



**Thursday, November 14, 2024, 7:30 p.m.**  
17,097th Concert

**Saturday, November 16, 2024, 7:30 p.m.**  
17,098th Concert

**John Adams, Conductor**

**Gabriel Cabezas, Cello**

(New York Philharmonic subscription debut)

**Ryan Roberts, English Horn**

**Christopher Martin, Trumpet**

The Paula Levin 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.

Major support for these concerts  
is provided by **The NY Phil Pride  
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November 14 & 16, 2024

**John Adams**, Conductor  
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**Ryan Roberts**, English Horn  
**Christopher Martin**, Trumpet  
The Paula Levin Chair

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**Arvo PÄRT**  
(b. 1935)

***Cantus in memoriam Benjamin Britten***  
(1977, rev. 1980)

**Gabriella SMITH**  
(b. 1991)

***Lost Coast, Concerto for Cello and Orchestra*** (2023, rev. 2024; New York Premiere)

GABRIEL CABEZAS

### Intermission

**COPLAND**  
(1900–90)

***Quiet City*** (1939 / 1940)

RYAN ROBERTS; CHRISTOPHER MARTIN

**John ADAMS**  
(b. 1947)

***City Noir*** (2009)  
The City and Its Double  
The Song Is for You  
Boulevard Night

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# Notes on the Program

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## *Cantus in memoriam Benjamin Britten*

### Arvo Pärt

For 50 years Arvo Pärt has occupied a place of prominence among the Eastern European composers associated with the “new spirituality” in music, a thread of production marked by a minimalist approach to melody, harmony, and rhythm leading to an austere musical product that evokes an atmosphere of contemplation. He began by earning his living as a recording engineer at Estonian Radio and writing utilitarian film scores. His early works do not display the style for which he would become well known: some display a generally neo-classical flavor, while others are more in the mode of Prokofiev, Shostakovich, or Bartók. In 1962, a year before he graduated from the Tallinn Conservatory, he earned a measure of attention when a children’s cantata he had written was awarded the joint First Prize in the All-Union Young Composers’ Competition in Moscow.

In the early 1960s Pärt began studying serial principles and applying what he learned to his own works, a path that led to official rebuke from the Soviet cultural authorities and that assured such pieces would not be performed. By the mid-’60s he was immersed in the study of Bach, and soon he began producing pieces in which Modernist dissonance and serialism were set in contrast against clearly defined neo-Baroque tonality. This tendency reached an apex in his *Credo* (1968), which shocked Soviet officials less by its musical innovations than by the fact that its title evoked Christianity, which was officially forbidden.

*Credo* marked a crux in Pärt’s development, launching him on a path of creative rediscovery that led him to explore materials of the greatest possible simplicity, such as monody (single-line music) or two-part counterpoint. He naturally began to immerse himself in chant and in polyphonic music from the medieval and Renaissance eras, and he started to focus, Zen-like, on the timeless mysticism involved in the simultaneous sounding of notes.

By 1976 Pärt had grasped the essence of the style that has more or less served him since, a tonal technique he dubbed “tintinnabuli,” referring to bell-like resonances — sometimes involving actual bells but more commonly conveyed in his music by orchestral, chamber, or choral groupings. In this music the

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### In Short

**Born:** September 11, 1935, in Paide, Estonia

**Resides:** in Berlin

**Work composed:** 1977; revised 1980

**World premiere:** May 1, 1977, in Tallinn, with Eri Klas conducting the Estonian Radio Symphony Orchestra

**New York Philharmonic premiere:** February 17–19, 2005, Riccardo Chailly, conductor

**Most recent New York Philharmonic performance:** December 7, 2013, on a Young People’s Concert conducted by Case Scaglione

**Estimated duration:** ca. six minutes

“tintinnabulation” parts (as they are generally called in English) articulate the three tones of a tonic triad (very often a minor triad), while the melody part moves slowly in simple step-wise patterns that clearly gravitate around the tonic pitch, typically taking the form of scales. The particular behavior of tintinnabulation and melody parts is strictly regulated by a theoretical pattern of interaction devised by the composer for each new piece.

