



Wednesday, March 26, 2025, 7:30 p.m.
17,166th Concert

Thursday, March 27, 2025, 7:30 p.m.
17,167th Concert

Saturday, March 29, 2025, 7:30 p.m.
17,168th Concert

Leonard Slatkin, Conductor
Timothy McAllister, Saxophone ■
(New York Philharmonic debut)

■ **Chang-Chavkin Debut Artist**

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 **Stephen and
Rebecca Whyte.**



March 26–27 & 29, 2025

Leonard Slatkin, Conductor

Timothy McAllister, Saxophone (New York Philharmonic debut)

Cindy McTEE

(b. 1953)

Double Play for Orchestra (2010)

I. The Unquestioned Answer

II. Tempus Fugit

John CORIGLIANO

(b. 1938)

Triathlon (2020; New York Premiere)

Leaps (soprano saxophone)

Lines (alto saxophone)

Licks (baritone saxophone)

TIMOTHY McALLISTER

Intermission

SHOSTAKOVICH

(1906–75)

Symphony No. 5 in D minor, Op. 47

(1937)

Moderato

Allegretto

Largo

Allegro non troppo

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Notes on the Program

Double Play for Orchestra

Cindy McTee

Cindy McTee's time as a composition student coincided with a moment when institutions emphasized the style of high modernism. Those works prioritized strict adherence to forms built on highly organized mathematical formulas. While McTee gleaned useful tools from these studies, she ultimately felt boxed into parameters that failed to include a world of musical influences that resonated most with her. Among them were the popular and jazz genres that formed the bedrock of her childhood in the small town of Eatonville, Washington. Since her first piano teacher had a background in dance-hall musicianship rather than formal classical training, McTee had been assigned melodies and chord charts on which to improvise, rather than the more typical Mozart juvenilia. This was formative in instilling the idea that music is something to make your own, and it became so ingrained that McTee would improvise on Brahms while accompanying her high school choir. It was not until later in high school that she began to study classical music in earnest.

Because of these experiences, McTee did not begin to feel liberated to express her unique voice until she gave herself permission to make unions of opposites, leaning into juxtaposition to create tension and resolution by mixing tonal with atonal, old with new, serious with fun, and simply enjoy the advantages of her two musical worlds.

McTee has called her manner of including a multiplicity of approaches "something I owe to Ives." Almost 100 years

earlier, in Danbury, Connecticut, the composer Charles Ives was shaped by an education of similar contrasts. His father was a local bandmaster who played instruments by the lake just to study the sound qualities of echoes. It was a childhood in which freewheeling experimentation was consistently encouraged. This was counterbalanced by Ives's formalized training at Yale (where McTee would also study) and work as a church organist. Ives emerged utterly unique, producing music of astonishing modernism interpolated with old-time hymns that seemed to move and exist in a universe of its own while remaining grounded in the memory of Ives's present.

McTee particularly gravitated toward Ives's *The Unanswered Question*, composed in 1908 and revised in 1934, a work she repeatedly references in her work, including in *Images* for Horn and Piano, *Einstein's Dream*, and *Double Play*, the

In Short

Born: February 20, 1953, in Tacoma, Washington

Resides: in St. Louis, Missouri

Work composed: 2010; dedicated to the Detroit Symphony Orchestra and its then music director, Leonard Slatkin

World premiere: June 3, 2010, by the Detroit Symphony Orchestra, Leonard Slatkin, conductor

New York Philharmonic premiere: these performances

Estimated duration: ca. 12 minutes

work heard in these concerts. The first movement of *Double Play* cleverly flips Ives's title to become *The Unquestioned Answer*. In addition to riffing on Ives's five-note theme, it bears a striking kinship with its counterpart — such as in the sustained haze of chords anchoring solos — but is broader and more muscular. Whereas Ives maintains a contemplative stance, McTee broods and draws out a more elaborate dramatic and emotional range overall.

Another element in McTee's work is a fascination with rhythmic energy. This, too, serves the purpose of accentuating contrasts, as the composer has explained:

I find satisfaction in putting an analog watch up to my ear ... or listening to the distinctive sound of a Harley-Davidson.

The repetitive, interlocking whirs, ticks, and pops have found their way into my music, mostly in the form of ostinato, pulse-based rhythms, and hocket. Perhaps I'm drawn to these sounds and textures because they represent order, precision, integration, and predictability. However, their music application is most meaningful, I think, in a context that also includes disorder, flexibility, independence, and surprise.

