JAAP VAN ZWEDEN
MUSIC DIRECTOR

Thursday, May 25, 2023, 7:30 p.m.
16,898th Concert
Donor Rehearsal at 9:45 a.m.‡

Friday, May 26, 2023, 2:00 p.m.
16,899th Concert

Saturday, May 27, 2023, 8:00 p.m.
16,900th Concert

Marin Alsop, Conductor
Joseph Alessi, Trombone
(The Gurnee F. and Marjorie L. Hart Chair)

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

This program will last approximately two hours, which includes one intermission.

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

May 25–27, 2023

Marin Alsop, Conductor
Joseph Alessi, Trombone
(The Gurnee F. and Marjorie L. Hart Chair)

BARBER
(1910–81)

Symphony No. 1 (in One Movement), Op. 9 (1935–36)

COREA
(1941–2021)

Concerto for Trombone (2020; orch. J. Dickson; US Premiere–New York Philharmonic Co-Commission with Gulbenkian Orchestra, Helsinki Philharmonic Orchestra, Nashville Symphony, and Orquestra sinfônica do estado de São Paulo [OSESP])
A Stroll
Waltse for Joe
Hysteria
Joe's Tango

JOSEPH ALESSI

Intermission

PROKOFIEV
(1891–1953)

Selections from *Romeo and Juliet,* Suites Nos. 1, 2, and 3 (1935–36 / 1946)
The Montagues and the Capulets
Scene
Morning Dance
The Child Juliet
Masks
Friar Laurence
Dance of the Five Couples
The Death of Tybalt
Dance of the Girls with Lilies
Aubade
Romeo at the Tomb of Juliet
The Death of Juliet

The May 27 concert is dedicated to the memory of **Paul Milstein,** philanthropist and builder.

Marin Alsop's appearances are made possible through the **Charles A. Dana Distinguished Conductors Endowment Fund.**

The commission of Chick Corea's Trombone Concerto is made possible with support from **Edward Stanford and Barbara Scheulen.**

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

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Notes on the Program

Symphony No. 1 (in One Movement), Op. 9

Samuel Barber

Samuel Barber's Symphony No. 1 (in One Movement) was his first international hit, but it is a great deal more than that. Often, early works by great composers — Wagner's Symphony in C, Debussy's *Printemps*, Schoenberg's *Verklärte Nacht* — offer glimpses of the artist to come, but this symphony, written when Barber was 25, already has his distinctive sound and sensibility, juxtaposing epic gestures with a full-throated lyricism that turns instruments into singers.

Indeed, Barber was first a songwriter — he began composing songs at age seven — and a skilled baritone. His parents were not musicians, but his aunt, Louise Homer, was a star contralto at The Metropolitan Opera, and her husband, Sidney Homer, was a prominent song composer. His parents wanted him to play football, attend Princeton, and go to medical school, but even as a child Barber knew who he was and what he wanted to do. In a touching letter he wrote to his mother when he was eight or nine, he confessed his "worrying secret. Now don't cry when you read this because it is neither yours nor my fault. ... I was meant to be a composer, and will be I'm sure... don't ask me to try and forget this unpleasant thing and go and play football."

Once expressed, Barber's "worrying secret" was supported by his parents. At 14 he was part of the first class at the newly opened Curtis Institute of Music, where he met Gian Carlo Menotti, who would become his romantic partner and lifelong friend. During a vacation with Menotti in 1935 in Camden, Maine, Barber began his Symphony in One Movement, having received a Pulitzer traveling scholarship and the Prix de Rome at the American Academy. He completed the work in 1936 during a trip to Roquebrune on the French Riviera, and on December 13 Bernardino Molinari conducted the premiere with the Augusteo Orchestra (now the Orchestra Nazionale dell'Accademia di Santa Cecilia) at Rome's Villa Aurelia. (The next day, in the same venue, the Pro Arte String Quartet premiered Barber's String Quartet, the slow movement of which the composer would turn into his most beloved piece, the Adagio for Strings, played nine years later at Franklin D. Roosevelt's funeral.) Molinari found the symphony "*moderna ma seria* (modern though serious)"; players in

In Short

Born: March 9, 1910, in West Chester, Pennsylvania

Died: January 23, 1981, in New York City

Work composed: begun in August 1935 in Maine, completed on February 24, 1936, in Roquebrune, France

