GUSTAVO DUDAMEL
OSCAR L. TANG AND H.M. AGNES HSU-TANG
MUSIC AND ARTISTIC DIRECTOR DESIGNATE

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

2025–26 Season Sponsored by Leni and Peter May

Thursday, November 6, 2025, 7:30 p.m.
17,244th Concert
Donor Rehearsal at 9:45 a.m.‡

Friday, November 7, 2025, 11:00 a.m.
17,245th Concert

Saturday, November 8, 2025, 7:30 p.m.
17,246th Concert

Dalia Stasevska, Conductor
Joshua Bell, Violin

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

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

New York Philharmonic
Dalia Stasevska, Conductor
Joshua Bell, Violin

November 6–8, 2025

COPLAND
(1900–90)

Fanfare for the Common Man (1942)

DE HARTMANN
(1885–1956)

Concerto for Violin and Orchestra, Op. 66 (1943)
Largo — Allegro
Andante religioso
Menuet fantasque (Tempo di Minuetto)
Finale — Vivace

JOSHUA BELL

Intermission

Bohdana FROLYAK
(b. 1968)

Let There Be Light (2023; US Premiere)

BRITTEN
(1913–76)

***Sinfonia da Requiem,* Op. 20** (1940)
Lacrymosa (Andante ben misurato)
Dies Irae (Allegro con fuoco)
Requiem aeternam (Andante molto tranquillo)

(played without pause)

The November 6 performance is supported by a generous bequest from **Edna Mae and Leroy Fadem,** loyal subscribers from 1977 to 2023.

In appreciation of their generosity, the November 7 concert is dedicated to members of the **Heritage Society.**

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

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Leonard Bernstein, *Laureate Conductor, 1943–1990*
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The Charles E. Culpeper Chair
Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair
Michelle Kim-Solman
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Quan Ge
Hae-Young Ham
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Kuan Cheng Lu
Kerry McDermott
Kyung Ji Min
Su Hyun Park
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Qianqian Li
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In Memory of Laura Mitchell
Soohyun Kwon
The Joan and Joel I. Picket Chair
Duoming Ba
Hannah Choi

I-Jung Huang
Dasol Jeong
Alina Ming Kobialka
HyunJu Lee
Jaeook Lee
Marié Schwalbach
Na Sun
The Gary W. Parr Chair
Muyan Yang

VIOLAS

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Principal
The Mr. and Mrs. Frederick P. Rose Chair
Rebecca Young*
The Joan and Joel Smilow Chair
Cong Wu**
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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Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair
Matthew Christakos*
The Paul and Diane Guenther Chair
Patrick Jee

Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair
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Claire Deokyong Kim
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Ryan Roberts+

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Benjamin Adler*
Pascual Martínez Forteza
The Honey M. Kurtz Family Chair
Barret Ham

E-FLAT CLARINET

Benjamin Adler

(Continued)

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Barret Ham

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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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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.

Notes on the Program

Fanfare for the Common Man

Aaron Copland

During World War II, Aaron Copland produced several works that were specifically and obviously related to the war effort. His *A Lincoln Portrait*, in which a narrator recites the 16th president's pleas about democratic principles and the responsibilities of citizenship, was unveiled in May 1942. It had been commissioned by the conductor Andre Kostelanetz as one of three works that would add up to, as Kostelanetz put it, a "musical portrait gallery of great Americans." (The other pieces were Jerome Kern's *Mark Twain Suite* and Virgil Thomson's *Canons for Dorothy Thompson* and *The Mayor La Guardia Waltzes*.)

A Lincoln Portrait was premiered by the Cincinnati Symphony Orchestra, conducted by Kostelanetz. The orchestra's music director at that time was the British conductor Eugene Goossens, and it was he who, several months later, instigated a commissioning project to generate patriotic fervor. He asked 18 composers to write fanfares for brass and percussion. "It is my idea," he said, "to make these fanfares stirring and significant contributions to the war effort." In addition to Copland, the roster of participants included such eminent names as Henry Cowell, Paul Creston, Morton Gould, Howard Hanson, Darius Milhaud, Walter Piston, William Grant Still, Deems Taylor, and Virgil Thomson. Since the pieces were supposed to be short, and since they were to address an immediate need for morale-boosting, all of the composers turned their attention to the project immediately. The new works were all ready so that the Cincinnati Symphony Orchestra could include one as the opening item on each of its concerts during the 1942–43 season.