Tempus Fugit, the second movement of *Double Play*, is an ecstatic celebration of rhythm in all its multifaceted capacity for regularity and complexity. Throughout, we hear percussion imitating clocks ticking, something we associate with steadiness, but here in syncopation, and the meter (beats per measure) changes

In the Composer's Words



Cindy McTee includes the following note with *Double Play*:

I have always been particularly attracted to the idea that disparate musical elements — tonal and atonal, placid and frenetic — can not only coexist but also illuminate and complement one another. I can think of no composer more capable of achieving these kinds of meaningful juxtapositions than Charles Ives. As in Ives's *The Unanswered Question*, my *Unquestioned Answer* presents planes of highly contrasting materials: sustained, consonant sonorities in the strings intersect to create dissonances; melodies for the principal players soar atop; and discordant passages in the brass and winds become ever more disruptive. The five-note theme from Ives's piece is heard in both its backward and forward versions throughout the work.

Tempus Fugit, Latin for "time flees" but more commonly translated as "time flies," is frequently used as an inscription on clocks. My *Tempus Fugit* begins with the sounds of several pendulum clocks ticking at different speeds and takes flight about two minutes later using a rhythm borrowed from Leonard Slatkin's *Fin* for orchestra. Jazz rhythms and harmonies, quickly-moving repetitive melodic ideas, and fragmented form echo the multifaceted and hurried aspects of 21st-century American society.

constantly, challenging the listener to keep track of how time is passing within the music. Also present are callbacks to ideas from the first movement, including the variants on Ives's theme, playing with the idea of musical and human memory within the passage of time. The entire work culminates in a joyful, bursting conclusion.

Instrumentation: two flutes and piccolo, three oboes, two clarinets and E-flat

clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, bongos, conga, guiro, hi-hat, snare drums, bass drum, suspended cymbals, tam-tam, triangles, vibraphone, vibraslaps, wood blocks, cowbells, shaker, sizzle cymbal, tambourine, castanets, mark tree, rainstick, ratchet, temple blocks, tom-toms, harp, and strings.

— Kathryn Bacasmot, an independent writer about music

In the Conductor's Words

Everyone thought that there should be signature Slatkin connections on this program.

Since Cindy McTee is one of this country's leading composers, and is also my wife, that was almost a given.

John Corigliano and I go back a long way. I have performed several of his works with the Philharmonic, including the New York Premiere of his First Symphony. He has been associated with the ensemble almost from childhood, with his father being the long-serving Concertmaster of the Orchestra, and his serving as Assistant to the Producer and Assistant to the Director on the Orchestra's televised Young People's Concerts [1961–72]. This [saxophone] concerto is a true virtuoso workout for everyone.

To balance the first half, we wanted something that was a bit more familiar for both musicians and audience, and with the Russian heritage in my family, as well as the Philharmonic's history with Shostakovich's Fifth Symphony, that seemed like a perfect choice.

Taken together, the pieces should work well together and will be a wonderful way to continue my 80th birthday celebration.



— Leonard Slatkin

Triathlon

John Corigliano

John Corigliano was born into a musical family; his father (John Corigliano Sr.) served as Concertmaster of the New York Philharmonic from 1943 to 1966. As a young composer, the son studied with Otto Luening at Columbia University and Vittorio Giannini at the Manhattan School of Music and worked for nearly a decade with Leonard Bernstein on the CBS broadcasts of the New York Philharmonic Young People's Concerts. Following an early period during which his music was — as he described it — a “tense, histrionic outgrowth of the ‘clean’ American sound of Barber, Copland, Harris, and Schuman,” he embraced a posture in which Romantic grandeur can rub elbows with an unmistakably modernist musical vocabulary.

Corigliano's Symphony No. 1 (1988) earned him the prestigious Grawemeyer Award and a Grammy for best recording of a classical composition. That work, along with its subsequent choral incarnation, *Of Rage and Remembrance* (based on the symphony's third movement), has been acknowledged as one of the towering artistic statements related to the AIDS crisis. With his Symphony No. 2, an expanded re-composition of his String Quartet (1995), he was awarded the Pulitzer Prize for Music in 2001.