Pärt’s tintinnabulation method was laid out in its “classical” form in 1977 with the completion of four works that remain among the quintessential items in his catalogue: *Cantus in memoriam Benjamin Britten* (for strings and chime), *Fratres* (for large mixed chamber ensemble), *Summa* (for unaccompanied chorus), and *Tabula Rasa* (a double concerto, for two violins and orchestra). It is worth noting that Pärt’s pieces — including some of these — often resurface in different arrangements or resettings, not all of which he has authorized; the year given here refers to their original versions. The specific impetus for the composition of the mournful *Cantus in memoriam Benjamin Britten* was

the death of the renowned English composer. Wrote Pärt:

In the past years we have had many losses in the world of music to mourn. Why did the date of Benjamin Britten’s death — December 4, 1976 — touch such a chord with me? During this time I was obviously at the point where I could recognize the magnitude of such a loss. Inexplicable feelings of guilt, more than that even, arose in me. I had just discovered Britten for myself. Just before his death I had begun to appreciate the unusual purity of his music — I had had the impression of the same kind of purity in the ballads of Guillaume de Machaut. And besides, for a long time I had wanted to meet Britten personally — and now it would not come to that.

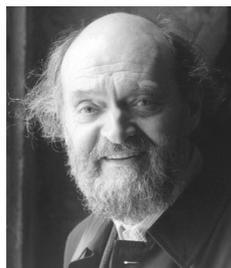
**Instrumentation:** strings and chime.

— 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)

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## In the Composer’s Words

Of his tintinnabulation technique Arvo Pärt has written:



Tintinnabulation is an area I sometimes wander into when I am searching for answers — in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises — and everything that is unimportant falls away. Tintinnabulation is like this. Here, I am alone with silence. I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements —

with one voice, with two voices. I build with the most primitive materials — with the triad, with one specific tonality. The three notes of a triad are like bells. And that is why I call it tintinnabulation.

# Lost Coast, Concerto for Cello and Orchestra

Gabriella Smith

Those who attended the New York Philharmonic Kravis *Nightcap* event on December 7, 2019, heard the world premiere of a portion of Gabriella Smith's strikingly original *Lost Coast* in which cellist Gabriel Cabezas played live, accompanied by a virtual orchestra of recorded cello parts. That performance was curated by composer Steve Reich, one of her more prominent supporters, who responded to her *Carrot Revolution*, a 2015 string quartet, by saying, "this woman is a force to be reckoned with."

That version of *Lost Coast* was followed by an exuberant full-length elaboration Smith made with Cabezas and producer Nadia Sirota for a 2021 recording, with the composer singing the wind and brass parts she envisioned. But the original vision for the piece is closer to the one heard tonight: a concerto for amplified solo cello and orchestra. (In fact, a nascent version of the work was presented in 2015 in a Carnegie Hall concert by the New York Youth Symphony, with Cabezas again as soloist.)

It's no coincidence that the cellist has been involved in *Lost Coast* from the beginning. The project was born of Smith's longtime, close friendship with Cabezas, which began when the two were roommates while attending the Curtis Institute of Music in Philadelphia.

The other foundational influence is the composer's love of nature, which goes back to her Bay Area childhood and has led to her being an outspoken conservation activist. Her works in this vein include *Breathing Forests*, the 2021 organ concerto inspired by devastating wildfires in her home state of California, and *Keep Going*, the 2024 work for the Kronos Quartet

incorporating recorded conversations with conservationists in ecosystem restoration, renewable energy, composting, and environmental justice. Smith writes that her work "invites listeners to find joy in climate action" — celebrating possibility rather than despair.

When it came to *Lost Coast*, Smith was inspired by a five-day solo backpacking trip she'd taken along California's remote Lost Coast Trail. The craggy contours, windswept vistas, and marvels of light she encountered on that trek are reflected in the three untitled movements of the piece.