World premiere: December 13, 1936, by the Augusteo Orchestra (now the Orchestra Nazionale dell'Accademia di Santa Cecilia), Bernardino Molinari, conductor, at Rome's Villa Aurelia

New York Philharmonic premiere: March 24, 1937, Artur Rodziński, conductor; this marked the work's New York premiere

Most recent New York Philharmonic performance: December 21, 1996, Leonard Slatkin, conductor

Estimated duration: ca. 22 minutes

the orchestra were astonished that there were any serious composers in America at all, modern or otherwise.

The symphony rocketed to fame, becoming the first work by an American to be performed at the Salzburg Festival, and receiving acclaimed performances by The Cleveland Orchestra and the New York Philharmonic. A revised version, written in 1942–43, was performed by The Philadelphia Orchestra in February 1944 and, again, by the New York Philharmonic in March, both conducted by Bruno Walter. Barber wrote his uncle that Walter "was not usually very nice to composers" but offered to conduct any new Barber opera sight unseen and signed a photograph, "To Samuel Barber, the Pioneer of the American symphony."

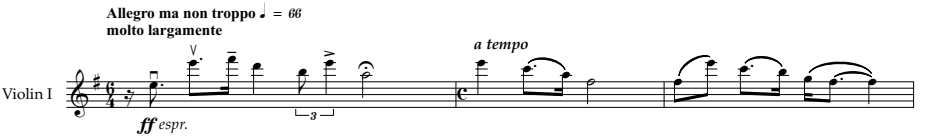
After the symphony took off, so did many other Barber works including the Adagio for Strings, championed by Toscanini; the explosively virtuosic Piano Sonata, premiered by Horowitz; the exquisitely evocative *Knoxville: Summer of 1915;* and several vocal works premiered by Leontyne Price, including *Hermit Songs* and *Prayers of Kierkegaard.* For the opening season of Lincoln Center, the New York Philharmonic commissioned Barber to write *Andromache's Farewell* and gave the world premiere on April 4, 1963.

As this symphony demonstrates, Barber was not afraid of dissonance, but he was

The Work at a Glance

In his Symphony in One Movement Barber was influenced by Sibelius's Seventh, which condenses the four movements of a traditional symphony into a single entity. Yet from the first powerful notes it sounds like Barber and no one else. The open sonorities and epic expansiveness suggest an "American symphony," as Bruno Walter declared the work to be, even without the American vernacular songs we find in Ives, Copland, and Gershwin.

As in many of Barber's subsequent works, the harmonic language is tonal, sometimes voluptuously so, yet spiked with exciting dissonance, making the symphony sound both Romantic and modern. The opening idea returns throughout the work, in overt and subtle ways, and the piece is full of other interconnections as well.



The *Scherzo* is a sly variation on the first theme, full of dancing counterpoint and sweeping glissandos, erupting into an unexpected frenzy typical of the primal, pent-up energies that periodically subvert the symphony's civilized surfaces and classical formalities. The swingy second theme, announced by the English horn, later becomes the *Andante tranquillo* slow movement, which seems to come out of nowhere, like a seductive apparition. Over delicate strings and harp, the oboe sings one of Barber's most intimate songs, a premonition of the equally rapturous oboe melody in the slow movement of the Violin Concerto three years later. Again the music rises in feverish intensity, powered by the low brass. Once this storm subsides, the opening theme makes a final, mysterious appearance in the bass, which turns out to be the bottom layer of a compact *passacaglia* interweaving all the themes, rising toward the symphony's cathartic conclusion.

committed to tonality, married to melody, and modernists considered his music woefully out of fashion. He is sometimes labeled an early "Neo-Romantic," but there was nothing "neo" about his work: his Romanticism was always authentic and unaffected, an uncompromising striving for emotional truth. Leonard Bernstein, who conducted Barber with passionate authority, called him a "Platonic" composer:

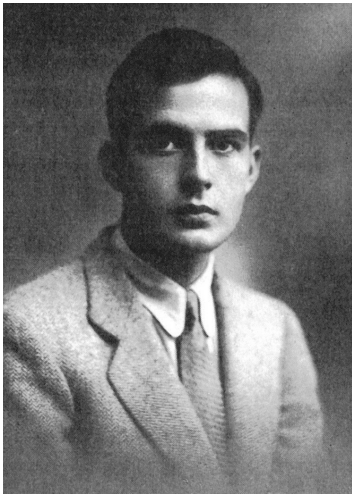
> All his music has been written in terms of what Plato called the absolutes, with a faith in the concept that there is an absolute truth and an absolute beauty and an absolute rightness in things, which we must find through our endeavors.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, harp, and strings.