His 1991 opera, *The Ghosts of Versailles*, was the Metropolitan Opera's first commission in three decades, and has been revived in multiple productions; in 2021 the Santa Fe Opera introduced his next opera, *The Lord of Cries*, composed to a libretto by his husband, Mark Adamo, in which elements of Euripides's *The Bacchae* are merged with Bram Stoker's *Dracula*. Corigliano was named *Musical America's* first Composer of the Year in

1992, the same year he was elected to the American Academy and Institute of Arts and Letters. In 2002 he was awarded the Gold Medal of The National Arts Club in New York City. He serves on the composition faculty of The Juilliard School and retired in 2020 as Distinguished Professor of Music at Lehman College, City University of New York.

Concertos figure prominently in his oeuvre. *Triathlon*, which spotlights the saxophone family, follows concertos — or at least works for soloist-plus-orchestra — featuring piano (premiered in 1968), oboe (1975), clarinet (1977, premiered by the New York Philharmonic and Stanley Drucker, its then Principal Clarinet, conducted by Leonard Bernstein), flute (1982), guitar (1994), violin (2003, based on his Oscar-winning score for *The Red Violin*), and percussion (2008). He has also composed several works for solo voice with orchestra; indeed, he wrote two for the New York Philharmonic (see sidebar, page 26).

In Short

Born: February 16, 1938, in New York City

Resides: in New York City and Kent Cliffs, New York

Work composed: 2020, on commission from the San Francisco Symphony

World premiere: April 7, 2022, at Davies Symphony Hall, San Francisco, with Giancarlo Guerrero conducting the San Francisco Symphony and saxophonist Timothy McAllister

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

Estimated duration: ca. 30 minutes

Classical concert music and the saxophone have generally enjoyed a somewhat arm's-length relationship. Although the instrument is not among the usual orchestral constituents, it does make occasional appearances for memorable special effects, such as in Rachmaninoff's *Symphonic Dances* or Ravel's *Boléro*. A few pieces for saxophone and orchestra are dusted off now and then — Debussy's *Rhapsody*, Glazunov's *Concerto*, Ibert's *Concertino*, Frank Martin's *Ballade* — but few of the instrument's hundred-plus concertante works get ongoing exposure.

Urged by saxophonist Timothy McAllister to write a concerto, Corigliano came up with a novel idea. He explained in an

interview how he was ruminating on the fact that saxophonists are entirely comfortable playing all the different sizes of their instrument. He went on to say that the idea

led me to think what would happen if I wrote a concerto for *saxophonist* and orchestra, not saxophone and orchestra. And the saxophonist plays three different instruments, one for each movement, ... starting with the soprano sax and then going to the alto sax, and then the baritone sax. ... I've always had a love [for] the baritone sax. The alto is the most beautiful in its melodic contour. And the soprano sax, like the

The Work at a Glance

John Corigliano has shared these observations about *Triathlon*:

The virtuosic possibilities of the soprano sax ... inspired a first movement, entitled *Leaps*, that is buoyant, acrobatic, and optimistic. An orchestral introduction of jumping woodwinds and a long-lined melody lead to the entrance of the soloist, who, after a few virtuosic turns, sings the melody introduced by the orchestra. This melody utilizes the entire lyrical range of the soprano saxophone, and leads to a slower section that extends and develops the melody. But the joyous opening returns and the movement ends as it began — with a leap.

The second movement features the alto saxophone, and is entitled *Lines*. Lines, in music, describe the horizontal motion of notes, or, as we know it, melody. And, indeed, this entire movement is totally melodic and serene. ...

I have always loved the sassy, gravelly sound of the baritone sax, so it had to lead the last movement of my concerto. *Licks* is a jazz term, and means small improvisational moments in a piece. While this is not a jazz movement, the idea of small ornamental turns appealed to me, and provided me with the inspiration for the solo writing. The movement starts with an unaccompanied cadenza. In it, the soloist explores many of the remarkably unusual sounds that the saxophone family can produce. At the beginning, we hear soft key clicks, which are done without breathing into the instrument. This soon develops into a technique called "slap tonguing," in which the performer literally slaps his tongue against the reed. It is a totally delightful and rude sound, and both these devices alternate in the body of the cadenza.



clarinet, has this wild virtuosity in this astronomical range. So I felt I had what I wanted, and then I said, what would happen if I take three different aspects of music-making, and each movement is dedicated to one of them?

orchestra bells, crash cymbals, tambourine, vibraphone, wood block, Almglocken, crotales, anvil, triangle, harp, piano, and strings, in addition to the soloist performing on soprano, alto, and baritone saxophones.