Most of the pieces explicitly celebrated a single ally nation or military unit, and for a while it seemed that Copland's would be no exception, as he weighed the possibility of writing a *Fanfare for the Rebirth of Lidice* to honor the Czech town that the Nazis had annihilated in 1942. He also considered naming his piece *Fanfare for the Spirit of Democracy*, *Fanfare for a Solemn Ceremony*, *Fanfare for the Day of Victory*, *Fanfare for our Heroes*, *Fanfare for the Paratroops*, or *Fanfare for Four Freedoms*. In the end he settled on a title that was at once general and specific. "It was the common man, after all, who was doing all the dirty work in the war and the army," he would later explain. "He deserved a fanfare."

Goossens led the work's premiere in Cincinnati on March 12, 1942. Its memorable

In Short

Born: November 14, 1900, in Brooklyn, New York

Died: December 2, 1990, in Peekskill, New York

Work composed: 1942

World premiere: March 12, 1942, in Cincinnati, by the Cincinnati Symphony Orchestra, Eugene Goossens, conductor

New York Philharmonic premiere: May 14, 1959, Leonard Bernstein, conductor, at Lincoln Center's groundbreaking ceremony

Estimated duration: ca. 3 minutes

contours became instantly popular: stark trumpets proclaiming a proud, unhurried theme born of optimistically rising intervals, leisurely expanding from a unison statement to two-part harmony divided between the trumpet and horn sections, and then to the fully harmonized texture of the entire brass section. The composer Arthur Berger, who published the first book-length analytical study of Copland's music, noted (with overtones of disapproval) the piece's resemblance to grand symphonic phrases by Tchaikovsky and, by extension, Shostakovich.

Other explicitly "American" works by Copland followed in short order, most famously the ballets *Rodeo* (1942) and *Appalachian Spring* (1944), but also the score for the Office of War Information propaganda film *The Cummington Story* (1945). Of all these, *Fanfare for the Common Man* would become the most famous, and it continues to be heard regularly either in its stand-alone form or in its adaptation in the finale of Copland's Third Symphony. Arrangers have found it irresistible, and over the years the piece has been repurposed in many ways: as the theme song for the *Omnibus* television series, as a jazz number for Woody Herman's Thundering Herd, as entrance music for a Rolling Stones show, and as a fantasy for the rock group Emerson, Lake & Palmer. The New York Philharmonic has performed it at august occasions as well, including the 1959 Lincoln Center groundbreaking ceremony and the 2022 free performance for the hard-hat workers who built the new David Geffen Hall.

Instrumentation: four horns, four trumpets, three trombones, tuba, timpani, bass drum, and tam-tam.

— James M. Keller is a former New York Philharmonic Program Annotator and the author of Chamber Music: A Listener's Guide *(Oxford University Press).*

Second Hearings

Copland initially viewed his *Fanfare for the Common Man* as nothing more than a bit of occasional music that would be forgotten once its occasion was past. However, in the summer of 1946 he found himself revisiting the piece as he put together his Third Symphony, in which we find this same music "in an expanded and reshaped form in the final movement" (as he explained).

This was not the first time Copland had turned a "mere" bagatelle into something more imposing. In February 1938 he had composed a short fanfare for small orchestra, titled *Signature,* for his friend Vernon Duke's High-Low Concerts, a short-lived series that explored the overlap of classical and jazz works. Later that year he incorporated *Signature* almost intact, though rescored, into the opening of *An Outdoor Overture,* a nine-minute piece of considerably greater complexity. Duke would recount:

Copland composing in 1946

> Some years later at a performance of Copland's *Outdoor Overture,* I nearly fell out of my seat on hearing our High-Low *Signature* — in its entirety — as the overture's opening. This was all the more astonishing as our concerts were distinctly an indoor undertaking.

Concerto for Violin and Orchestra, Op. 66

Thomas de Hartmann

Thomas de Hartmann's reception as a composer led from considerable fame in the 1930s and 1940s to a plunge into relative obscurity by the 1950s, and then to a resurgence of interest during the past decade. His rediscovery enables us to hear his music and reflect on the life and career of a musician who composed prolifically against the backdrop of two world wars, the Russian Revolution, and Nazi occupation.