The score includes a plethora of extremely detailed indications of playing technique that Smith derived through hours of hands-on trial and error. From the start of Section E in the first movement:

even more bow pressure, scratchy, rough, raw, raucous, wild, like a bad-but-extremely-enthusiastic fiddler, exuberant, ecstatic  
emphasize sound of fingers slapping against strings and fingerboard

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## In Short

**Born:** December 26, 1991, in Berkeley, California

**Resides:** in Seattle, Washington

**Work composed:** 2023, on commission from the Los Angeles Philharmonic; revised 2024

**World premiere:** May 25, 2023, by the Los Angeles Philharmonic, Gustavo Dudamel, conductor, Gabriel Cabezas, soloist

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

**Estimated duration:** ca. 26 minutes

Smith's score also includes an elaborately detailed catalogue of percussion instruments, including an offer to borrow "Gabiella's favorite A-flat metal water bottle from her if she is there," as well as more impressionistic indications like "Mouth-pop-esque instruments." A QR code in the printed score lets the string players access videos of Smith demonstrating her more idiosyncratic gestures. Throughout, performers are compelled to pay close attention to one another, gauging relative dynamics and coordinating measures lacking notation.

What results is a composition that exuberantly and eloquently evokes the marvels of nature Smith witnessed on her backpacking trip: buffeted by gusts, baked by the sun, and pockmarked with craggy, unpredictable contours. And in its unambiguous flights of rhapsodic melody, from the soloist and orchestra alike, *Lost Coast* also expresses Smith's passionate love for the natural world, and the intensity of her response to the climate crisis: not with despair toward potential calamity, but with an optimism fueled by the opportunity to work hard finding solutions.

**Instrumentation:** two flutes (both doubling piccolo), two oboes, two clarinets (one doubling bass clarinet), two bassoons, two horns, two trumpets, two trombones, tongue drum (option to amplify), objects that make good scraping sounds (e.g. rough drumheads), mouth-pop-esque instruments, assorted percussion instruments and / or found objects that complement cello pizzicato sound (mostly drum-like), cymbals with different pitches (with a white-noise, oceanic sound), assorted metal objects pitched at A-flat (in various octaves, with varying timbres and resonance; option to get the composer's favorite A-flat metal water bottle), other metal objects that are not-specifically-pitched (with varying timbres and resonance — such as kitchen objects, metal water bottles, tin cans, and machine parts, etc. — which may be suspended, on a surface, or a combination of the two), kick drum, and strings, in addition to the solo cello.

— Steve Smith, a New York-based writer whose work has appeared in *The New York Times* and *The New Yorker*, and who has worked as an editor for *Time Out New York*, *The Boston Globe*, and *NPR*

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## In the Composer's Words

*Lost Coast* is inspired by a five-day solo backpacking trip I took on the Lost Coast Trail, a surprisingly remote section of northern California coastline. It's a wild and dramatic landscape of jagged precipices and stomach-turning drops overlooking ferocious, pounding surf. The area is so rugged, the Pacific Coast Highway had to be diverted 100 miles inland because the land was too riddled with cliffs to build on. Trail conditions were dubious, with washouts and sections so overgrown I had to fight my way through the coastal scrub. Some sections were so steep I had to grab hold of the coyote bush to pull myself up short slopes. In five days, I only encountered two other people on the trail.

With the climate crisis becoming an increasing part of our daily lives and little to no progress slowing the emissions of greenhouse gases, the title *Lost Coast* has taken on a secondary meaning for me. The piece is a raw emotional expression of the grief, loss, rage, and fear experienced as a result of climate change — as well as the joy, beauty, and wonder I have felt in the world's last wild places and the joy and hope in getting to work on climate solutions.

— Gabriella Smith

## Quiet City

### Aaron Copland

A classical music lover asked to describe what constitutes “the American sound” has some tough deciding to do. Colonial fudging tunes by William Billings, antebellum ballads by Stephen Foster, irresistible foot-lifters by John Philip Sousa, fearless experiments by Charles Ives and Carl Ruggles, rhythmically vibrant effusions by William Bolcom and John Adams, boundary-breaking syntheses by George Gershwin, Duke Ellington, Leonard Bernstein, and Wynton Marsalis — they all play irreplaceable parts in what makes our nation’s concert music unique. And yet, if we had to boil it down to just one composer, many would agree that the essential summation of “the American sound” may be found in the scores of Aaron Copland.

