



## NEW YORK PHILHARMONIC CONCERTS IN THE PARKS

Presented by  
Didi and Oscar Schafer

**Wednesday, June 4, 2025, 8:00 p.m.**  
**The Great Lawn, Central Park, Manhattan**  
17,196th Concert

**Thursday, June 5, 2025, 8:00 p.m.**  
**Van Cortlandt Park, Bronx**  
17,197th Concert

**Friday, June 6, 2025, 8:00 p.m.**  
**Prospect Park, Brooklyn**  
17,198th Concert

**Saturday, June 7, 2025, 8:00 p.m.**  
**Cunningham Park, Queens**  
17,199th Concert

**Gustavo Dudamel**, Conductor  
**Arturo Sandoval**, Trumpet  
(New York Philharmonic debut)  
**Jorge Glem**, Cuatro  
(New York Philharmonic debut)  
**Bernie Williams**, Special Guest

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

The concerts will be followed by a display by Santore's World Famous Fireworks.

Youth ensembles from NY Phil community partners perform, 6:00–7:30 p.m., before the June 4 and 6 concerts. Visit [nyphil.org/findout](https://nyphil.org/findout) for details.

Concerts in the Parks are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**. Activities are supported by the **New York State Council on the Arts**, with the support of the **Office of the Governor** and the **New York State Legislature**.



June 4–7, 2025

**Gustavo Dudamel**, Conductor  
**Arturo Sandoval**, Trumpet (New York Philharmonic debut)  
**Jorge Glem**, Cuatro (New York Philharmonic debut)  
**Bernie Williams**, Special Guest

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**TCHAIKOVSKY**  
(1840–93)

**Symphony No. 4 in F minor, Op. 36**  
(1877–78)

Andante sostenuto — Moderato con anima

Andantino in modo di canzona

Scherzo. Pizzicato ostinato: Allegro

Finale: Allegro con fuoco

**Intermission**

**Arturo SANDOVAL**  
(b. 1949)

***Allegro maestoso*, from Concerto for Trumpet No. 2**

ARTURO SANDOVAL

**Gonzalo GRAU**  
(b. 1972)

***Odisea: Concerto for Venezuelan Cuatro and Orchestra* (2021–22, rev. 2023; New York Premiere)**

JORGE GLEM

**STRAVINSKY**  
(1882–1971)

**Selections from *The Firebird Suite***  
(1919 version)

Infernal Dance of King Kashchei

Lullaby

Finale

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# Notes on the Program

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## Symphony No. 4 in F minor, Op. 36

### Pyotr Ilyich Tchaikovsky

**P**pyotr Ilyich Tchaikovsky became involved with his mysterious patron, Nadezhda von Meck, and began composing his Fourth Symphony practically at the same time. The two “projects” were greatly intermeshed in his mind. In letters to von Meck he often referred to it as “our symphony,” sometimes even as “your symphony.” By May 1877 he had completed the lion’s share of work on the new piece. He wrote to her that month:

I should like to dedicate it to you, because I believe you would find in it an echo of your most intimate thoughts and emotions.

Then Tchaikovsky’s life veered off in a bizarre direction when he precipitously married and just as quickly abandoned his bride. During the misadventure of Tchaikovsky’s wedding and his subsequent meltdown, the Fourth Symphony was put on hold. Only in the latter half of 1877 did he return to edit and orchestrate what he had composed through May. He wrote to von Meck late that summer:

Our symphony progresses. The first movement will give me a great deal of trouble with respect to orchestration. It is very long and complicated: at the same time I consider it the best movement. The three remaining movements are very simple, and it will be easy and pleasant to orchestrate them.

Tchaikovsky’s comment is apt: the center of gravity is indeed placed on

the first movement, and the other three stand as shorter, less imposing pendants. When von Meck begged him to explain the meaning behind the music, Tchaikovsky broke his rule of not revealing his secret programs and penned a rather detailed prose description of the opening movement:

The introduction is the seed of the whole symphony, undoubtedly the central theme. This is Fate, i.e., that fateful force which prevents the impulse toward happiness from entirely achieving its goal, forever on jealous guard lest peace and well-being should ever be attained in complete and unclouded form, hanging above us like the Sword of Damocles, constantly and unremittingly

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### In Short

**Born:** May 7, 1840, in Votkinsk, Russia

**Died:** November 6, 1893, in St. Petersburg

**Work composed:** December 28, 1877–January 9, 1878; dedicated “To my best friend,” i.e. Mme. Nadezhda von Meck

**World premiere:** February 22, 1878, at a concert of the Russian Musical Society in Moscow, Nikolai Rubinstein, conductor

**New York Philharmonic premiere:** January 31, 1890, with Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928)

**Most recent New York Philharmonic performance:** January 11, 2025, Daniele Rustioni, conductor

**Estimated duration:** ca. 45 minutes

poisoning the soul. Its force is invisible, and can never be overcome. Our only choice is to surrender to it, and to languish fruitlessly. ...