Thomas Alexandrovich de Hartmann was born on his aristocratic family's estate in the village of Khoruzhivka, in northeast Ukraine, then part of the Russian Empire. The son of a captain in the Imperial Guard, he naturally enlisted in a Russian military academy at age nine, but he was given special dispensation to practice music when his gifts were recognized. By 1897 the 11-year-old was studying composition, first with Arensky, who imparted to his student his interest in musical nationalism, and later with Taneyev, who passed along his commitment to meticulous technique. De Hartmann first made a name for himself in 1906 with his ballet *La Flourette rouge*, which won the approval of Tsar Nicholas II, who exempted de Hartmann from military service, allowing him to pursue music full-time.

In 1908 de Hartmann moved to Munich, then a hotbed of modernism, and became immersed in a contemporary art scene that introduced him to the work of van Gogh, Gauguin, and Cézanne at a time, he remembered, when "more than anything else I wished to find my own way. Soon I found it through the art of painting." De Hartmann developed a close friendship with the Russian painter Wassily Kandinsky, a pioneer in the 20th-century transition from representational to abstract art. Together they hypothesized analogues between color and musical pitch and, with avant-garde dancer Alexander Sakharoff, developed the experimental musical theater piece *Der Gelbe Klang (The Yellow Sound)*. De Hartmann's 1912 manifesto, *On Anarchy in Music*, which declared "inner necessity" to be the essence of artistic beauty, reflected his affiliation with Kandinsky and the network of progressive artists known as the Blue Rider Group.

De Hartmann's exploration of inner life led to a consequential association with the Russian-Armenian mystic George Gurdjieff, an influential apostle of spiritual growth. He and his wife, Olga — also from a noble family — fled the Bolsheviks and the 1917 Russian Revolution, following Gurdjieff first to Tbilisi, Georgia, then to Istanbul and Berlin, and finally to France, where they helped establish Gurdjieff's Institute for the Harmonious Development of Man in Fontainebleu. De Hartmann partnered with Gurdjieff

In Short

Born: September 21, 1885, in Khoruzhivka, Ukraine

Died: March 26, 1956, in Princeton, New Jersey

Work composed: 1943, in Garches, outside Paris, France; dedicated to Albert Bloch

World premiere: March 16, 1947, by Concerts Lamoureaux, Eugène Bigot, conductor, Georges Alés, soloist, at Salle Pleyel in Paris

New York Philharmonic premiere: these performances

Estimated duration: ca. 29 minutes

in composing hundreds of short pieces to accompany sacred physical exercises known as "the Movements."

In 1929 de Hartmann moved to Garches, in the Paris suburbs, and returned to composing. In the 1930s and '40s his catalog of works — including four symphonies, several operas, concertos, sonatas, songs, and, most profitably, 53 commercial film scores written under the name Thomas Kross — reestablished his place in the music world. This resulted in an important friendship with Pablo Casals, who performed his Cello Concerto.

When the Nazis occupied Paris from June 1940 until August 1944, the de Hartmanns found refuge in an abandoned building with a dilapidated but functional piano, which allowed Thomas to compose. During this period de Hartmann produced an opera, a cello sonata expressing "the bitterness for the enslavement of my homeland," and concertos for piano, bass, and harp, as well as the Violin Concerto heard in this concert. Romantic in its lyricism and modernist in its metric fluidity, the piece was not premiered until after the war. In 1950 the de Hartmanns moved to New York's Upper West Side, and de Hartmann taught and lectured — Frank Lloyd Wright took particular interest in his theories on the interconnectedness of music and architecture. Active to the end, he died of a heart attack in 1956, weeks before a concert of his works at Town Hall. Olga de Hartmann became a devoted caretaker of her husband's legacy, paving the way for the current revival of interest in his singular life and output.

Instrumentation: two flutes (one doubling piccolo), oboe and English horn, two clarinets and bass clarinet, bassoon and contrabassoon, four horns, three trumpets, trombone, timpani, triangle, snare drum, xylophone, tambourine, orchestra bells, cymbals, harp, piano, and strings.

— Mark Burford is R. P. Wollenberg Professor of Music at Reed College; the author of Mahalia Jackson and the Black Gospel Field, *he writes about African American popular music, concert music, and opera.*

The Work at a Glance

Thomas de Hartmann preserved memories of his childhood in Ukraine through his music. Folk melodies appear as themes in several works, including his suite for orchestra *Fête en Ukraine* (1940). Woven through de Hartmann's Violin Concerto is his anguished response to the devastation of Ukraine during World War II.

