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

Pierre Boulez at 100

Season Sponsored By
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Friday, October 3, 2025, 7:30 p.m.
17,226th Concert

Saturday, October 4, 2025, 7:30 p.m.
17,227th Concert

Sunday, October 5, 2025, 2:00 p.m.
17,228th Concert

Esa-Pekka Salonen, Conductor
Pierre-Laurent Aimard, Piano

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

Generous support for Pierre-Laurent Aimard's appearances is provided by **The Donna and Marvin Schwartz Virtuoso Piano Performance Series.**

New York Philharmonic
Esa-Pekka Salonen, Conductor
Pierre-Laurent Aimard, Piano

October 3–5, 2025

Pierre Boulez at 100

BOULEZ
(1925–2016)

Notation IV, Rythmique, **for Solo Piano** (1945)

PIERRE-LAURENT AIMARD

Notation IV, Rythmique, **for Orchestra** (1978; rev. 1984, 1987)

DEBUSSY
(1862–1918)

Gigues, **from *Images* for Orchestra** (1909–12)

BOULEZ

Notation VII, Hiératique, **for Solo Piano** (1945)

PIERRE-LAURENT AIMARD

Notation VII, Hiératique, **for Orchestra** (1997)

DEBUSSY

Rondes de printemps, **from *Images* for Orchestra** (1905–09)

BOULEZ

Notation II, Très vif, **for Solo Piano** (1945)

PIERRE-LAURENT AIMARD

Notation II, Très vif, **for Orchestra** (1978; rev. 1984, 1987)

Intermission

DEBUSSY

***Fantaisie* for Piano and Orchestra**
(1889–96)
Andante ma non troppo
Lento e molto espressivo
Allegro

PIERRE-LAURENT AIMARD

La Mer: Trois Esquisses symphoniques (The Sea: Three Symphonic Sketches)
(1903–05, rev. 1910)
De l'aube à midi sur la mer (From Dawn till Noon on the Sea)
Jeux de vagues (The Play of the Waves)
Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

Esa-Pekka Salonen's appearances are made possible through the **Charles A. Dana Distinguished Conductors Endowment Fund.**

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

In consideration of the performers and audience, please silence your devices, and take photos and video only during applause.

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Hae-Young Ham
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Ryan Roberts+

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Benjamin Adler*

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Barret Ham

E-FLAT CLARINET

Benjamin Adler

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

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

Notes on the Program

Notations IV, VII, and *II,* in versions for Solo Piano and for Orchestra

Pierre Boulez

Throughout 2025 the musical world has been celebrating the centenary of Pierre Boulez, an uncompromising champion of serialist composition, and a creator whose vibrant, ravishing music defied resistance to that particular strain of modernist art. Music Director of the New York Philharmonic from 1971 to 1977, Boulez was a compelling conductor of global renown, his keenly analytical mind scouring away encrusted tradition to reveal new facets of cherished standards by canonic composers like Bartók and Debussy. After his bold tenure concluded, Boulez continued to collaborate with the Philharmonic, making his final appearance on December 7, 1992.

Both artists on today's program are strongly connected to this groundbreaking musician and thinker. Esa-Pekka Salonen considered Boulez an honored model as both composer and conductor (see page 8); for Pierre-Laurent Aimard, Boulez was the mentor and comrade who tapped him to become a founding member of his newly formed Ensemble intercontemporain. As champions of the Frenchman's music — and as partners in an illuminating recent recording of Bartók's piano concertos — Salonen and Aimard have taken up their illustrious forebear's torch and carried it onward to the future.

Boulez composed *Notations* as a youthful radical and later transformed it as a mature master, making it a fascinating paradox. Completed in 1945 but unpublished until 1985, *Notations* evokes Boulez at age 20: fiercely intellectual, firmly grounded in science and mathematics, and newly committed to 12-tone compositional procedures absorbed from Schoenberg and Webern. In these works Boulez tested his own mettle with an extraordinary challenge: Limiting himself to the number 12, he undertook the composition of 12 piano pieces all based on the same 12-tone scale, each exactly 12 bars long.