When all seems lost, there appears a sweet and gentle daydream. Some blissful, radiant human image hurries by and beckons us away. ...

No! These were dreams, and fate wakes us from them. Thus all life is an unbroken alternation of harsh reality with fleeting dreams and visions of happiness ... There is no escape. ... We can only drift upon this sea until it engulfs and submerges us in its depths. That, roughly, is the program of the first movement.

And so he continues, at length, for each of the ensuing movements: the second, “another phase of depression,” “that melancholy feeling that comes in the evenings when, weary from your labor, you sit alone, and take a book — but it falls from your hand”; the third, comprising “the elusive images that can rush past in the imagination when you have drunk a little wine and experience the first stage of intoxication”; the fourth, “a picture of festive merriment of the people.” Even if one recognizes that Tchaikovsky penned these words after he had essentially completed the symphony, it is possible to find something authentic and convincing in his program,

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## Angels and Muses

In 1877, the year of the Fourth Symphony, the 36-year-old Tchaikovsky consolidated his relationship with Nadezhda Filaretovna von Meck. She had initially contacted Tchaikovsky through violinist Yosif Yosifovich Kotek, his former pupil, also sending word out via Tchaikovsky’s mentor, Nikolai Rubinstein. Her offer was a generous but undemanding commission to make an arrangement of one of Kotek’s compositions.

That was that, Tchaikovsky assumed, but then a second letter arrived from von Meck. She wrote:

I should like very much to tell you at length of my fancies and thoughts about you, but I fear to take up your time, of which you have so little to spare. Let me say only that my feeling for you is a thing of the spirit and very dear to me.

Things were getting interesting. Tchaikovsky responded the next day: “Why do you hesitate to tell me all your thoughts? ... Perhaps I know you better than you imagine.” An affair was born, but an affair with a supremely strange twist: von Meck would support Tchaikovsky through a monthly stipend, but by her decree they must at all costs avoid meeting in person. There was an emotional price to pay for this, to be sure. Von Meck was mercurial, but Tchaikovsky handled his patron adeptly until she suddenly broke off their relationship, almost without warning, in 1890.



*From top: Tchaikovsky;  
Nadezhda Filaretovna  
von Meck*

On the other hand, music is not prose, and its essence is different from that of the written word — or, as Tchaikovsky reminded von Meck by quoting Heine: “Where words end, music begins.” To his pupil and friend Sergei Taneyev, Tchaikovsky wrote:

Of course my symphony is program music, but it would be impossible to give the program in words. ... But ought this not always to be the case with a symphony, the most lyrical of musical forms? Ought it not to express all those things for which

words cannot be found but which nevertheless arise in the heart and cry out for expression?

**Instrumentation:** two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets (though NY Phil performance practice employs four), three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings.

— 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)

A famous oboe line opens the second movement, *Andantino in modo di canzona*, a generally melancholy movement in B-flat minor:

Oboe

*Solo*

*p* *semplice, ma grazioso*

etc.

Ob.

You feel nostalgic for the past, yet no compulsion to start life over again. Life has wearied you; it is pleasant to pause and weigh things up.

Much of the movement does seem to carry a heavy weight on its shoulders, but — as in the first movement — the proceedings are leavened by glimpses of balletic arabesques.

## *Allegro maestoso, from Concerto for Trumpet No. 2*

### Arturo Sandoval

In 1962 the jazz bandleader and composer Duke Ellington wrote:

I have always been against any attempt to categorize or pigeonhole music, so I won't attempt to say whether the music of the future will be jazz or not jazz, whether it will merge or not merge with classical music. There are simply two kinds of music, good music and the other kind.

Arturo Sandoval's Concerto for Trumpet No. 2 embodies this sentiment. The trumpeter and composer — a Kennedy Center honoree and ten-time Grammy Award winner — crosses musical and cultural boundaries. His multilayered experiences as a creator have forged an inimitable musical identity. He was born on the outskirts of Havana, Cuba, and the soundscape of his homeland — as well as masterworks by Beethoven, Tchaikovsky, Ravel, and others — made indelible impressions as he developed his voice as a composer. His compositional training occurred informally, primarily through performing, whether playing for the Cuba-based, genre-bending ensemble Irakere (Yoruba for forest), being mentored by jazz icon Dizzy Gillespie, or honing his skills through dedicated service to classical trumpet concertos by the likes of Haydn, Hummel, and Arutiunian.