The violin's initial passage has the lamenting character of a Mourner's Kaddish; indeed, though de Hartmann was not Jewish, this work, which he referred to as his "Klezmer concerto," was secretly dedicated to his friend violinist Albert Bloch, then in hiding to escape the Holocaust. Later in the first movement, the orchestra and soloist build to a furious, dissonant climax — a cathartic *cris de coeur* — followed by the cadenza. De Hartmann's wife, Olga, related that in the brief and sparsely orchestrated minuet and trio — unusual for a concerto and sounding almost like an intermezzo — "the composer tells us to imagine the ghost of a celebrated violinist wandering by night through the war-devastated Ukrainian steppes, playing his macabre and sorrowful songs." In a finale, which conveys the spirit of a musical nationalism transmitted from Nikolai Rimsky-Korsakov to de Hartmann's teacher Anton Arensky, we hear themes inspired by Russian traditional folk dance, including the Kamarinskaya, introduced to the concert repertoire by Glinka. In our rediscovery of de Hartmann's Violin Concerto, we encounter a work offering a still-relevant elegy for a war-ravaged Ukraine.

Let There Be Light

Bohdana Frolyak

Bohdana Frolyak is a composer, educator, and social activist based in Lviv, Ukraine. She first studied music with Vasyl Kuflyuk in her home village of Vydyniv, before attending the Krushelnytska Lviv Specialized Music Boarding School. Later she studied composition with Volodymyr Flys and Myroslav Skoryk at Mykola Lysenko State Music Academy, and completed postgraduate studies with Skoryk at Lviv's Academy of Music in 1998. Frolyak has served on the composition faculty of Mykola Lysenko National Music Academy since 1991. Her prolific body of work — which comprises symphonic, choral, chamber, and solo works — has garnered many prizes, including from the Friends of the Warsaw Autumn Foundation, the Ernst von Siemens Foundation, and the Minister of Culture of Poland (Gaude Polonia). Her music has been performed widely at festivals and in concert halls around the world, cementing her status as one of Ukraine's most important composers of art music.

Let There Be Light, composed in 2023 as a response to the Russian invasion of Ukraine, exemplifies Frolyak's polystylistic approach to expression and vivid orchestration. She has cultivated a fluid musical language that traverses regions of atonal intensity and tonal clarity, with references to 18th-century Classicism, liturgical music and texts, and Romantic lyricism. Her writing can also echo the sonorous density of Górecki's late string writing, the richly detailed timbres and discrete layers of musical activity in Lutosławski, and the meditative spiritualism of Valentin Silvestrov, her countryman. In *Let There Be Light* Frolyak draws on her virtuosic orchestration to dramatize the Biblical conflict between darkness and light as a commentary on Russian aggression and Ukrainian fortitude.

Since the start of the Russian invasion of Ukraine in February 2022, Frolyak has made her homeland a central theme in her music. She is not alone in this effort; many composers (like Victoria Poleva, Maxim Kolomiiets, and Silvestrov) have recently used their work to refuse the silencing of Ukrainian identity. Likewise, viral videos of impromptu performances in bombed-out apartments, deserted streets, and underground shelters have come to symbolize the resilience of the Ukrainian people and the possibility of beauty in the worst of conditions. Such efforts remind us that making art is inherently hopeful while serving the more pragmatic purpose of keeping the world's attention on the ongoing atrocities.

The work of Frolyak and her colleagues speaks to the prominent and varied role that music has played as a form of cultural activism throughout the Russian invasion. This cultural activism carries with it

In Short

Born: May 5, 1968, in Vydyniv, Ukraine

Resides: in Lviv, Ukraine

Work composed: 2023, in Lviv; commissioned by BBC Radio 3

World premiere: July 14, 2023, by the BBC Symphony Orchestra, Dalia Stasevska, conductor, at Royal Albert Hall, London

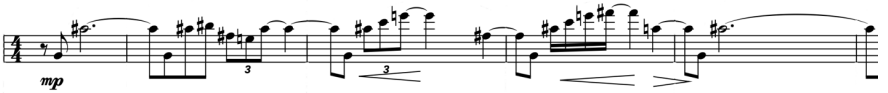
New York Philharmonic premiere: these performances, which mark the work's US premiere