— Jack Sullivan, professor of English at Rider University; author of New World Symphonies, Hitchcock's Music, *and* New Orleans Remix; *and contributor to* The New York Times, Classical Voice North America, The Wall Street Journal, *and* The Washington Post

In the Composer's Words

For his Symphony in One Movement's New York premiere (which the New York Philharmonic gave in 1937), Barber supplied the following layout:



Barber in the 1930s

The form of my Symphony in One Movement is a synthetic treatment of the four-movement classical symphony. It is based on three themes of the initial *Allegro non troppo,* which retain throughout the work their fundamental character. The *Allegro* opens with the usual exposition of a main theme, a more lyrical second theme, and a closing theme. After a brief development of the three themes, instead of the customary recapitulation, the first theme, in diminution, forms the basis of a *scherzo* section *(Vivace).* The second theme (oboe over muted strings) then appears in augmentation, in an extended *Andante tranquillo.* An intense crescendo introduces the finale, which is a short *passacaglia* based on the first theme (introduced by the violoncelli and contrabassi), over which, together with figures from other themes, the closing theme is woven, thus serving as a recapitulation for the entire symphony.

Concerto for Trombone

Chick Corea

Chick Corea was born into a music-loving family, his father being a jazz trumpeter. He began playing piano at four and percussion at eight, the latter influencing the punctuated mode of his eventual style as a jazz pianist. A month at Columbia University and a brief spell at The Juilliard School clarified that the classroom was not for him. He moved directly into performing, appearing in the 1960s with Mongo Santamaria, Willie Bobo, Herbie Mann, and Stan Getz. In 1966 he recorded his debut album, *Tones for Joan's Bones*, which was released in 1968, the same year he joined Miles Davis's band.

Corea became a leading presence in free jazz and jazz fusion. He appeared in solo concerts, jazz ensembles, and duo formations, including with bassist Dave Holland (a fellow Miles Davis alumnus), vibraphonist Gary Burton, and pianist Herbie Hancock (they would characteristically play each other's compositions as well as "classical" pieces by Bartók). In the 1990s he performed duo concerts with vocalist Bobby McFerrin; their work was released on the 1996 recording *The Mozart Sessions*, on which Corea also was the soloist in two Mozart piano concertos. Later duo collaborators included banjo player Bela Fleck in 2007 and pianist Hiromi Uehara in 2008.

Other classical-jazz fusion projects included his duo collaborations with pianists Nicolas Economou and Friedrich Gulda, who worked in both classical and jazz idioms. In the late 1990s Corea adapted his famous composition *Spain* into a piano concerto, which he performed with the London Philharmonic, and in 2004 he composed a string quartet, his first piece that did not include a piano.

He had already been producing "classical concert compositions" for years. When, in 1983, the Chamber Music Society of Lincoln Center programmed several of his chamber works, he told *The New York Times:*

> I've worked with formal composition in the past. ... But these were sporadic, isolated instances, and distinctly separated from the mainstream of my work. But now, I have made a conscious decision to become serious about playing classical music again. This will be a great expansion for me.

Still, Corea's "classical" catalogue is not large, which is all the more reason to be grateful for this Trombone Concerto. He wrote it at the instigation of New York Philharmonic Principal Trombone Joseph Alessi, who attended a performance by pianist Makoto Ozone and vibraphonist Burton at the New York jazz club Birdland — a concert that included Corea's *Brasilia*. Alessi contacted Corea to ask if he might consider writing a trombone concerto.