What might sound arid and rigid

In Short

Born: March 26, 1925, in Montbrison, Loire, France

Died: February 5, 2016, in Baden-Baden, Germany

Works composed and premiered: *Notations* for solo piano, composed in 1945, premiered February 12, 1946, likely in Paris, by Yvette Grimaud. Boulez orchestrated *Notations II* and *IV* in 1978 (rev. 1984, 1987), and *Notation VII* in 1997; the orchestral *Notations II* and *IV* were premiered on June 18, 1980, by the Orchestre de Paris, Daniel Barenboim, conductor, and *Notation VII* on January 14, 1999, by the Chicago Symphony Orchestra, also with Barenboim

New York Philharmonic premieres: *Notations* for solo piano, these performances; the orchestral versions of *II* and *IV,* December 11, 1980, Zubin Mehta, conductor; these concerts mark the NY Phil premiere of the orchestral version of *Notation VII*

Estimated durations: *Notation IV:* for solo piano ca. 30 seconds, for orchestra ca. 2 minutes; *Notation VII,* for solo piano ca. 1 minute, for orchestra ca. 9 minutes; *Notation II,* for solo piano ca. 20 seconds, for orchestra ca. 2 minutes

instead reveals Boulez's insights into what the instrument he had played since childhood could do. Each *Notation* is a world unto itself; together, the pieces also catalog lessons the young composer had absorbed from Messiaen (his teacher at the Paris Conservatoire), Schoenberg, and Stravinsky.

Decades later Boulez revisited his earlier works with increasing frequency: refining and revising some repeatedly, repurposing others as raw material for newer creations. In 1978 he created extravagant orchestral elaborations upon *Notations I–IV*, which were premiered by Daniel Barenboim with the Orchestre de Paris in 1980; even then the composer revisited them. (An interesting historical note: Boulez himself conducted the New York Philharmonic in *Notations I–IV* on June 18, 1988, on a program that included Debussy's *La Mer*.) *Notation VII* was premiered by the Chicago Symphony Orchestra, again with Barenboim, in 1999.

In its original form, ***Notation IV*, *Rythmique*,** can feel monomaniacal, pitting anxiously repeating rhythm patterns in the left hand against brittle right-hand gestures. In the orchestral version rhythmic intensity remains, but it is diffused through the prismatic colors of a modern symphony orchestra equipped with eight percussionists, three harps, and celesta.

***Notation VII*, *Hiératique* (Hieratic, i.e. sacred or liturgical),** undergoes a more astonishing transfiguration, growing from roughly one minute to almost ten in its orchestral guise. Reviewing the Chicago premiere for *The New York Times*, Paul Griffiths likened the transformation to the process by which an oyster forms a pearl:

> As if irritated by the original piano piece, the composer has given it a sumptuous, dense, and opalescent coating, not only expanding it but also, in a way, withdrawing its shock. The violent new influences of 1945 are, in the recomposition, being wiped away.

Hearing ***Notation II*, *Très vif* (Very lively),** in its original form, one might

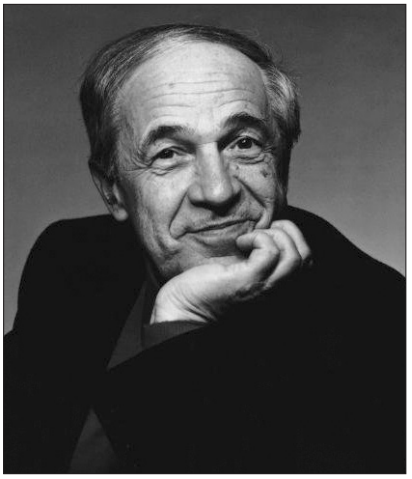
Piano vs. Orchestra

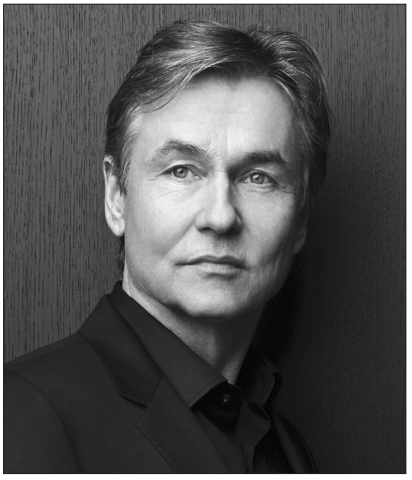
In a recent interview, Esa-Pekka Salonen offered thoughts on Boulez's *Notations.* In addition to the thoughts included in The Lead Story (see page 8), he said:

> *Notations* is a very fascinating series of orchestral compositions. He didn't consider a work of his to be a closed unit, like a final word — everything was a continuous process — and *Notations* gives us a really fascinating point of view of this.
>
> What we are going to experience in the audience is like snapshots at a certain phase of the life of the composition that we are going to be hearing. The original *Notations* are these tiny, miniature piano pieces that Boulez wrote in 1945 — they are very much in the Webern tradition, extremely brief in expression and form, and each basically dealing with one idea. Decades later he takes one of these tiny piano pieces and expands it for a massive orchestra. It's really amazing to see that the DNA itself doesn't change and is able to produce that kind of monster. *Notations II* and *IV* are these quickly moving, massive pieces in which Boulez uses the full symphony orchestra including eight percussionists. Number *VII,* for me, is a little gem. That's Boulez in his most Ravel-ian, Debussy-esque mode, full of very serious beauty and a lot of ripples on the surface of an otherwise calm sea. I find that actually very poetic.

argue the music was clamoring for orchestral depth from its inception. On piano, the piece opens with brusque glissandi sweeping up the keyboard, marked "très mordant" ("very sharp," as in caustic or biting) then continues with *fortissimo* eighth-note patterns. Translated to the orchestra — where the same gestures are transmogrified into snarling brass, percussive tattoos on wood and metal, and obsessive repetitions surging through the orchestra — the music seems to evoke the remorseless force of industry, even modernity.

A Friend's Reminiscence





From top, Boulez and Salonen

Salonen recalled a conversation with Boulez following the last concert his mentor conducted:

> Boulez was on tour with the [Lucerne] Academy Orchestra in London. They played his *Pli selon pli,* which is a very difficult piece, very well. Afterward I went backstage to say hi to him, and of course the British musical establishment was there, and lots of people were talking to him about what a historic concert it had been.
>
> While I was waiting for my turn, I thought, "If I were he the last thing I'd want to hear at that point is that it was historic, because that implies that something is over, that it is a closed chapter. Instead I said, "It was a very good performance of *Pli,* but I couldn't hear the entrance of the flutes in the first movement as much as I would have liked." He seemed so happy, and said, "Yes, absolutely! I told them it was pointless if they didn't play very loudly!"
>
> I was glad to see that he was energized to talk about music, like a normal conversation between two musicians, so I continued. I said, "In the last movement, I couldn't hear the contrabass trombone, so that was a pity." He looked at me and said, "Of course not; the contrabass trombone doesn't play." I was chagrined, and said, "At least I didn't say it was too loud." He laughed very heartily, and he was very happy to see my embarrassment.
>
> That was actually the last time we spoke, so it has become a very important, precious, cherished memory.

— The Editors

Instrumentation: The orchestral version of *Notation IV* calls for four flutes (one doubling piccolo), three oboes, English horn, three clarinets, E-flat clarinet, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, four trombones, tuba, timpani, two xylophones, two vibraphones, tubular bells, orchestra bells, crotales, two marimbas, two sets of cowbells, three harps, piano, celesta, and strings. *Notation VII* employs three flutes, alto flute, two oboes, two English horns, three clarinets, E-flat clarinet, bass clarinet, four bassoons, six horns, four trumpets, four trombones, tuba, timpani, two sets of steel drums, vibraphone, two xylophones, tubular bells, orchestra bells, crotales, marimba, boobams, three harps, celesta, and strings. *Notation II* uses four flutes (one doubling piccolo), three oboes, English horn, three clarinets, E-flat clarinet, bass clarinet, four bassoons (one doubling contrabassoon), six horns, four trumpets, four trombones, tuba, timpani, xylophone, vibraphone, Japanese wood blocks, wood blocks, metal blocks, boobams, anvils, snare drum without snares, timbales, gongs, bongos, tom-toms, temple blocks, marimba, tablas, log drum, congas, tam-tam, cowbells, three harps, piano, and strings.