Estimated duration: ca. 9 minutes

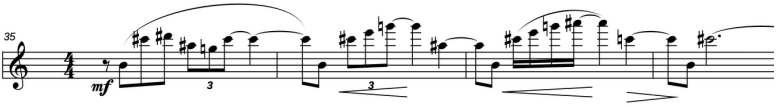
historical resonances of Soviet occupation and recalls the heightened role of culture in broader political narratives during the Cold War. Indeed, the stakes of cultural activism remain high for Ukrainian artists. In September 2022 Russian soldiers killed conductor Yuriy Kerpatenko in his home in occupied Kherson when he refused to participate in a concert staged to show "improvement of peaceful life" in the city. Frolyak commemorated Kerpatenko in her 2025 work *Beethoven's Cloud No. 2*.

Listen for … Darkness and Light

Part of the beauty and defiance of *Let There Be Light* is how it brackets martial violence and restricts its reach within the frame of the work. Several key moments articulate the programmatic conflict between darkness / war and light / peace outlined in Frolyak's note (see sidebar, page 29). Extended cello and violin solos, echoed by woodwinds, symbolize peace in the first third of the work.

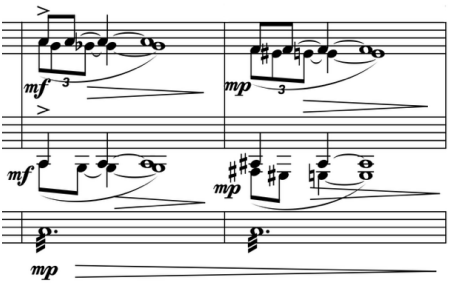


Solo cello



Solo violin

The abrupt entrance of trombones, tuba, and timpani that follows announces the work's climactic middle section. Their close, dissonant voicing, low register, and muddy rhythms present a dark inversion of military music and set the stage for conflict between forces of darkness and light.



After a diminuendo to silence, the opening material returns. Finally, in the coda, the dense orchestral texture evanesces, leaving us with the glimmering timbre of wind chimes and air blown through flute and clarinet.

While the contrasts between dark and light are most dramatic along these large structural divisions, this work's subtlety and beauty speak through a continuous play of light against dark shapes. Frolyak's masterful orchestration allows us to hear distinct layers of musical activity simultaneously. An ethereal wash of unresolved seventh chords undergirds the entire work, colored always by the affective character of the surrounding music, urging us to listen for the qualities of light amid darkness. Clouds gather and part as Frolyak renders both the chaos of a storm and the promise of peace and stillness.

Let There Be Light brings activism into the more rarefied space of concert halls and, as such, engages in the broader historical discourse of "wartime" music — one that includes Haydn's *Missa in tempore belli*, Beethoven's *Missa solemnis*, and Britten's *War Requiem*. Like these earlier works, Frolyak's composition serves as a critical lens that, rather than valorizing military victories and war heroes, reframes martial music as an incursion into something otherwise beautiful and peaceful. In these works drums and brass — so often signifiers of military pride and might in marches, anthems, and symphonies — evoke foreboding and violence. Think of the *Agnus Dei* of Haydn's wartime mass, where the ominous rumblings of the timpani crescendo to a peak of anxious intensity only to be vanquished in the final gesture of the work by the ecstatic chorus exclaiming "dona nobis pacem" ("give us peace"). *Let There Be Light* presents us with dark incursions of martial music and, similarly, offers the hope of peace in moments of lyricism, tonal clarity, and light.

Instrumentation: pairs of flutes, oboes, clarinets, and bassoons, plus four horns, three trumpets, three trombones, tuba, timpani, suspended cymbal, bass drum, tam-tam, wind chimes, vibraphone, chimes, harp, and strings.

— Nicholas Emmanuel has taught musicology at the University at Buffalo and writes on matters of contemporary music, aesthetics, and modernity.

In the Composer's Words

Bohdana Frolyak, 2017

Bohdana Frolyak wrote the following for the premiere of *Let There Be Light:*

All the music I write these days is about Ukraine: about its beauty, its uniqueness — and about light, which has to defeat darkness.