To some extent, that identification is a chicken-and-egg conundrum. Would Copland’s tones have sounded so American if they had not been attached to subjects that illuminated such specifically American places: the urban landscape in *Quiet City*, the heartland in *Appalachian Spring*, the American West in *Billy the Kid* and *Rodeo*? Or is there something deeply, inherently American in Copland’s musical vocabulary, rich as it usually is in rhythmic point, in widely spread voicing, in disjunct intervals shaping its melodies and harmonies? Well before he approached the end of his long career, Copland was nationally revered as the “Dean of American Composers.”

Following studies with Rubin Goldmark in New York, Copland spent the summer of 1921 at the American Conservatory in Fontainebleau to study with Nadia Boulanger, with whom he worked through 1924. She had the ability to develop many

of her pupils’ unique gifts without bending them to adhere to any particular method. This proved to be a congenial approach for Copland, such that even the earliest works of his maturity afford glimpses of his distinctive voice.

He went on to define the sound of mid-century American music, a vocabulary that was quickly absorbed by others and that survives to this day, if in debased form, whenever advertisers are intent on evoking the solid ethos and warm-hearted nostalgia of days gone by. It is curious that the iconic sound of the American Wild West, such music as *Rodeo* or *Billy the Kid*, was the inspiration of such a city slicker as Copland, but he also used his talent to celebrate the urban landscape.

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### In Short

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

**Died:** December 2, 1990, in North Tarrytown, New York

**Work composed:** 1939, revised September 1940

**World premiere:** January 29, 1941, at New York’s Town Hall, by the Saidenberg Little Symphony, Daniel Saidenberg, conductor

**New York Philharmonic premiere:** August 8, 1941, Alexander Smallens, conductor, Michael Nazzi, English horn, and William Vacchiano, trumpet

**Most recent New York Philharmonic performance:** May 27, 2024, Jaap van Zweden, conductor, Ryan Roberts and Christopher Martin, soloists, at The Cathedral Church of Saint John the Divine in New York City

**Estimated duration:** ca. 10 minutes

*Quiet City* was initially intended as a section of incidental music for a production of Irwin Shaw's play of the same title, which was being prepared in 1939 by the Group Theatre in New York. The piece was to be performed by a chamber quartet of clarinet, saxophone, trumpet, and piano. The production was basically stillborn, but in the summer of 1940 Copland resurrected this section of his incidental music and turned it into a moody, evocative orchestral piece, again for modest forces comprising only trumpet, English horn, and strings.

In a conversation with the oral historian Vivian Perlis, published in her *Copland: 1900–1942*, the composer recalled:

*Quiet City* was billed as a “realistic fantasy,” a contradiction in terms that only meant the stylistic differences made for difficulties in production. The script was about a young trumpet player who imagined the night thoughts of many different people in a great city and played trumpet to express his emotions and

to arouse the consciences of the other characters and of the audience. After reading the play, I composed music that I hoped would evoke the inner distress of the central character. [Group Theatre co-founder Harold] Clurman and Elia Kazan, the director, agreed that *Quiet City* needed a free and imaginative treatment. They and the cast ... struggled valiantly to make the play convincing, but after two try-out performances in April [1939], *Quiet City* was dropped.

Reviewing the premiere of the orchestral version of *Quiet City*, in early 1941, Ross Parmenter wrote in *The New York Times*: “The work had in its silent streets the slogging gait of a dispossessed man, and some of the feeling of mournful beauty that comes from loneliness.”

**Instrumentation:** solo trumpet and English horn with strings.

— J.M.K.

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## In the Composer's Words

In remarks published in Vivian Perlis's *Copland: 1900–1942*, the composer reminisced about recasting *Quiet City* into its final, orchestral form:

In arranging [*Quiet City*] for trumpet and string orchestra, I added an English horn for contrast and to give the trumpeter breathing spaces. I cannot take credit for what a few reviewers called my affinity to Whitman's “mystic trumpeter” or Ives' persistent soloist in *The Unanswered Question*. My trumpet player was simply an attempt to mirror the troubled main character, David Mellnikoff, of Irwin Shaw's play. In fact, one of my markings for the trumpeter is to play “nervously.” But *Quiet City* seems to have become a musical entity, superseding the original reasons for its composition. The work has been called “atmospheric” and “reflective,” and David Mellnikoff has long since been forgotten!



