Change's *Songs Around the World*. Diop is a Remo Percussion artist and helped them design the first mass-produced tama available to the public.

In 1993 Massamba Diop and percussionist Tony Vacca co-founded the Senegal-America project, a grassroots cultural exchange program sponsoring various educational, healthcare, and artistic initiatives on both continents. The two regularly tour with a variety of school programs from their base in Northampton, Massachusetts. Diop's other regular collaborators include Surabhi Ensemble (in Chicago, Illinois), Walo Walo (Portland, Oregon), and Total Rhythm (San Francisco, California). He currently calls Columbus, Ohio, home.

Jaap van Zweden and the New York Philharmonic



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.



Young People's Concert: *Fantasy and Imagination*

JAAP VAN ZWEDEN
MUSIC DIRECTOR

2023/24
SEASON

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MUSORGSKY / Orch. Ravel *Pictures at an Exhibition*

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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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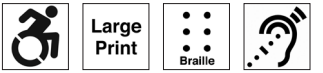
For the Enjoyment of All

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 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.

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.

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