In Short

Born: June 12, 1941, in Chelsea, Massachusetts

Died: February 9, 2021, near Clearwater, Florida

Work composed: 2020, on commission from the New York Philharmonic, Gulbenkian Orchestra, Helsinki Philharmonic Orchestra, Nashville Symphony, and Orquestra sinfônica do estado de São Paulo (OSESP)

Work premiered: August 5, 2021, by the Orquestra sinfônica do estado de São Paulo (Brazil), Giancarlo Guerrero, conductor, Joseph Alessi, soloist

Estimated duration: ca. 25 minutes

Composer and soloist consulted extensively as the composition progressed, and it was complete before Corea was felled by cancer. Alessi writes:

> We had expected that he would be with us in Brazil to hear and enjoy this music, as well as for him to play the piano part of this concerto onstage. I dedicate these performances to the life and memory of Chick Corea, a musician of true genius and one of the kindest and most sincere people I have ever met.

Instrumentation: This orchestration, by Corea's frequent collaborator John Dickson, calls for three flutes (one doubling alto flute) and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, tuned gongs, tom-toms, log drum, snare drum, mark tree, suspended cymbal, crotales, gong, bass drum, marimba, xylophone, tambourine, large triangle, temple blocks, clave, crash cymbals, hi-hat, gankoqui (African cowbells), sabar (conga), shekere, almglocken (tuned cowbells), vibraphone, tuned gongs, cabasa, guiro, maracas, agogos (pitched cowbells), surdo (Brazilian bass drum), piano, harp, and strings, in addition to the solo trombone.

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

The Work at a Glance

Soloist Joseph Alessi offers a guide to Chick Corea's Trombone Concerto:

The composition begins with a substantial introduction titled *A Stroll Opening* that includes free improvisation for the trombone followed by an interplay with harp, percussion, and piano. After the dialogue, *A Stroll* begins, inspired by Chick's time living in New York City, walking uptown and downtown while taking in the sights and sounds of the Big Apple.

The second movement is titled *Waltse for Joe.* ["Waltse" is an idiosyncratic spelling of "waltz" that Corea used on several occasions.] Chick was keen on exploring the very lyrical side of the trombone, and this part was composed to do just that. Beginning with an extended, beautiful string interlude, this *waltse* is reminiscent of the music of Erik Satie.

Hysteria was composed at the start of the COVID-19 pandemic, and this title was chosen to stress the chaos enveloping the world. The music is menacingly chromatic, apropos of the movement's title, but it is at the same time lighthearted. The movement finishes with a harp and percussion vamp overlaid with an improvised trombone solo.

The fourth movement, *Joe's Tango,* starts boldly with a strings-and-percussion vamp over a solo that is both agreeable and contrary, and then a cadenza that Chick composed. The melody then becomes very lyrical, riding on a vamp with a Latin flavor. The tempo slows and eventually ceases entirely. Finally, a new, faster vamp creates a flourish of activity to finish the concerto. The first version of *Joe's Tango* ended peacefully, similar to the previous movements. I had to summon the courage to ask Chick if he might consider rewriting the ending. After I explained to him that his composition suggested to me the idea of two strangers, reluctant to really engage, dancing an increasingly impassioned tango and finally surrendering in the embrace of one another, Chick agreed and created a bold ending.

Selections from *Romeo and Juliet,* Suites Nos. 1, 2, and 3

Sergei Prokofiev

Prokofiev's ballet *Romeo and Juliet* is one of the finest ballet scores of all time, but that was not the general consensus at the outset. It is easy for today's listeners to hear it as supremely apt for choreography, with memorable themes — by turns lyric and dramatic, always incisive and specific — so filled with movement that they seem the very embodiment of the dance. How puzzling it is to be reminded that the dancers of the Bolshoi Ballet, preparing for a Russian premiere that would be repeatedly delayed, complained bitterly about Prokofiev's score, dismissing it as "undanceable!"

Romeo and Juliet was a joint project of Prokofiev and Sergei Radlov, a modernist director who had staged the Russian premiere of Prokofiev's opera *The Love for Three Oranges* in 1926. Apart from his work with avant-garde plays, Radlov was also noted for his daring productions of Shakespeare, including, in 1934, a Russian staging of *Romeo and Juliet*. In 1935 he crafted a scenario of 58 episodes of roughly equal length based on Shakespeare's play about Romeo Montague and Juliet Capulet, the idealistic young lovers whose passion is doomed by the animosity of their feuding families.