Instrumentation: two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets (one doubling bass clarinet), two bassoons (one doubling contrabassoon), four horns, two trumpets, three trombones, tuba, timpani, bass drum, temple blocks, flexatones, snare drum, tenor drum, xylophone, ratchets, tom-toms, low cowbell, police whistle, suspended cymbal, slapstick,

— 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)

John Corigliano's *Triathlon* is presented under license from G. Schirmer, Inc., copy-right owners.

The NY Phil Connection



John Corigliano, Leonard Slatkin, and the New York Philharmonic, ca. 1990

If any composer can be said to have a close connection with the New York Philharmonic, that would be John Corigliano. In addition to the role the Orchestra played in his life, he has composed a number of works that were commissioned by the Philharmonic. In addition to the *Clarinet Concerto* (premiered on December 6, 1977), referred to on page 24, the following works were born of this life-long relationship:

- *Fantasia on an Ostinato*, premiered on September 18, 1986, led by then Music Director Zubin Mehta
- *Vocalise* for Soprano, Electronics, and Orchestra (one of the Orchestra's six Messages for the Millennium commissions), premiered on November 11, 1999, conducted by then Music Director Kurt Masur
- *One Sweet Morning*, for Mezzo-Soprano and Orchestra (co-commissioned with the Shanghai Symphony Orchestra), on September 30, 2011, with soloist Stephanie Blythe, conducted by then Music Director Alan Gilbert

The NY Phil has also championed works Corigliano composed for others. Take the *Symphony No. 1*, his response to the AIDS crisis: Leonard Slatkin led the Orchestra in its New York Premiere on January 9, 1992, and then Music Director Jaap van Zweden reprised it during the Philharmonic's exploration of *Music of Conscience*, May 30–June 1, 2019. The Philharmonic will take it up again this fall, September 18–21, when it will be led by Gustavo Dudamel in one of his first performances as the Orchestra's Oscar L. Tang and H.M. Agnes Hsu-Tang Music and Artistic Director Designate.

— The Editors

Symphony No. 5 in D minor, Op. 47

Dmitri Shostakovich

The biography of Dmitri Shostakovich reads like something out of a particularly nightmarish Russian novel: Dostoyevsky, perhaps, but with more ironic jokes. His gifts were unmistakable — the world has agreed that, along with Sergei Prokofiev, he was one of the Soviet Union's greatest composers — but he spent practically his whole career falling in and out of favor with the Communist authorities, and he ended up battered and paranoid in the process.

Only the most perverse novelist could have dreamed up the life that lay ahead following the success of his pert Symphony No. 1 (1924–25): how in 1930 Shostakovich's satirical opera *The Nose* would run afoul of Soviet politicians, being denounced by the Russian Association of Proletarian Musicians for its “bourgeois decadence”; how he would redeem himself through his charming Piano Concerto No. 1 in 1933; how his fortunes would crash again in 1936, when Stalin saw and loathed his opera *Lady Macbeth of Mtsensk* and reduced him to nothingness, until the composer contritely offered his Fifth Symphony as “the creative reply of a Soviet artist to justified criticism” (not really Shostakovich's words, though often attributed to him).

The drama would continue through the rest of his life. In the wake of his rehabilitation he would be awarded the Stalin Prize twice in succession, in 1940 and 1941. In 1945 his star would fall again when his Ninth Symphony struck the bureaucrats as an insufficient reflection of the glory of Russia's victory over the Nazis. He rebounded with yet another Stalin Prize in 1949, but nonetheless squirreled away private masterpieces in his desk drawer until

Soviet cultural policies began to thaw after the dictator's death in 1953. Only in 1960 would he feel confident enough to hazard the series of searing, poignant works rich in musical autobiography that would characterize the final years of his earthly tragedy.

Shostakovich composed his Symphony No. 5 over a three-month period in 1937, a moment when he was effecting a rebound from official disgrace. Who knows what he was really thinking when he wrote this piece? Many suggestions have been put forth — there is probably no composer about whom musicologists debate with such virulence — but in the end, Shostakovich did an excellent job of covering his tracks. One may choose to take at face value the comments he provided in an article published just before the work's premiere:

The birth of the Fifth Symphony was preceded by a prolonged period of

In Short

Born: September 25, 1906, in St. Petersburg, Russia

Died: August 9, 1975, in Moscow, USSR

Work composed: April 18–July 20, 1937

World premiere: November 21, 1937, in the Great Hall of the Leningrad Philharmonic, Yevgeny Mravinsky, conductor