These influences continue to have roots and routes in Sandoval's scores, which include works for jazz ensemble, classical ensemble, ballet, and film. He continues to unveil exquisite mastery and visionary storytelling on his instrument, and his artistry is reflected in the differently

hued songs he sings via his compositions. Moreover, bridging influences and refusing to be boxed in, Sandoval seems compelled by his own liberty. Despite experiencing the confines of Cuban communism, the ethos of "flight to freedom" — which notably inspired a titular song and an album (released in 1991) — seems to be his way of being in the world.

This artist knows something about seeking freedom — he was imprisoned in Cuba for illegally listening to jazz. Awarding Sandoval the Presidential Medal of Freedom, President Barack Obama said that "he risked everything to share his gifts with the world." The fact that jazz musicians do not typically perform with classical orchestras, and classical performers do not usually perform with jazz bands, does not keep him from doing it all. He has played with Celia Cruz, Paquito D'Rivera, Tito Puente, Dizzy Gillespie, Dave Grusin, Herbie Hancock, Frank Sinatra, Tony Bennett, Stevie Wonder, Ariana Grande, Alicia Keys, Josh Groban, the GRP All-Star Big Band, and the WDR

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### In Short

**Born:** November 6, 1949, in Artemisa, Cuba

**Resides:** in Miami, Florida, and Los Angeles, California

**Work composed:** 2015, in Los Angeles

**World premiere:** July 2, 2017, by the Prague Symphony Orchestra, Jan Kucera, conductor, with the composer as soloist, at Litomyšl Castle, Litomyšl, Czechia

**New York Philharmonic premiere:** these performances

**Estimated duration:** ca. 7 minutes

Big Band. On the classical side, he has performed with the London Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, and Baltimore Symphony Orchestra.

The Concerto for Trumpet No. 2 has graced concert stages around the world, usually with Sandoval as the soloist, most recently in March 2025, with Eckart Preu conducting the Long Beach Symphony. The Orpheus Chamber Orchestra performed a chamber version of it at Carnegie Hall in 2022. While the work has many of the mechanisms of a classical concerto — three movements of contrasting tempos, along the traditional fast-slow-fast model, including the finale heard in this concert — it draws from diverse musical landscapes. Ostensibly inspired by Beethoven's Piano Concerto No. 5, *Emperor*, the opening also features vibrant allusions to the score for *Gone with the Wind*. Hints of Cuban music appear in the modes used in the first movement, and in rhythmic motifs in the third movement. The second movement holds listeners like a love song that breathes with nostalgia. Overall, the work pays homage to lyrical 20th-century composers like Sergei Rachmaninoff.

While having typical concerto-like flourishes, the piece is not necessarily a vehicle for cadenzas and showmanship, instead exuding a romantic sensibility. Combined with the sky-bound warmth of winds and brass, the lush string writing soars with possibility. In the third movement, the trumpet sings with openness and sincerity. Counter-melodies support the trumpeter, while a solo violin presents passionate, intoxicating, forward-moving sonic invitations. The resonant colorings of the orchestration engage in musical conversations as the trumpet finds a provocative intimacy with the rest of the ensemble. Inspired by Ellington, Sandoval has said that music is “whatever sounds good.” The Concerto for Trumpet No. 2 sounds good, indeed.

**Instrumentation:** flute and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, vibraphone, chimes, xylophone, orchestra bells, bass drum, snare drum, cymbals, triangle, harp, celesta, and strings, in addition to solo trumpet.

— Marissa Silverman, Professor of Music at John J. Cali School of Music, Montclair State University

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## The Movement at a Glance

As the movement opens, an oboe-clarinet duet lays down the four-chord progression that accompanies the primary melody, which is then introduced by the trumpet soloist.



The B section of the melody, featuring Baroque trills in the trumpet solo, follows. The rest of the movement offers variations on this material, with the orchestra and soloist taking increasingly virtuosic turns in the spotlight. Ascending-scale patterns in the trumpet bring the listener high above, and mobile, arpeggiated strings and harp glissandos form the foundation of the freedom-seeking solo. A blistering first-violin solo kicks things into an even higher gear, foreshadowing the trumpet cadenza, which climaxes on a high note, before the triumphant final chords.

## Odisea: Concerto for Venezuelan Cuatro and Orchestra

### Gonzalo Grau

**G**onzalo Grau began studying music at age three. Born in Caracas, he attended Simón Bolívar Conservatory there, then Boston's Berklee College of Music. After graduating *summa cum laude* in jazz piano, he established himself as a multi-instrumentalist — he also plays viola da gamba, cello, and flamenco cajón — as well as composer, orchestrator, arranger, and educator at the intersection of Latin, jazz, classical, and pop.