This single-movement work for symphony orchestra is quite a dynamic composition, symbolizing light that takes a path through darkness and back to light. This path is reflected in the musical language of the work. A calm beginning, with lyrical cello and violin solos over a background of coloristic harmonies in strings, and with these solos imitated in woodwinds, leads to a disturbing central section and then a dramatic culmination, at the peak of which we hear a melody in violins and full orchestra with expressive solos for strings.

Before the end of the work, where peace and an atmosphere of light take the lead, the music immerses itself in dissonant intervals and chords, as if to remind us of the darkness that rules the world.

The piece closes with a calm, enlightened coda, built on the basis of a clear C major, supplemented with layers of additional intervals and chords which, however, don't interfere with the "sound" of light and quietness.

Sinfonia da Requiem, Op. 20

Benjamin Britten

Benjamin Britten's *Sinfonia da Requiem*, a purely orchestral work that reflects the emotional trajectory of the traditionally chanted Requiem Mass (the Mass for the Dead), is dedicated to the memory of the composer's parents. Britten's father had died in 1934 after a debilitating struggle with lymphatic cancer; his mother, to whom the composer was extremely close, followed in early 1937, felled by influenza. Artists have often reacted to the deaths of persons near them with a productive and inspired response, an outlet for grief, a coming to terms with ultimate separation, a sublimation of the trauma of loss. That Britten, 23 years old when his mother died, should have been so moved is not surprising, although in his case the process took some time.

At the end of April 1939 Britten left his native England, a nation on the verge of war, to take up residence as a conscientious objector in America, where he would remain until his return home in 1942. It was apparently in late 1939, while he and his partner, tenor Peter Pears, were staying in Amityville, Long Island, with a family who had effectively adopted them, that Britten received an obliquely worded communication from an official of the British Council for Cultural Relations with Other Countries: might he consider composing a symphony for a festivity involving the currently reigning government of a foreign power? Britten responded that he would, so long as the work were indeed celebratory rather then jingoistic.

The interested party, it turned out, was Japan, which was putting together celebrations honoring the anniversary of the founding of the Mikado's dynasty by the first Emperor, Jimmu Tenno, in 660 B.C. This may have given slight pause to Britten, an adamant pacifist, who was well aware that Japan was at that moment engaged in war with China and that it was an ally of Germany, which was at war with Great Britain and several of its allies. Nonetheless, he was certainly in need of the commission income, and he wouldn't be alone in the venture, since Japan was extending similar commissions to composers in France (Jacques Ibert), Germany (Richard Strauss), Italy (Ildebrando Pizzetti), and Hungary (Sándor Veress).

In any case, it would provide a practical excuse for Britten to write the piece that had been in his mind, the symphonic memorial to his departed parents. He submitted a brief but accurate description of the project to the Japanese, who, after a six-month delay, accepted his plan and, according to Britten, "paid up on the dot." To a friend he described the work as "a Sinfonia da Requiem, combining my ideas on war & a memorial for Mum & Pop." In retrospect, it's hard to imagine why the Japanese officials gave it the go-ahead.

In Short

Born: November 22, 1913, in Lowestoft, Suffolk, England

Died: December 4, 1976, in Aldeburgh, Suffolk

Work composed: spring 1940, completed in early June; inscribed "In memory of my parents"

World premiere: March 30, 1941, at Carnegie Hall, by the New York Philharmonic, John Barbirolli, conductor

Estimated duration: ca. 20 minutes

As might have been anticipated, a disaster ensued. Apparently, the piece was played through at a rehearsal in Tokyo, following which the Japanese government lodged a formal complaint with Great Britain, whose Consul, according to Britten, summoned him and "read, with gradually mounting passion, a long letter from Prince Konnoi, brother of the then Prime Minister of Japan, who was organizing the festival." Britten continued:

> This letter accused me of insulting a friendly power, of providing a Christian work where Christianity was apparently unacceptable, that the work was gloomy, and so on. I replied to this letter in as dignified a manner as possible, saying that since I was a Christian

The Work at a Glance

Benjamin Britten, ca. 1949

Britten wrote a descriptive commentary for the premiere of his *Sinfonia da Requiem:*

I. *Lacrymosa*. A slow marching lament in a persistent 6/8 rhythm with a strong tonal center on D. There are three main motives: (1) a syncopated, sequential theme announced by the 'cellos and answered by a solo bassoon; (2) a broad theme, based on the interval of a major seventh; (3) alternating chords on flute and trombones, outlined by the piano and harps. The first section of the movement is quietly pulsating; the second a long crescendo leading to a climax based on the first 'cello theme. There is no pause before —