Early morning in New York City, 1940s

## City Noir

### John Adams

**A** New Englander by birth, John Adams grew up studying clarinet and became accomplished enough to perform occasionally with the Boston Symphony Orchestra. He studied composition at Harvard with the likes of Leon Kirchner, Earl Kim, Roger Sessions, Harold Shapero, and David Del Tredici. Adams relocated to the Bay Area, where he has been based ever since. An early fascination with Minimalism was succeeded by an oeuvre that has become too variegated to pigeonhole, including widely acclaimed works that confront social issues and international affairs, pieces that conflate popular and classical styles, and compositions that intermix “high” and “low” aesthetics.

Adams has produced significant operas, such as *Nixon in China* (1987), *The Death of Klinghoffer* (1990), *Doctor Atomic* (2005), and *Girls of the Golden West* (2017). His shelf of prestigious awards includes the 2003 Pulitzer Prize for Music (for his orchestral work *On the Transmigration of Souls*), the 1995 Grawemeyer Award (for his Violin Concerto), and the 2019 Erasmus Prize, awarded by King Willem-Alexander of the Netherlands “for notable contributions to European culture,” a first for an American composer. *On the Transmigration of Souls*, one of about 30 Adams compositions that have figured on New York Philharmonic programs, was co-commissioned by the Orchestra to commemorate lives lost in the attack on New York City on September 11, 2001; the recording of the work’s premiere, which took place in September 2002, received three Grammy Awards.

Adams, an NY Phil 2024–25 season Artistic Partner, has held posts around the world, including as the Berlin Philharmonic’s

2016–17 composer-in-residence, the San Francisco Symphony’s first composer-in-residence (1982–85), and creative chair of the Los Angeles Philharmonic (since 2009). Several of his compositions relate specifically to California, among them *Girls of the Golden West*, set in the 1850s Gold Rush; his orchestral works *El Dorado* (1991, which he described as “the result of watching the slow but irreversible advance of human development and exploitation of the natural setting”) and *The Dharma at Big Sur* (2003); and the two-piano piece *Hallelujah Junction* (2001, named after “a small truck stop on Highway 49 in the High Sierras on the California–Nevada border near where I have a small cabin”).

*City Noir*, Adams writes, was inspired by

Kevin Starr’s brilliantly imagined, multi-volume cultural and social history of California. In the “Black Dahlia” chapter of his *Embattled Dreams* volume, Starr chronicles the tenor and milieu of the late forties and early fifties as it was expressed in the sensational journalism of the era and in the dark, eerie chiaroscuro of the Hollywood films that

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### In Short

**Born:** February 15, 1947, in Worcester, Massachusetts

**Resides:** in Berkeley, California

**Work composed:** 2009

**World premiere:** October 8, 2009, in Los Angeles, with Gustavo Dudamel conducting the Los Angeles Philharmonic

**New York Philharmonic premiere:** these performances

**Estimated duration:** ca. 34 minutes

have come to define the period sensibility for us:

... the underside of home-front and post-war Los Angeles stood revealed. Still, for all its shoddiness, the City of Angels possessed a certain sassy, savvy energy. It was, among other things, a Front Page kind of town where life was lived by many on the edge, and that made for good copy and good film noir.

Those images and their surrounding aura whetted my appetite for an orchestral work that, while not necessarily referring to the soundtracks of those films, might nevertheless evoke a similar mood and feeling tone of the era. I was also stimulated by the notion that there indeed exists a bona fide genre of jazz-inflected symphonic music, a

fundamentally American orchestral style and tradition that goes back as far as the early 1920s.

**Instrumentation:** three flutes (one doubling piccolo) and piccolo, three oboes and English horn, three clarinets (one doubling bass clarinet) and bass clarinet, alto saxophone, two bassoons and contra-bassoon, six horns, four trumpets, three trombones, tuba, timpani, vibraphone, bongos, tuned gongs, suspended cymbals, orchestra bells, marimba, tam-tams, chimes, bass drum, snare drum, castanets, cowbell, claves, temple blocks, tambourine, timbales, crotales, xylophone, triangles, conga, jazz kit (hi-hat and ride cymbals, snare drum, low tom-toms, cowbell, timbales, and suspended cymbal), two harps, piano, celesta, and strings.