He has performed with Maroa, Schola Cantorum de Venezuela, Camerata de Caracas, Simón Bolívar National Youth Orchestra, jazz composer-bandleader Maria Schneider, and Latin jazz artist Timbalaye. Grau leads the ensembles Plural (Latin jazz / flamenco / Venezuelan) and La Clave Secreta (salsa fusion), which was nominated for the 2008 Grammy Award for Best Tropical Album. He produced the recording of Osvaldo Golijov's *La Pasión Según San Marcos* (which received a 2010 ECHO Award) and tenor Rolando Villazón's album *México* (2011 ECHO Award), both on Deutsche Grammophon. In 2019 Grau was nominated for a Grammy for Best Arrangement, Instrumental and Vocals, for the song *Niña* from the album *Dreamers*, featuring Magos Herrera and the string quartet Brooklyn Rider.

Established classical orchestras and artists have embraced Grau's work. His compositions include *Pregunta y Respuesta*, commissioned by the Atlanta Symphony Orchestra (2008); *Café con Pan*, commissioned by the Chicago Symphony Orchestra (2008); *Nazareno*, commissioned by duo-pianists Katia and Marielle Labèque and Orchestre de Paris

(2010; in 2013 the Berlin Philharmonic and Simon Rattle commissioned and premiered a chamber-orchestra version); *Aqua*, commissioned by Bach Academy International, a work that received the 2011 European Composer Award; *Viaje*, for orchestra and Latin ensemble, commissioned by the Boston Landmarks Orchestra (2012); and *Fantasia de Guay-aba Habanera*, commissioned by violinist Johnny Gandelman and Community MusicWorks (2013). Brooklyn Rider commissioned his *Five-legged-cat* (2014), and recorded *Aroma a Distancia*, an album that in 2023 garnered the composer a Latin Grammy nomination for Best Classical / Contemporary Composition. Current commissions include a double concerto for Gandelman and Yo-Yo Ma for the Orchestra of the Americas and a work for solo violin, jazz trio, and orchestra for Orchestre National des Pays de la Loire. Early in his career, Grau collaborated with Golijov on the opera *Ainadamar* and the oratorio *La Pasión Según San Marcos*.

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### In Short

**Born:** November 9, 1972, in Caracas, Venezuela

**Resides:** in Westwood, Massachusetts

**Work composed:** 2021–22, in Los Angeles; revised May 2023; inscribed, “a mi Pepelito”

**World premiere:** July 28, 2022, by the Los Angeles Philharmonic, Gustavo Dudamel, conductor, Jorge Glem, soloist, at the Hollywood Bowl

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

**Estimated duration:** ca. 19 minutes



In 2021 the Los Angeles Philharmonic and its music and artistic director, Gustavo Dudamel — a fellow Venezuelan — commissioned Grau to compose a concerto for Venezuelan cuatro and orchestra. The instrument has four nylon strings and resembles a large ukulele in shape and tuning. It evolved from a Renaissance Spanish instrument, according to Fredy Reyna, who in the 1950s mastered

and popularized it as an instrument for traditional Venezuelan music as well as Renaissance pieces.

The commission led to *Odisea*, which was premiered at the Hollywood Bowl in July 2022. The title translates as odyssey, one that, as Grau has written, “portrays an imaginary trip from the eastern coasts of Venezuela to its western-central traditions,” allowing him to explore

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## In the Composer’s Words

Gonzalo Grau shared the following composer’s note upon the world premiere of *Odisea*:

I have always been fascinated by folkloric roots. In any culture and through centuries, composers of all eras have been influenced by their own folklore. From Baroque suites to entire works by Romantic and modern composers, the connection to traditional sounds has always been one of the greatest sources for inspiration. This *Odisea* (odyssey) for Venezuelan cuatro and orchestra is a direct connection to my Venezuelan roots and sounds.

It is a one-movement concerto that portrays an imaginary trip from the eastern coasts of Venezuela to its western-central traditions. I personally imagined our soloist, Jorge Glem, leaving his birthplace of Cumaná to encounter our conductor,

Gustavo Dudamel, in his hometown of Barquisimeto. Throughout the entire concerto, you will hear the *golpe* drum getting closer and closer as the odyssey progresses.

Of course, any trip needs “stops.” In Venezuela we have famous *encrucijadas* (crossroads), where street sounds, vendors, *arepas*, and perhaps a bit of chaos and uncertainty become also part of our adventure. As this journey happens, you will feel the nostalgia of the one who leaves, the emotions of “the novelty,” the warmth of the arrival, the welcoming and celebration, and the merging and embracing of new traditions. The sounds of the Malagueña, Jota, and Polo from the east encounter African roots of the coasts of Barlovento, and the uniqueness of the Merengue from Caracas (inspired by Ravel’s *Boléro*) travels to the richness of the Golpe Larense.

In all Latin American culture, it is common to travel short distances and find completely different traditions. I grew up wondering what makes the cuatro Venezuela’s national instrument, and as I was composing this concerto, I got the answer to this question. Our cuatro travels from coast to coast, from tradition to tradition; it changes accents, it blends with and accompanies every single song. It proudly represents us from coast to coast.