II. *Dies irae*. A form of Dance of Death, with occasional moments of quiet marching rhythm. The dominating motif of this movement is announced at the start by the flutes and includes an important *tremolando* figure. Other motives are a triplet repeated-note figure in the trumpets, a slow, smooth tune on the saxophone, and a livelier syncopated one in the brass. The scheme of the movement is a series of climaxes of which the last is the most powerful, causing the music to disintegrate and to lead directly to —

III. *Requiem aeternam*. Very quietly, over a background of solo strings and harps, the flutes announce the quiet D major tune, which is the principal motif of the movement.

There is a middle section in which the strings play a flowing melody. This grows to a short climax, but the opening tune is soon resumed and the work ends quietly in a long, sustained clarinet tone.

> and came from a Christian country, the work was (not surprisingly) Christian, denying that it was gloomy, denying the insult, and so on. ... Owing to the steadily worsening relations between England and Japan, and finally the incident at Pearl Harbor, it is perhaps not surprising that I never heard any more about it ...

In fact, Britten composed *Sinfonia da Requiem* with a pacifist message. As he explained in a 1940 interview:

> I'm making it just as anti-war as possible. I don't believe you can express social or political or economic theories in music, but by coupling new music with well known musical phrases, I think it's possible to get over certain ideas. ... One's apt to get muddled discussing such things — all I'm sure of is my own anti-war conviction as I write it.

Instrumentation: two flutes and piccolo (doubling alto flute), two oboes and English horn, three clarinets (one doubling E-flat clarinet and one doubling bass clarinet), two bassoons and contrabassoon, alto saxophone, six horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals (suspended and crash), snare drum, tambourine, whip, xylophone, two harps, piano, and strings.

— J.M.K.

Britten in New York

During 1940–41, when *Sinfonia da Requiem* was composed and premiered, Benjamin Britten and Peter Pears lived for a time at 7 Middagh Street in Brooklyn Heights. Other occupants of the house included a changeable and infamously combustible mix of artists, including W.H. Auden, Carson McCullers, Paul and Jane Bowles, Richard Wright, and last but not least, Gypsy Rose Lee, who was working on a novel. They were brought together by fiction editor George Davis, who assembled a kind of bohemian salon in the ramshackle Victorian building that was dubbed "February House," for the number of birthdays celebrated in that month by its residents. Visitors making a pilgrimage to the site today discover that, alas, the house no longer stands. It was torn down to make way for the Brooklyn-Queens Expressway in the mid-1940s. But the story was explored in the 2005 book *February House* by Sherrill Tippin, which was in turn the basis for the 2012 musical *The February House,* by Gabriel Kahane.

Pears and Britten in Brooklyn Heights, 1940

— The Editors

The Artists

Conductor **Dalia Stasevska** has established herself as a commanding musical voice, innovator, and activist and advocate for change. Principal guest conductor of the BBC Symphony Orchestra, her 2025–26 season engagements include The Cleveland Orchestra; New York, Rotterdam, and Munich philharmonic orchestras; Toronto, Pittsburgh, and Vienna symphony orchestras; and Mozarteum Orchestra Salzburg. She also conducts The Philadelphia Orchestra with Augustin Hadelich, Yo-Yo Ma, and Carol Jantsch, and appears with the Deutsches-Sinfonieorchester Berlin, Frankfurt Radio Symphony, Orchestre national de France, Netherlands Radio Philharmonic, and Czech, Helsinki, and Oslo philharmonic orchestras.

Recent appearances include the Boston Symphony Orchestra at Tanglewood, Los Angeles Philharmonic, San Francisco Symphony, Orchestre symphonique de Montréal, Royal Stockholm Philharmonic Orchestra, Finnish Radio Symphony Orchestra, Dresdner Philharmonie, and Orchestre de Paris. She conducted the Berlin Philharmonic and Rome's Accademia Nazionale di Santa Cecilia, and appeared at the BBC Proms with the National Youth Orchestra of Great Britain and the BBC Symphony Orchestra. In opera, Stasevska has appeared at Los Angeles Opera, Deutsche Oper Berlin, Glyndebourne, Finnish National Opera, and Norske Opera. Her recordings include the BBC Symphony Orchestra album *Dalia's Mixtape*, featuring contemporary composers, and *Thomas de Hartmann Rediscovered* with Joshua Bell and others. She has also released works by Rautavaara, Martinů, and Helvi Leiviskä.