Prokofiev was officially living in Paris when he composed this ballet, and he would move back to Russia in January 1936. However, during the preceding year he actually spent more time in Russia than not, and the chief project that occupied him during those months was this ballet. He passed much of the year at a resort town on the Oka River, where many artists associated with the Bolshoi Theatre spent their time off. He wrote to a friend:

> I am enjoying this peace and quiet. I swim in the Oka, play tennis and chess, go for walks in the forests with our ballerinas, do some reading, and work for about five hours a day. … I am not resting so much as writing *Romeo*.

Romeo and Juliet had been envisioned originally for the Mariinsky Theatre in

In Short

Born: April 23, 1891, in Sontsovka, in the Ekaterinoslav district of Ukraine

Died: March 5, 1953, in Moscow

Work composed: the ballet, 1935–36; his first two suites in 1936, and his third in 1946

World premiere: the complete ballet, December 30, 1938, in Brno, Czechoslovakia, Quirino Arnoldi, conductor. The composer had previously assembled two concert suites, containing seven movements each: the First was premiered on November 24, 1936, at the Bolshoi Theatre in Moscow, with Georges Sébastian conducting, and the Second on April 15, 1937, in Leningrad, with Evgeni Mravinsky conducting the Leningrad Philharmonic. (Some sources state that Prokofiev conducted the premieres.) The Suite No. 3 was premiered March 8, 1946, in Moscow, Vladimir Degtyarenko, conductor.

New York Philharmonic premiere: The first performance of music from any of the suites was on March 21, 1943, Efrem Kurtz, conductor

Most recent New York Philharmonic performance: The last time any music from the suites was performed was on October 13, 2019, at the McKnight Center for the Arts at Oklahoma State University in Stillwater, Oklahoma, Jaap van Zweden, conductor.

Estimated duration: ca. 45 minutes

Leningrad, but political turmoil had changed plans such that the premiere was rescheduled to take place at the Bolshoi Theatre in Moscow. That production also failed to take form. With frustration mounting, Prokofiev created an orchestral suite from his completed ballet score and unveiled it in November 1936, two years before the ballet reached the stage. A further suite followed fast on its heels, and a third in 1946. In the event, *Romeo and Juliet* received its first performances not in Russia but in Czechoslovakia, and only later made its way to Russia — first to Leningrad (in 1940, with the Kirov Ballet) and eventually to Moscow (in December 1946), where the members of the Bolshoi Ballet company were finally convinced that the music was not "undanceable" after all.

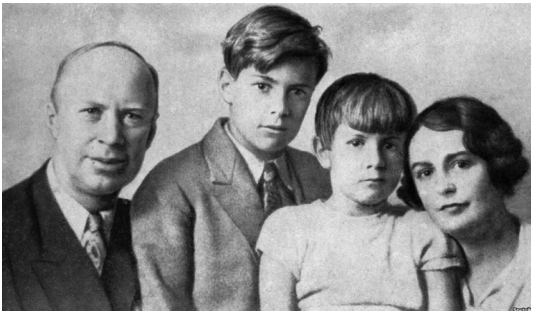
In the original scenario, Prokofiev and Radlov made a major change to the Shakespearean plot: they arranged for Romeo to arrive just before Juliet ingests poison, with the result that the young lovers do not die but rather live happily ever after — a twist that should have met with pleasure from the Soviet cultural authorities, who liked nothing more than optimism. However, Prokofiev later recalled:

> There was quite a fuss about our attempt to give *Romeo and Juliet* a happy ending. The reason for this bit of barbarism was purely choreographic: the living can dance, the dying cannot. ... Curiously, while the report that Prokofiev was writing a *Romeo and Juliet* ballet with a happy ending was received quite calmly in London, our own [Russian] Shakespeare

From Ballet to Orchestral Suites

Frustrated in getting his *Romeo and Juliet* ballet produced, Prokofiev decided to introduce some of its music as stand-alone orchestral works. In late 1936, he put together two concert suites, published under the rubrics Op. 64bis and Op. 64ter (Op. 64 being the identifier for the complete ballet). They proved immediately popular and remain to this day among his most frequently programmed scores. In 1946 Prokofiev produced yet another suite (labeled Op. 101), which is less frequently heard.