Last but not least, after I finished writing it, I felt I wanted to dedicate it to my house. In Venezuela, we give actual names to our houses. Mine is named Pepelito, which was also my mother’s nickname when she was little. To my house, to the place that saw me grow, and to my dear mom, Pepelito... *Odisea*.



“my Venezuelan roots and sounds,” a nod to the long tradition of classical composers who have found material and inspiration in the folk music of their cultures (see sidebar, page 22A).

The opening evokes daybreak by the sea, with percussion imitating waves crashing as the cuatro and winds alternate short lines under gentle chords. More-agitated rhythms initiate the journey inland, and a full groove sets us on our way. Low strings and low drums start a new groove, with cuatro providing a percussion-like accompaniment via staccato chords. Horns herald a new destination, where strings and then winds play melodies evoking Ravel’s *Boléro*, lines that are echoed by the cuatro. The percussion cuts out, and an unstable interlude follows, with dissonant harmonies. This gives way to a cadenza in which Grau

showcases the cuatro’s ability to provide melody, harmony, the two simultaneously, and even percussion, with the player hitting the strings and body. Horns return, giving way to a joyful groove that takes us to an exuberant finale.

**Instrumentation:** flute, oboe and English horn, clarinet and bass clarinet, bassoon and contrabassoon, four horns, two trumpets, two trombones, timpani, rain stick, ocean drum, suspended cymbals, clash cymbals, tam-tam, *tambora* (two-headed drum), snare drum, bass drum, small drum, Venezuelan maracas, crotales, güiro, *tumbadora* (low conga), *quitiplás* (bamboo drums), *güira*, *cajón* (with snares), Chacha cowbell, hand cowbell, harp, and strings.

— Edward Lovett, Associate Director,  
Publications, at the New York Philharmonic

## Selections from *The Firebird Suite* (1919 version)

### Igor Stravinsky

As musicians go, Igor Stravinsky was a late bloomer. He didn't begin piano lessons until he was nine; these were soon supplemented by tutoring in harmony and counterpoint. His parents supported him, all the more laudable since they knew what their teenager was getting into. Stravinsky's father was a bass at the opera houses of Kiev and, later, St. Petersburg; his mother was an accomplished amateur pianist.

One of Stravinsky's school friends was the son of the celebrated composer Nikolai Rimsky-Korsakov. When Stravinsky's father died, in December 1902, Rimsky-Korsakov became a personal and musical mentor to the aspiring composer. Stravinsky's big break came with a string of collaborations with the ballet impresario Serge Diaghilev, whose Ballets Russes, launched in Paris in 1909, became part of Europe's cutting-edge arts scene. His first Diaghilev project was modest, a pair of Chopin orchestrations for the 1909 Ballets Russes production of *Les Sylphides*. The production was a success, but critics complained that the troupe's choreographic and scenic novelty clashed with its conservative music. Diaghilev addressed this by commissioning new ballet scores, and the first was Stravinsky's *Firebird*, premiered in 1910. Thus began a collaboration that produced key cornerstones of Modernist stage music: *Petrushka* (premiered in 1911), *The Rite of Spring* (1913), *The Nightingale* (1914), *Pulcinella* (1920), *Mavra* (1922), *Reynard* (1922), *The Wedding* (1923), *Oedipus Rex* (1927), and *Apollo* (1928).

The Ballets Russes specialized in pieces that were inspired by Russian folklore,

and *The Firebird* was perfectly suited to the company's designs. The tale involves the dashing Prince Ivan (Ivan Tsarevich), who finds himself wandering through the garden of the evil King Kashchei, whose power resides in a magic egg that he guards in an elegant box. In Kashchei's garden, the Prince captures a Firebird, which pleads for its life. The Prince agrees to spare it if it gives him one of its magic tail feathers, and it agrees. Thus armed, the Prince continues through his evening and happens upon 13 enchanted princesses. The most beautiful of them catches his eye, and (acting

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### In Short

**Born:** June 17, 1882, in Oranienbaum, now Lomonosov, near St. Petersburg, Russia

**Died:** April 6, 1971, in New York City

**Work composed:** between November 1909 and May 18, 1910; the concert suite heard here was created in Morges, Switzerland, in 1919

**World premiere:** the original ballet was unveiled on June 25, 1910, in a staged production of the Ballets Russes at the Paris Opéra, Gabriel Pierné, conductor. This concert suite was premiered on April 12, 1919, in Geneva, Switzerland, Ernest Ansermet, conductor.