— Steve Smith, a writer and editor based in New York City whose writing 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*

Selections from *Images* for Orchestra
Fantaisie for Piano and Orchestra
La Mer: Trois Esquisses symphoniques (The Sea: Three Symphonic Sketches)

Claude Debussy

Pierre Boulez was finicky about which composers he admired, but he had no doubts when it came to his French forebear Claude Debussy. In the essay "Debussy and the Dawn of Modernism," which he contributed to the 1958 *Encyclopédie de la musique* (éditions Fasquelle), he observed appreciatively that "Debussy's period was also Cézanne's and Mallarmé's" and proclaimed:

> The flute of the *Faune* brought new breath to the art of music; what was overthrown was not so much the art of development as the very concept of form itself set free of impersonal constraints … . Modern music was awakened by *L'Après-midi d'un faune*.

Apart from his writings, Boulez also championed Debussy by conducting and recording his music. He conducted the New York Philharmonic in all the symphonic works on today's program, and recorded *Gigues*, *Rondes de printemps*, and *La Mer* with various orchestras.

Gigues and ***Rondes de printemps*** are, by general consensus and performance practice, the first and last sections of **Debussy's *Images* for Orchestra,** serving as bookends to the middle work, *Ibéria*, itself tripartite, which is not performed in this concert. The set of *Images* underwent a protracted gestation from 1905, when the composer conceived of *Rondes de printemps* and *Ibéria* as pieces for two pianos (settings he would never realize), until 1912, when he finally completed *Gigues*. Debussy seems to have considered these works as a cycle only in the loosest sense, and he voiced no objections

In Short

Born: August 22, 1862, in St. Germain-en-Laye, just outside Paris, France

Died: March 25, 1918, in Paris

Works composed and premiered: *Gigues* from *Images,* composed 1909–12, with André Caplet assisting in the orchestration, and premiered January 26, 1913, by the Orchestra of the Concerts Colonne in Paris (the first performance of the complete *Images*), with Gabriel Pierné conducting; *Rondes de printemps* from *Images*, begun in 1905 as a never-realized piano duet, completed in 1909, and premiered March 2, 1910, by the Orchestra of the Concerts Durand in Paris, with the composer conducting; *Fantaisie,* composed 1889, revised extensively through 1896, and premiered November 20, 1919, in London, by pianist Alfred Cortot and the Royal Philharmonic; *La Mer,* composed 1903–05, and premiered October 15, 1905, with Camille Chevillard conducting the orchestra of the Concerts Lamoureux in Paris

New York Philharmonic premieres: *Gigues,* April 11, 1919, with Edgard Varèse conducting the National Symphony Orchestra, an NY Phil forebear; *Rondes de printemps,* November 15, 1910, with Gustav Mahler conducting; *Fantaisie,* February 17, 1921, with Walter Damrosch conducting and Cortot as pianist; *La Mer,* February 18, 1922, with Willem Mengelberg conducting

Estimated durations: *Gigues,* ca. 7 minutes; *Rondes de printemps,* ca. 9 minutes; *Fantaisie,* ca. 23 minutes; *La Mer,* ca. 25 minutes

to their being performed as standalone works even after the complete set was played in 1913. He expressed no strong preference about the order in which the three works should be presented, and he allowed that the decision to place them as they were when printed as a group — *Gigues*, *Ibéria*, *Rondes de printemps* — was an arbitrary choice made by his publisher, Jacques Durand.

Debussy leaned on his colleague André Caplet to help orchestrate *Gigues*. In 1923 Caplet wrote of "*Gigues* … sad *Gigues* … tragic *Gigues* … The portrait of a soul in pain, uttering its slow, lingering lamentation on the reed of an oboe d'amore." He continued: "Underneath the convulsive shudderings, the sudden efforts at restraint, the pitiful grimaces, which serve as a kind of disguise, we recognize … the spirit of sadness, infinite sadness."

The ***Fantaisie* for Piano and Orchestra,** one of Debussy's rare ventures into music resembling a concerto, signaled the composer's breakthrough to large-scale orchestral music. He had begun studying at the Paris Conservatoire in 1872, when he was only ten; had served as resident pianist for Nadezhda von Meck, Tchaikovsky's mysterious patron, in Russia and on her travels during the summers of 1880–82; had gained the imprimatur of the Prix de Rome in 1884 (for his cantata *L'Enfant prodigue*); had inhaled the Wagnerian breezes of Bayreuth in 1888 and 1889; had grown enamored of the sounds of the Javanese gamelan at the Paris International Exposition of 1889; and had composed a great many songs and piano pieces, some of which remain ensconced in the repertoire today.