New York Philharmonic premiere: June 15, 1941, Dimitri Mitropoulos, conductor, at Lewisohn Stadium

Most recent New York Philharmonic performance: June 4, 2022, Jaap van Zweden, conductor

Estimated duration: ca. 49 minutes

internal preparation. Perhaps because of this, the actual writing of the symphony took a comparatively short time (the third movement, for example, was written in three days). ... The theme of my symphony is the development of the individual. I saw man with all his sufferings as the central idea of the work, which is lyrical in mood from start to finish; the finale resolves the tragedy and tension of the earlier movements on a joyous, optimistic note.

No doubt self-preservation played a role in Shostakovich's crafting this piece as he did. In fact, the officially sanctioned review of the premiere, in the publication *Izvestia*, found in it the stuff of a Socialist-Realist program. It identified the opening movement as a depiction of toiling miners and massive factory machinery subjugating nature, the scherzo as a picture of the athleticism of happy Soviet citizens, and so on. Probably Shostakovich had nothing so specific in mind. On the other hand, he didn't

In the Composer's Words



Vera Mukina's *Worker and Kolkhoz Woman* (1937), an example of Soviet Realist art

In a commentary published on January 12, 1938, in *Literaturnaya Gazeta*, Shostakovich spoke of his newly premiered Fifth Symphony:

My latest work may be called a lyrical-heroic symphony. Its basic ideas are the sufferings of Man, and optimism. I wanted to convey optimism asserting itself as a world outlook through a series of tragic conflicts in a great inner, mental struggle. During a discussion at the Leningrad section of the Composers' Union, some of my colleagues called my Fifth Symphony an autobiographical work. On the whole, I consider this a fair appraisal. In my opinion, there are biographical elements in any work of art. Every work should bear the stamp of a living person, its author, and it is poor and tedious work whose creator is invisible.

On the same day, *Sovetskoye iskusstvo* published a different article, in which the politically aware Shostakovich proclaimed the requisite cliché:

There is nothing more honorable for a composer than to create works for and with the people. The composer who forgets about this high obligation loses the right to this high calling. ... The attention to music on the part of our government and all the Soviet people instills in me the confidence that I will be able to give everything that is in my power.

raise his voice in protest, since his livelihood as a composer depended to a large degree on the official acceptance of this symphony.

The Fifth has proved the most popular of Shostakovich's 15 symphonies. It provides an excellent introduction to his sound-world, which in this case is rich in satire and grotesqueries, yet taut in its classical formality (or even "neo-classical" formality, in the second movement). The music is propelled with a driving sense of momentum throughout, nowhere more than in the energetic finale, whose pounding impact rarely fails to bring down the house.

Instrumentation: two flutes and piccolo, two oboes, two clarinets and E-flat clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, tam-tam, orchestra bells, xylophone, two harps, piano (doubling celesta), and strings.

— J.M.K.

An earlier version of this essay appeared in the program books of the Verbier Festival and Academy.

At the Time

In 1937, as Shostakovich completed his Fifth Symphony, the following events took place:

- In Spain, the city of Guernica was bombed by German and Italian forces who had joined with nationalists in the country's civil war; Picasso's mural of that name, depicting the horrors on the ground, was unveiled at the Paris World's Fair.
- In England, the coronation of King George VI took place at London's Westminster Abbey; J.R.R. Tolkien's *The Hobbit* was published.
- In Germany, the *Hindenburg* airship departed Frankfurt for the United States; upon docking in New Jersey, it caught fire and was destroyed in less than a minute, killing 35 passengers and crew, and one person on the ground.
- In China, the Sino-Japanese War broke out after Japanese forces invaded.
- In the United States, infrastructure improvements included San Francisco's Golden Gate Bridge and New York's Lincoln Tunnel; President Franklin D. Roosevelt's proposal to increase the number of Supreme Court justices was defeated by Congress; Disney premiered *Snow White and the Seven Dwarfs*, the first full-length animated feature.
- In New Guinea, Amelia Earhart took off on a Pacific leg of her around-the-world flight; radio contact was lost soon afterward.