— J.M.K.

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## The Work at a Glance

John Adams provides a guide to *City Noir*; here is a sampling:

The first movement, “The City and Its Double,” opens with a brief, powerful “wide screen” panorama that gives way to a murmuring dialogue between the double bass pizzicato and the scurrying figures in the woodwinds and keyboards. The steady tick of a jazz drummer impels this tense and nervous activity forward — a late-hour empty street scene, if you like. ... A surging melody in the horns and celli punctuated by jabbing brass “bullets” brings the movement to a nearly chaotic climax before it suddenly collapses into shards and fragments, a sudden stasis that ushers in the second movement.

As a relief to the frenzy of the first movement’s ending, “The Song Is for You” takes its time assembling itself. Gradually a melodic profile in the solo alto sax emerges from the surrounding pools of chromatically tinted sonorities. The melody yearns toward but keeps retreating from the archetypal “blue” note. But eventually the song finds full bloom in the voice of the solo trombone .... Once spent of its fuel, the movement returns to the quiet opening music, ending with pensive solos by the principal horn and viola.

“Boulevard Night” is a study in cinematic colors; sometimes, as in the moody “Chinatown” trumpet solo near the beginning, it is languorous and nocturnal; sometimes, as in the jerky stop-start coughing engine music in the staccato strings, it is animal and pulsing; and other times, as in the slinky, sinuous saxophone theme that keeps coming back, each time with an extra layer of stage makeup, it is in-your-face brash and uncouth. The music should have the slightly disorienting effect of a very crowded boulevard peopled with strange characters, like those of a David Lynch film — the kind who only come out very late on a very hot night.

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DeAnne Eisch

*Orchestra Personnel*  
*Manager*

**STAGE****REPRESENTATIVE**

Joseph Faretta

**AUDIO DIRECTOR**

Lawrence Rock

\* Associate Principal

\*\* Assistant Principal

\*\*\* Acting Associate  
Principal

+ On Leave

++ Replacement / Extra

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

Leonard Bernstein

*Laureate Conductor,*  
*1943–1990*

Kurt Masur

*Music Director Emeritus,*  
*1991–2015*

**HONORARY  
MEMBERS OF  
THE SOCIETY**

Emanuel Ax

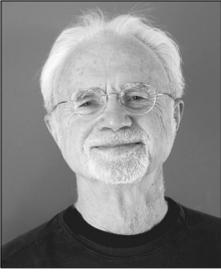
Deborah Borda

Zubin Mehta

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# The Artists



**John Adams** — composer, conductor, and creative thinker — occupies a unique position in the world of music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. His operas and oratorios, such as *Nixon in China*, *Doctor Atomic*, and *El Niño*, have transformed the genre of contemporary music theater. Spanning more than three decades, works such as *Harmonielehre*, *Shaker Loops*, *The Dharma at Big Sur*, and his Violin Concerto are among the most performed of all contemporary classical compositions.

As a conductor Adams has led the world's major orchestras, programming his own works alongside a wide variety of repertoire ranging from Beethoven, Mozart, and Debussy to Sibelius, Ives, Carter, Glass, and Ellington. Among his honorary doctorates are those from Yale, Harvard, Northwestern, and Cambridge universities and from The Juilliard School. A provocative writer, he is author of the highly acclaimed autobiography *Hallelujah Junction* and is a frequent contributor to *The New York Times Book Review*. Since 2009 Adams has served as creative chair of the Los Angeles Philharmonic.

Born and raised in New England, Adams learned the clarinet from his father and during his formative years played in marching bands and community orchestras. He began composing at age ten, and his first orchestral pieces were performed while he was still a teenager. In 2017 Adams celebrated his 70th birthday with festivals of his music in Europe and the United States,

including retrospectives at London's Barbican and Paris's Cité de la Musique, as well as in Amsterdam, New York, and Geneva, among other cities. In 2019 he was the recipient of Spain's BBVA Frontiers of Knowledge award and Holland's Erasmus Prize "for notable contributions to European culture, society and social science." In 2021 he was appointed Honorary Academician by the prestigious General Assembly of the Academicians of Santa Cecilia, and received the Glashütte Original Music Festival Award from the Dresden Music Festival in recognition of his lifetime achievement. He received the 2021 Ditson Conductor's Award from Columbia University in recognition of his "exceptional commitment to American composers."