**New York Philharmonic premiere:** February 10, 1921, with Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928)

**Most recent New York Philharmonic performance:** March 8, 2025, Marin Alsop, conductor

**Estimated duration:** ca. 14 minutes

## Views and Reviews

A French critic reported his experience of hearing Stravinsky play through his work-in-progress that winter in St. Petersburg:

The composer, young, slim, and uncommunicative, with vague meditative eyes, and lips set firm in an energetic looking face, was at the piano. But the moment he began to play, the modest and dimly lit dwelling glowed with a dazzling radiance. By the end of the first scene, I was conquered: by the last, I was lost in admiration. The manuscript on the music-desk, scored over with fine penciling, revealed a masterpiece.

of Rimsky-Korsakov, and turned out his sparkling score between November 1909 and March 1910, with final orchestrations and retouching continuing until May.

The ballet was well established by the time Stravinsky assembled several of its movements into a symphonic suite in 1919. (He would later expand this in 1945, but the 1919 version remains more popular.) This is one of music's great showpieces of orchestration, a tour de force for a 28-year-old composer. Even in the reduced orchestration of the 1919 version the music is full of astonishing instrumental effects. Some of the sounds are frankly startling, such as when, in the introduction, the strings play eerie glissandos over their fingerboards to evoke the mystery of the garden at night. When the Firebird dances, it does so to variations on a Russian song, and the overlay of wind orchestration makes one believe that its feathers must indeed sparkle with magic. More folk tunes inform the dance of the Princesses, which is thrown into disarray when Kashchei's guards swarm onto the scene with their *Infernal Dance* (the first selection from the suite heard tonight). A solo violin comes to the fore in the tender *Lullaby*, and, with the evil spells broken, the *Finale* depicts a breathtakingly beautiful wedding processional for the Prince and his chosen Princess.

**Instrumentation:** two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, tambourine, xylophone, harp, piano (doubling celesta), and strings.

— J.M.K.

under Kashchei's spell) lures him to a spot where Kashchei's demonic guards can ensnare him. Before he can be put under a spell himself, the Prince uses the feather to summon the Firebird, which reveals to him the secret of the magic egg. The Prince locates and smashes the egg, then goes off to marry the newly liberated Princess, with whom, of course, he will live happily ever after.

*The Firebird* would be the first of Igor Stravinsky's truly original Diaghilev scores, but the opportunity came to him rather by accident. One of Diaghilev's set designers, Alexandre Benois, pushed to have Nikolai Tcherepnin write the score. Diaghilev favored his one-time harmony professor Anatoly Lyadov, despite his reputation for procrastination and debilitating self-criticism. Lyadov strung Diaghilev along for months, before the impresario, who was running out of time, turned to the aspiring young Stravinsky. Stravinsky dropped what he was working on, installed himself in a dacha belonging to the family

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Satoshi Okamoto

Randall Butler

David J. Grossman

Isaac Trapkus

Rion Wentworth

**FLUTES**

Robert Langevin  
Principal  
*The Lila Acheson Wallace Chair*

Alison Fierst\*

Yoobin Son

Mindy Kaufman  
*The Edward and Priscilla Pilcher Chair*

**PICCOLO**

Mindy Kaufman

**OBOES**

Liang Wang  
Principal  
*The Alice Tully Chair*

Sherry Sylar\*

Robert Botti

Ryan Roberts

**ENGLISH HORN**

Ryan Roberts

**CLARINETS**

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

Benjamin Adler\*

Pascual Martínez

Forteza  
*The Honey M. Kurtz Family Chair*

Barret Ham

**E-FLAT CLARINET**

Benjamin Adler

(Continued)

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund**.  
**Steinway** is the Official Piano of the New York Philharmonic.

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## BASS CLARINET

Barret Ham

## BASSOONS

Judith LeClair

*Principal*

*The Pels Family Chair*

Julian Gonzalez\*

Roger Nye

*The Rosalind Miranda Chair  
in memory of Shirley and  
Bill Cohen*

## CONTRABASSOON

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## HORNS

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*Principal*

Richard Deane\*

David Peel\*\*

R. Allen Spanjer

*The Rosalind Miranda Chair*

Leelanee Sterrett

Tanner West

*The Ruth F. and Alan J. Broder  
Chair*

## TRUMPETS

Christopher Martin

*Principal*

*The Paula Levin Chair*

Matthew Muckey\*

Ethan Bensdorf

Thomas Smith

## TROMBONES

Joseph Alessi

*Principal*

*The Gurnee F. and Marjorie L.  
Hart Chair*

Colin Williams\*

David Finlayson

## BASS TROMBONE

George Curran

*The Daria L. and William C.  
Foster Chair*

## TUBA

Alan Baer

*Principal*

## TIMPANI

Markus Rhoten

*Principal*

*The Carlos Moseley Chair*

Kyle Zerna\*\*

## PERCUSSION

Christopher S. Lamb

*Principal*

*The Constance R. Hoguet  
Friends of the Philharmonic  
Chair*

Daniel Druckman\*

*The Mr. and Mrs. Ronald J.  
Ulrich Chair*

Kyle Zerna

## HARP

Nancy Allen

*Principal*

## KEYBOARD

*In Memory of Paul Jacobs*

## HARPSICHORD

Paolo Bordignon

## PIANO

Eric Huebner

*The Anna-Maria and  
Stephen Kellen Piano Chair*

## ORGAN

Kent Tritle

## LIBRARIANS

Lawrence Tarlow

*Principal*

Sara Griffin\*

Claudia Restrepo\*\*

## ORCHESTRA

### PERSONNEL

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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Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**, the **National Endowment for the Arts**, the **National Endowment for the Humanities**, and the **New York State Council on the Arts**, with the support of the Office of the Governor and the New York State Legislature.