From top: Picasso's Guernica on display at the Paris World's Fair; the Golden Gate Bridge's opening day

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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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Kurt Masur

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The Artists



Internationally acclaimed conductor **Leonard Slatkin** is music director laureate of the Detroit Symphony Orchestra (DSO), directeur musical honoraire of the Orchestre

National de Lyon (ONL), conductor laureate of the St. Louis Symphony Orchestra (SLSO), principal guest conductor of the Orquesta Filarmónica de Gran Canaria, and artistic consultant to the Las Vegas Philharmonic. He maintains a rigorous schedule of guest conducting and is active as a composer, author, and educator.

This season he celebrates his 80th birthday with returns to orchestras he led as music director, including the DSO, ONL, SLSO, and National Symphony Orchestra (Washington, DC). Additional 2024–25 highlights include appearances with the New York Philharmonic, Nashville Symphony, North Carolina Symphony, Manhattan School of Music Symphony Orchestra, Eastman Philharmonia, National Symphony Orchestra (Ireland), Tokyo Metropolitan Symphony Orchestra, Osaka Philharmonic, Hiroshima Symphony Orchestra, Kristiansand Symfoniorkester, Jerusalem Symphony Orchestra, and Opera Theatre of Saint Louis. Also this season, his composition *Schubertiade: An Orchestral Fantasy* and his arrangement of Scarlatti keyboard sonatas receive world premieres.

Slatkin's recordings have received six Grammy awards and thirty-five nominations. Naxos recently reissued Vox audiophile editions of his SLSO recordings, featuring works by Gershwin, Rachmaninoff, and Prokofiev. Other Naxos

recordings include *Slatkin Conducts Slatkin* — a compilation of pieces written by generations of his family — as well as works by Saint-Saëns, Ravel, Berlioz, Copland, Alla Borzova, Cindy McTee, and John Williams.

A recipient of the National Medal of Arts, Leonard Slatkin holds the rank of Chevalier in the French Legion of Honor. He has been awarded the Prix Charbonnier from the Federation of Alliances Françaises, Austria's Decoration of Honor in Silver, and the League of American Orchestras's Gold Baton. He received the ASCAP Deems Taylor Special Recognition Award for his debut book, *Conducting Business* (2012), which was followed by *Leading Tones* (2017) and *Classical Crossroads: The Path Forward for Music in the 21st Century* (2021). His latest books are *Eight Symphonic Masterworks of the Twentieth Century* (Rowman & Littlefield, spring 2024) and *Eight Symphonic Masterworks of the Nineteenth Century* (fall 2024), comprising essays that supplement the score-study process.



Widely considered to be today's most celebrated classical saxophonist, **Timothy McAllister** has appeared with the world's finest orchestras in more than 20 countries.

A champion of contemporary music, he is credited with more than 60 recordings and 200 premieres of works by eminent composers worldwide.

John Corigliano composed *Triathlon* for McAllister, who premiered the work with the San Francisco Symphony led by

Giancarlo Guerrero; he also can be heard on the Nashville Symphony's recording due for imminent release. Longtime collaborator Tyshawn Sorey wrote *Adagio (For Wadada Leo Smith)* for McAllister, who premiered it with the Atlanta Symphony Orchestra; the work received the 2024 Pulitzer Prize for Music.

McAllister premiered John Adams's Saxophone Concerto with the Sydney Symphony Orchestra, and received a Grammy Award for his recordings of the concerto and Adams's *City Noir* with the St. Louis Symphony Orchestra and David Robertson. He later appeared at the London Proms with Marin Alsop and the BBC Symphony Orchestra performing the Adams concerto to widespread acclaim.

His recording of Kenneth Fuchs's *Rush* with the London Symphony Orchestra and JoAnn Falletta won another Grammy,

and his reprisal of Adams's *City Noir* with the Berlin Philharmonic and Gustavo Dudamel appears on the composer's Grammy-nominated anthology.

Recent performances include the Spain and Belgium premieres of Guillaume Connesson's concerto *A Kind of Trane* led by Stéphane Denève, recorded with the Brussels Philharmonic for the Deutsche Grammophon label. His other notable solo appearances include the Buffalo, Detroit, Galicia, Hong Kong, Houston, Indianapolis, Lyon, Milwaukee, Mineria (Mexico), and Seattle symphony orchestras.

McAllister is the soprano saxophonist of the PRISM Quartet, and has been professor of saxophone at the University of Michigan since 2014. He holds degrees from the University of Michigan, having studied with Donald Sinta.

New York Philharmonic

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 Oscar L. Tang and H.M. Agnes Hsu-Tang Music and Artistic Director Designate in the 2025–26 season, before beginning his tenure as 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.