Cellist **Gabriel Cabezas** is a true 21st-century musician. Named one of 23 Composers and Performers to Watch in '23 by *The Washington Post*, he is a sought-after soloist who has appeared with America's finest symphony orchestras, and is as comfortable interpreting new works as he is the pillars of the cello repertoire.

Cabezas recently released *Lost Coast*, a dynamic album of original music composed by Gabriella Smith inspired by her reflections on climate change, which she has seen devastate her home state of California. In 2023 he premiered the concerto *Lost Coast*, reimaged by the composer as a daring work for solo cello and orchestra, with the Los Angeles Philharmonic and Gustavo Dudamel. Further performances of *Lost Coast* include

the Cabrillo Festival Orchestra and Cristian Măcelaru, and the Prague Symphony Orchestra led by Tomáš Brauner, as well as the New York Philharmonic conducted by John Adams.

Cabezas is a member of the sextet yMusic, which composed the score for *Dear Lord, Make Me Beautiful*, an evening-length work in collaboration with choreographer Kyle Abraham that they will perform in December at Park Avenue Armory. Cabezas co-founded the string group Owls, a quartet that weaves together new compositions with fresh arrangements of music ranging from the 1600s to today. He is also a co-founder of Duende, a new-music and contemporary dance collective that focuses on the interaction between musicians and dancers in the realization of new scores.

In 2016 Gabriel Cabezas — who studied at the Curtis Institute of Music with NY Phil Principal Cello Carter Brey — received the Sphinx Medal of Excellence, a career grant awarded to extraordinary classical Black and Latinx musicians who, early in their career, demonstrate artistic excellence, outstanding work ethic, a spirit of determination, and ongoing commitment to leadership.



### **Christopher Martin**

joined the New York Philharmonic as Principal Trumpet, The Paula Levin Chair, in 2016. He served as principal trumpet of the Chicago Symphony

Orchestra (CSO) for 11 seasons, and as principal trumpet of the Atlanta Symphony Orchestra and associate principal trumpet of The Philadelphia Orchestra. He made his NY Phil solo debut in 2016, performing

Ligeti's *The Mysteries of the Macabre*. Highlights of Martin's CSO solo appearances include the 2012 World Premiere of Christopher Rouse's concerto *Heimdall's Trumpet*; Panufnik's *Concerto in modo antico*, with Riccardo Muti; and a program of 20th-century French concertos by André Jolivet and Henri Tomasi. Other solo engagements have included Martin with the Australian Chamber Orchestra, Seiji Ozawa's Saito Kinen Festival, Atlanta and Alabama Symphony Orchestras, and the National Symphony Orchestra of Mexico. Martin's discography includes a solo performance in John Williams's score to Steven Spielberg's *Lincoln* (2012) and two recordings of John Mackey's *Antique Violences*, which Martin co-commissioned. Martin is a professor of trumpet at The Juilliard School and has given master classes and seminars around the world. He has served on the faculty of Northwestern University and coached the Civic Orchestra of Chicago for 11 years. In 2010 he co-founded the National Brass Symposium with his brother Michael Martin, a trumpeter in the Boston Symphony Orchestra, and in 2016 he received the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association for outstanding contributions to the wind band genre.



**Ryan Roberts** is the solo English horn of the New York Philharmonic. He is also a member of the NY Phil's oboe section, and serves as principal oboe of the Festival Orchestra

of Lincoln Center. He has performed as guest principal oboe and English horn with many of the country's leading

ensembles, including the Chicago Symphony, Philadelphia, San Francisco Symphony, Metropolitan Opera, and National Symphony orchestras. A passionate teacher, Roberts is a member of the oboe faculties at the Manhattan School of Music, Bard College Conservatory of Music, and Mannes School of Music, where he also conducts the Mannes Wind Orchestra. He has worked with students in the United States and abroad through master classes and seminars at The Juilliard School, San Francisco Conservatory of Music, Manhattan School of Music, New World Symphony, Lynn University, and many other institutions.