Dalia Stasevska studied at the Tampere Conservatoire and Sibelius Academy, learning from Jorma Panula and Leif Segerstam. Her honors include being named European of the Year by European Movement Finland, in 2025, and *BBC Music Magazine's* Personality of the Year, and receiving the Alfred Kordelin Prize, Royal Philharmonic Society's Conductor Award, and Order of Princess Olga from Ukraine. Since February 2022 Stasevska has been outspoken in her support of Ukraine, and has personally delivered aid to the front lines and conducted concerts in that country.

Grammy-winning violinist **Joshua Bell** has performed with the world's leading orchestras and as a soloist, recitalist, chamber musician, conductor, and music director of London's Academy of St Martin in the Fields. Following his world premiere recording of de Hartmann's Violin Concerto, Bell gives the work's UK, North American, and Canadian premieres at London's BBC Proms, with the New York Philharmonic, and as a Toronto Symphony Spotlight Artist, respectively. He leads US and European tours with the Academy of St Martin in the Fields, appears as New Jersey Symphony's inaugural principal guest conductor, tours Asia with Hamburg's NDR Elbphilharmonie Orchestra, and joins Steven Isserlis and Evgeny Kissin in New York, Paris, Vienna, and Prague.

Bell has been nominated for six Grammys, received the Avery Fisher Prize, and was named *Musical America's* Instrumentalist of the Year, a World Economic Forum Young Global Leader, and Indiana Living Legend. His collaborators include Emanuel Ax, Chris Botti, Chick Corea, Renée Fleming, Josh Groban, Lang Lang, Dave Matthews, Anoushka Shankar, Regina Spektor, Sting, and Daniil Trifonov. Bell has performed for three American presidents and the Supreme Court of the United States. After participating in former president Barack Obama's Committee on the Arts and Humanities's first cultural mission to Cuba, he headlined the Emmy-nominated PBS *Live From Lincoln Center* special. Bell performs on the 1713 Huberman Stradivarius violin.

Gustavo Dudamel and the New York Philharmonic

Gustavo Dudamel is committed to creating a better world through music. Guided by an unwavering belief in the power of art to inspire and transform lives, he has worked tirelessly to expand education and access for underserved communities around the world, and to broaden the impact of classical music to new and ever-larger audiences. His rise, from humble beginnings as a child in Venezuela to an unparalleled career of artistic and social achievements, offers living proof that culture can bring meaning to the life of an individual and greater harmony to the world at large. He currently serves as the Music & Artistic Director of the Los Angeles Philharmonic and Simón Bolívar Symphony Orchestra of Venezuela, and the Music & Artistic Director Designate of the New York Philharmonic. He will become the NY Phil's Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director in September 2026, continuing a legacy that includes Gustav Mahler, Arturo Toscanini, and Leonard Bernstein. Throughout 2025, Dudamel celebrates the 50th Anniversary of El Sistema, honoring the global impact of José Antonio Abreu's visionary education program across five generations, and acknowledging the vital importance of arts education.

The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world, connecting with millions of music lovers through live concerts in New York and beyond, as well as broadcasts, recordings, and education programs. Gustavo Dudamel serves as the Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director Designate in the 2025–26 season, before beginning his tenure as Music & Artistic Director in 2026. The Orchestra's legacy of commissioning and / or premiering works by leading composers runs from Dvořák's *New World* Symphony to Pulitzer Prize winners by John Adams and Tania León, the latter made possible through *Project 19*, the world's largest women-only commissioning project. The Philharmonic has released more than 2,000 recordings since 1917, and in 2023 announced a partnership with Apple Music Classical. Performances can be heard on the nationally syndicated radio program *The New York Philharmonic This Week*, and the Orchestra's history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives. Annual free concerts are complemented with the Phil for All: Ticket Access Program, education projects including the Young People's Concerts and the New York Philharmonic Very Young Composers Program, and free discussion series. Founded in 1842, the New York Philharmonic — which has appeared in 437 cities in 63 countries — is the oldest symphony orchestra in the US and one of the oldest in the world; past Music Directors include Bernstein, Toscanini, and Mahler.