# The Artists



**Gustavo Dudamel** is committed to creating a better world through music. Guided by an unwavering belief in the power of art to inspire and transform lives, he

has worked tirelessly to expand education and access for underserved communities around the world, and to broaden the impact of classical music to new and ever-larger audiences. His rise, from humble beginnings as a child in Venezuela to an unparalleled career of artistic and social achievements, offers living proof that culture can bring meaning to the life of an individual and greater harmony to the world at large. He currently serves as the Music & Artistic Director of the Los Angeles Philharmonic and Simón Bolívar Symphony Orchestra of Venezuela.

In the 2025–26 season Gustavo Dudamel becomes the Oscar L. Tang and H.M. Agnes Hsu-Tang Music & Artistic Director Designate of the New York Philharmonic before becoming the Orchestra's Music & Artistic Director in September 2026, continuing a legacy that includes Gustav Mahler, Arturo Toscanini, and Leonard Bernstein. Throughout 2025 Dudamel is celebrating the 50th anniversary of El Sistema, honoring the global impact of José Antonio Abreu's visionary education program across five generations, and acknowledging the vital importance of arts education.

Dudamel's advocacy for the power of music to unite, heal, and inspire is global in scope. In appearances from the United Nations to the White House in the United States to the Nobel Peace Prize Concert

in Sweden, he has served as a passionate advocate for music education and social integration through art, sharing his own transformative experience in Venezuela's El Sistema program as an example of how music can give a sense of purpose and meaning to a young person and help them rise above challenging circumstances. In 2007 Dudamel, the LA Phil, and its community partners founded YOLA (Youth Orchestra Los Angeles), which now provides more than 1,700 young people with free instruments, intensive music instruction, academic support, and leadership training. In 2012 Dudamel launched the Dudamel Foundation — which he co-chairs with his wife, actress and director María Valverde — with the goal of expanding access to music and the arts for young people by providing tools and opportunities to shape their creative futures.



A protégé of jazz legend Dizzy Gillespie, **Arturo Sandoval** was born in Artemisa, Cuba, in 1949 and began studying classical trumpet at 12. He quickly gravitated toward jazz and rose to become one of the world's most celebrated trumpeters. Renowned for his extraordinary range, technical precision, and passionate performances, Sandoval is a ten-time Grammy Award winner (with 19 Grammy nominations), six-time *Billboard* Award winner, and Emmy recipient for his score for the HBO film *For Love or Country*, which chronicles his life and starred Andy Garcia.

A founding member of the groundbreaking Cuban ensemble Irakere,



Sandoval later formed his own band, captivating audiences worldwide. His unparalleled versatility spans jazz, classical, Latin, and pop music, and has included iconic collaborations with legends such as Dizzy Gillespie, Stevie Wonder, Plácido Domingo, Celia Cruz, John Williams, Al Jarreau, Alicia Keys, Pharrell Williams, and Ariana Grande.

Sandoval is also an accomplished classical artist, having performed with leading orchestras around the globe and composing two trumpet concertos. His recording of John Williams's Trumpet Concerto with the London Symphony Orchestra further established his classical prestige.

As a composer, Arturo Sandoval has contributed to numerous film scores — including *The Mule*, *Richard Jewell*, *The Perez Family*, and *The Mambo Kings* — and Kennedy Center ballets choreographed by Debbie Allen. His music continues to inspire across genres and generations.

Having overcome political oppression in Cuba, Sandoval's life is a testament to resilience and artistic brilliance. Whether performing, composing, or educating, he remains one of the most multifaceted and admired musicians of our time.



Multiple Latin Grammy Award winner and Grammy-nominated cuatro player, mandolinist, and producer **Jorge Glem** is widely regarded as one of Venezuela's

musical treasures. Hailing from Cumaná, and now based in the United States, he has

made it his mission to elevate the Venezuelan cuatro as a universal instrument across genres and borders.