An award-winning soloist, Roberts received First Prize at the International Double Reed Society's Young Artist Competition and the National Society of Arts and Letters's Woodwind

Competition. In 2018 he premiered Michael Torke's Oboe Concertino with the Albany Symphony Orchestra and recorded the work for Albany Records. Roberts is a frequent guest artist at the Marlboro Music Festival and has toured with Musicians from Marlboro. He also performs regularly at the Rockport Music Festival and with the Gamut Bach Ensemble at the Philadelphia Chamber Music Society. His past recital engagements have included performances with the Pacifica Quartet and pianist Emanuel Ax. Before joining the Philharmonic Ryan Roberts spent one season as a member of the New World Symphony under the direction of Michael Tilson Thomas. As a Kovner Fellow graduate of The Juilliard School, Roberts studied with Elaine Douvas and performed frequently with the Juilliard Orchestra.

# New York Philharmonic

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The New York Philharmonic plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with millions of music lovers through live concerts in New York and beyond, as well as broadcasts, recordings, and education programs.

Gustavo Dudamel will become the NY Phil's Music Director Designate in the 2025–26 season, before beginning his tenure as the Oscar L. Tang and H.M. Agnes Hsu-Tang Music and Artistic Director in the autumn of 2026. In the 2024–25 season Dudamel conducts works by composers ranging from Gershwin and Stravinsky to Philip Glass and Varèse, Mahler's Seventh Symphony, and a World Premiere by Kate Soper (one of 13 World, US, and New York Premieres the Philharmonic gives throughout the season). He also leads the New York Philharmonic Concerts in the Parks, Presented by Didi and Oscar Schafer, for the first time.

During the 2024–25 “interregnum” season between Music Directors, the Orchestra collaborates with leading artists in a variety of contexts. In addition to Yuja Wang, who serves as The Mary and James G. Wallach Artist-in-Residence, the NY Phil engages in cultural explorations spearheaded by Artistic Partners. International Contemporary Ensemble (ICE) joins the examination of Afro-modernism through performances of works by African composers and those reflecting the African diaspora, complemented by panels, exhibits, and more; John Adams shares his insights on American Vistas; and Nathalie Stutzmann shares her expertise through Vocal Echoes, featuring music both with and without voice, including on a free concert presented by the Anna-Maria and Stephen Kellen Foundation. The Orchestra also marks milestone anniversaries of Ravel and Boulez, the latter of whom served as the NY Phil's Music Director in the 1970s.

The New York Philharmonic has commissioned and / or premiered works by leading composers since its founding in 1842, from

Dvořák's *New World* Symphony to two Pulitzer Prize winners: John Adams's *On the Transmigration of Souls* and Tania León's *Stride*, commissioned through *Project 19*, which is supporting the creation of works by 19 women composers. The Orchestra has released more than 2,000 recordings since 1917, including the live recording of Julia Wolfe's Grammy-nominated *Fire in my mouth*. In 2023 the NY Phil announced a partnership with Apple Music Classical, the standalone music streaming app designed to deliver classical music lovers the optimal listening experience. The nationally syndicated radio program *The New York Philharmonic This Week* features the Philharmonic's recent performances and commercial recordings complemented by interviews and archival highlights. The Orchestra's extensive history is available free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

A resource for its community and the world, the Orchestra complements the annual free Concerts in the Parks across the city and the Phil for All: Ticket Access Program with education projects, including the Young People's Concerts, Very Young People's Concerts, and the New York Philharmonic Very Young Composers Program. The Orchestra has appeared in 436 cities in 63 countries, including Pyongyang, DPRK, in 2008 — the first visit there by an American orchestra — as well as, in 2024, the first visit to mainland China by a US orchestra since the COVID-19 pandemic, a tour that included education activities as part of the tenth anniversary of the NY Phil-Shanghai Orchestra Academy and Partnership.

Founded in 1842 by local musicians, the New York Philharmonic is one of the oldest orchestras in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, and Copland. Distinguished conductors who have served as Music Director include such luminaries as Bernstein, Toscanini, and Mahler.