Marin Alsop has assembled an original sequence that draws on all three suites. The movements *Scene, Masks,* and *The Death of Tybalt* are drawn from the First; *The Montagues and the Capulets, The Child Juliet, Friar Laurence, Dance of the Five Couples, Dance of the Girls with Lilies,* and *Romeo at the Tomb of Juliet* are from the Second; and *Morning Dance, Aubade,* and *The Death of Juliet* are from the Third. They flow in an order selected by Alsop for its musical logic, rather than for how they fall in the complete ballet.



Prokofiev with his family in 1935, the time he was composing Romeo and Juliet

scholars proved more Catholic than the Pope and rushed to the playwright's defense. But what really caused me to change my mind about the whole thing was a remark someone made to me. "Your music does not express real joy at the end." That was quite true. After several conferences with the choreographer, it was found that the tragic ending could be expressed in dance after all, and in due course the music for that ending was written.

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contrabassoon, four horns, three trumpets (one doubling cornet), three trombones, tuba, timpani, snare drum, cymbals, bass drum, woodblock, triangle, orchestra bells, tambourine, maracas, xylophone, harp, piano, celesta, and strings.

— *J.M.K.*

Listen for . . . the Girls with Lilies, from Antilles?

Galina Ulanova, who had originated the role of Juliet in Prokofiev's ballet, with Yuri Zhdanov as Romeo, in 1955

The ninth of the *Romeo and Juliet* selections played here, *Dance of the Girls with Lilies,* falls near the end of the ballet. Juliet, about to be married off to Count Paris (though she has secretly wed Romeo), has ingested a sleeping potion that makes her appear dead. Six girls arrive bearing lilies in honor of the wedding day, but they are unable to awaken her — a critical step leading to the work's tragic conclusion.

Originally, these were called Girls from Antilles, although the 1935 scenario also referred to them as being Syrian. Whether they were Caribbean or Middle Eastern, it seems the idea was that they were exotic — hence their sinuous music *(Andante con eleganza),* underpinned by tambourine and maracas. The 1940 production choreographed by Leonid Lavrovsky for the Kirov Ballet in St. Petersburg apparently marked the moment when *Girls from Antilles* transmogrified into *Girls with Lilies.* It is a curious bit of confusion — the more so since the words don't sound similar in Russian — and one may still encounter the movement's title in either form.

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the late Stanley Drucker

Zubin Mehta

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The Artists

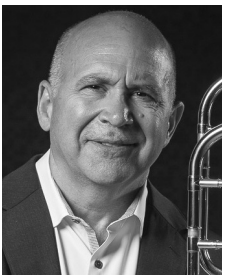
One of the foremost conductors of our time, **Marin Alsop** represents a powerful and inspiring voice. The first woman to serve as the head of a major orchestra in the United States, South America, Austria, and Britain, she is internationally recognized for her innovative approach to programming and audience development, her deep commitment to education, and her championing of music's importance in the world.

Alsop serves as chief conductor of the ORF Vienna Radio Symphony Orchestra and as chief conductor of Chicago's Ravinia Festival, where she curates and conducts the Chicago Symphony Orchestra's summer residencies. She is also the first music director of the University of Maryland's National Orchestral Institute + Festival (NOI+F), conductor of honor of Brazil's São Paulo Symphony Orchestra (OSESP), and music director laureate and OrchKids founder at the Baltimore Symphony Orchestra, after her 14-year tenure as its music director. This fall she begins her three-season appointment as principal guest conductor of London's Philharmonia Orchestra.

A regular guest of such major international ensembles as The Philadelphia Orchestra, The Cleveland Orchestra, Leipzig Gewandhaus Orchestra, Orchestra of the Age of Enlightenment, Budapest Festival Orchestra, and Orchestre de Paris, Alsop enjoys longstanding relationships with the London Philharmonic and London Symphony Orchestras, and has led Milan's Filarmonica della Scala, Amsterdam's Royal Concertgebouw Orchestra, and others. As an ardent champion of new composition, she was music director of California' s Cabrillo Festival of Contemporary Music for 25 years.