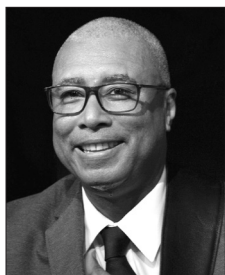
Glem has performed solo cuatro concertos with Gustavo Dudamel and the Los Angeles Philharmonic, San Francisco Symphony, and Venezuela's Simón Bolívar Symphony Orchestra, earning standing ovations at venues including the Edinburgh International Festival. In 2022 he joined Jon Batiste's ensemble for the sold-out *American Symphony* concert at Carnegie Hall.

Jorge Glem has collaborated with a wide array of celebrated artists, including Paquito D'Rivera, Rubén Blades, Carlos Vives, Natalia Lafourcade, and Calle 13, fusing the cuatro with jazz, salsa, rock, bluegrass, and pop. His social media initiative #4CuatroMusic gained over 1,000 posts in just three weeks, underscoring his global reach and advocacy for the instrument.

He is a founding member of the internationally acclaimed ensemble C4 Trío. With the group, he has earned widespread recognition for groundbreaking collaborations — most notably with Hamilton de Holanda and Luis Enrique. His accolades also include El Silbón de Oro, Siembra del Cuatro, and three Pepsi Music Awards.

Glem, who has released three solo albums, continues to push creative boundaries through collaborations like *Brooklyn-Cumaná* with Sam Reider (Latin Grammy-nominated), and *String-wise* with César Orozco. With more than 200 recording credits, Glem tours globally, championing the cuatro on the world stage.





**Bernie Williams** is a former professional baseball player and now a musician, composer, and philanthropist. Born and raised in Puerto Rico, he was signed by the New York

Yankees in 1987. After working his way through the farm system, the switch-hitting Williams made his Major League debut with the Yankees in May 1991. In his 16-year career with the team Williams was a four-time World Series Champion and a five-time All-Star. He is among the Yankees' all-time leaders in every major batting category, standing alongside legends such as Babe Ruth, Mickey Mantle, Lou Gehrig, and Joe DiMaggio. In 2015 the Yankees retired Williams's uniform number 51, and dedicated and placed a plaque in Monument Park in Yankee Stadium.

As a composer and guitarist, Bernie Williams released his first album, *The Journey Within*, in 2003. The record — which featured fusions of jazz, rock, and the tropical rhythms of Williams's Latin heritage — had instant chart success, reaching No. 3 on *Billboard's* Contemporary Jazz Chart. In 2009 his second album, *Moving Forward*, debuted as *Billboard's* No. 2 Contemporary Jazz album and led to two consecutive *Billboard* No. 1 singles. The album was nominated for a Latin Grammy Award for Best Instrumental Album.

Williams is an active crusader for arts and music education in the lives of all students and is a national spokesman for the NAMM (National Association of Music Merchants) Foundation's SupportMusic Coalition. In 2016 he graduated from the Manhattan School of Music, receiving a bachelor's degree in jazz performance. He now serves as a member of his alma mater's board of trustees.

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

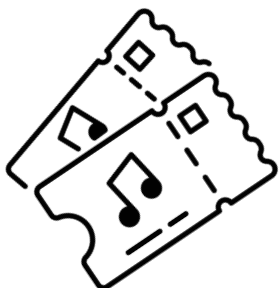
The New York Philharmonic has commissioned and / or premiered works by leading composers since its founding in 1842, from

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.

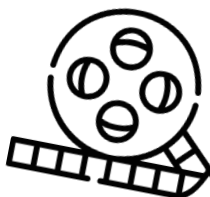
A resource for its community and the world, the Orchestra complements the annual free Concerts in the Parks across the city and the Phil for All: Ticket Access Program with education projects, including the Young People's Concerts, Very Young People's Concerts, and the New York Philharmonic Very Young 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.

# Enter To Win the Ultimate NY Phil Experience



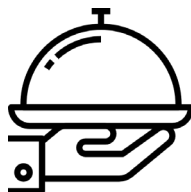
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Dinner for four (4) at *Tatiana* by *Kwame Onwuachi*



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

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Vivik Kamath by Fad Kheir; Tabitha Rhee and Audrey Wright by Brandon Patoc; Christopher Martin by Chris Lee.

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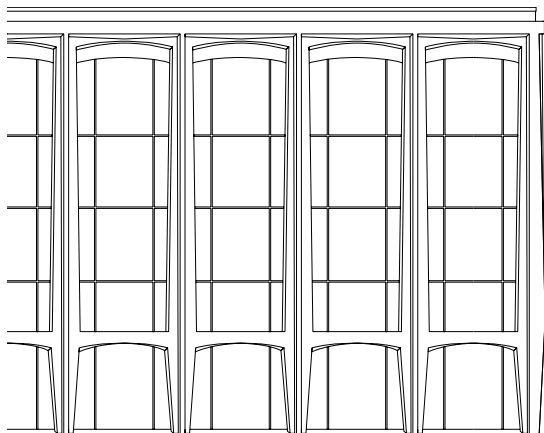
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