Recognized with *BBC Music* "Album of the Year," Emmy nominations, and Grammy, Classical BRIT, and *Gramophone* Awards, Alsop's discography comprises more than 200 titles. These include recordings for Decca, Harmonia Mundi, and Sony Classical, as well as her acclaimed Naxos cycles of works by Brahms, Dvořák, and Prokofiev. The only conductor to have received a MacArthur Fellowship, Alsop has also been honored with the World Economic Forum's Crystal Award, and made history as the first female conductor of the BBC's Last Night of the Proms.

To promote and nurture the careers of her fellow female conductors, in 2002 she founded the Taki Concordia Conducting Fellowship, now renamed the Taki Alsop Conducting Fellowship. *The Conductor*, an award-winning documentary about her life, was premiered at New York's 2021 Tribeca Film Festival.



Joseph Alessi was appointed Principal Trombone of the New York Philharmonic, The Gurnee F. and Marjorie L. Hart Chair, in 1985. He began musical studies in his native California with his father, Joseph Alessi, Sr., in San Rafael, California, and was a soloist with the San Francisco Symphony before continuing his musical training at the Curtis Institute of Music. Before

joining the Philharmonic, Alessi was second trombone of The Philadelphia Orchestra and principal trombone of the Montreal Symphony Orchestra.

In 1990 he made his NY Phil solo debut, performing Creston's *Fantasy for Trombone*, and in 1992 premiered Rouse's Pulitzer Prize–winning Trombone Concerto. He performed the World Premiere of Melinda Wagner's Trombone Concerto, conducted by Lorin Maazel in February 2007. In 2013 he appeared with the Philharmonic as soloist in Bramwell Tovey's *The Lincoln Tunnel Cabaret* for Trombone and Orchestra, written for Alessi, and in 2016 he gave the World Premiere of William Bolcom's Trombone Concerto, a Philharmonic co-commission, conducted by Alan Gilbert.

Alessi has been a guest soloist with numerous orchestras and has participated in many festivals. In 2002 he was awarded an International Trombone Association Award for his contributions to the world of trombone music. He is on the faculty of The Juilliard School; his students occupy posts with many major symphony orchestras in the US and internationally. He has also given master classes throughout the world and has toured Europe extensively as a master teacher and recitalist.

Alessi's discography includes many releases on the Summit record label, including *Trombonastics* and *Fandango*, with former Philharmonic Principal Trumpet Philip Smith. He also recorded *New York Legends* (Cala), *Return to Sorrento* (Naxos), and conductor / composer Bramwell Tovey's *Urban Cabaret*. His live recording with the Philharmonic of Rouse's Pulitzer Prize–winning Trombone Concerto, commissioned for the Orchestra's 150th anniversary project, can be heard on Volume II of *An American Celebration*, on New York Philharmonic Special Editions, the Orchestra's own recording label. His recording of George Crumb's *Starchild* won a Grammy Award for 1999–2000.

Jaap van Zweden and the New York Philharmonic

Jaap van Zweden became Music Director of the New York Philharmonic in 2018; in the 2022–23 season he presides over the Orchestra's return to the new David Geffen Hall. Season highlights include musical explorations of *SPIRIT*, featuring epic works by Messiaen and J.S. Bach, and *EARTH*, featuring premieres of works by Julia Wolfe and John Luther Adams. 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, as well as broadcasts, recordings, and education programs. The 2022–23 season marks a new chapter in the life of America's longest living orchestra with the opening of the new David Geffen Hall and programming that engages with today's cultural conversations through explorations of *HOME*, *LIBERATION*, *SPIRIT*, and *EARTH*, in addition to the premieres of 16 works. This marks the return from the pandemic, when the NY Phil launched NY Phil Bandwagon, presenting free performances across the city, and 2021–22 concerts at other New York City venues.

The Philharmonic has commissioned and / or premiered important works, from Dvořák's *New World* Symphony to Tania León's Pulitzer Prize–winning *Stride*. The Orchestra, which has released more than 2,000 recordings since 1917, recently announced a partnership with Apple Music Classical, the new standalone music streaming app designed to deliver classical music lovers the optimal listening experience. The NY Phil shares its extensive history free online through the Shelby White & Leon Levy Digital Archives.

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; he will be succeeded by Gustavo Dudamel (as Music Director Designate in 2025–26, Music and Artistic Director beginning in 2026–27).