Debussy's eventual style was not to display the sort of firm, unmistakable

Boulez on *Gigues* and *Rondes de printemps*

In a program note for a 1967 recording of symphonic works by Debussy in which Pierre Boulez conducted The Cleveland Orchestra, he wrote this in the accompanying liner notes:

> … I do not find the Scottish element the most significant feature of ***Gigues,*** but rather the oscillation between a slow melody and a lively rhythm. I use the work "oscillation," but I might equally say "coinciding," because, when the two elements are superimposed, they give the impression of a double breathing, and this is most unusual. Timbre plays a primary part in separating the two planes of sound; and by giving the slow opening theme exclusively to the oboe d'amore the composer helps to isolate it in the listener's mind. It is not only that the tone of the oboe d'amore is pretty and unusual, intended to recall that of the bagpipes and excellently suited to the expression in this opening passage. It also makes us aware that the tempo of this tune will not be "disturbed" by the appearance of other figures in a different tempo.
>
> In ***Rondes de printemps*** Debussy makes use of a favourite rhythm of five beats in the bar, subdivided into two and three, with repeated notes … . The Frenchness of this piece is certainly the least noticeable thing about it, at least to foreign ears, and was, I suppose, wholly *absorbed* by the composer's own personality, so that there was no room for the "exotic." His different handlings of "Nous n'irons plus au bois" are not in fact the most remarkable thing about this piece either. It may well be that Debussy felt most free when he was least concerned with the accuracy of his quotations.

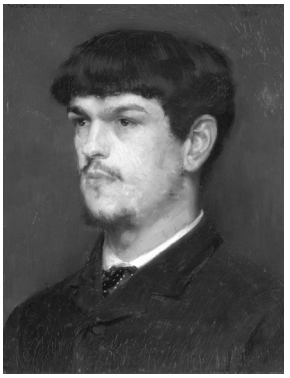
architecture that most composers up until that time had cherished. His method evolved into something more intuitive, with brief themes that invite little development, with harmonies inspiring momentary excitement rather than underscoring long-spanning trajectory. Impulses in this direction are to be found in the *Fantaisie*, the language of which prefigures his opera, *Pelléas et Mélisande*.

A performance by the Sociéte Nationale de Musique was announced for April 1890, but the piece was bumped when it was discovered that the other works programmed already made up a more-than-sufficient program — not to mention that there would not be enough time to rehearse everything adequately. Debussy rejected a suggestion by Vincent d'Indy, the evening's conductor, that only the first movement of *Fantaisie* be performed, as that was all that could be adequately prepared in the available time. When d'Indy arrived at the hall that evening, he was greeted by a note from Debussy stating that he "would rather have a passable performance of all three movements than a fine performance of the first."

Debussy continued to tinker with the *Fantaisie* for years, trying to adapt it to his evolving compositional language. The work was never performed in his lifetime; its premiere followed his death by a year, and the score (which had been engraved in 1890 but not officially released) was finally published another year later.

"You are perhaps unaware that I was intended for the noble career of a sailor and have only deviated from that path thanks to the quirk of fate." So wrote Debussy to his friend and fellow composer André Messager on September 12, 1903, by which time he had been at work for about a month on the piece that would grow into ***La Mer*.** His father, an ex-Navy man, thought the Navy, or perhaps

Fruits of the Prix de Rome



Portrait of Claude Debussy by Marcel Baschet, 1884, the year Debussy won the Prix de Rome

In 1884, Debussy was awarded the Prix de Rome by the French Académie des Beaux-Arts, a boon for an emerging French composer at that time. He resided in Rome for the next two years, ostensibly soaking in Classical culture but not writing much. Even after he returned to Paris, in March 1887, he was required by the terms of the award to continue submitting compositions (officially referred to as *envois*) to the Académie, which would arrange for their performance. The ***Fantaisie* for Piano and Orchestra** was to be the fourth and last of the pieces thus proffered, but Debussy never sent it in, waylaid as he was by an attack of typhoid fever that progressed into pneumonia. On December 25, 1889, he wrote trenchantly to his friend Robert Godet, "My illness has seriously interrupted work on the *Fantaisie*. The world seems to be surviving the disappointment. My *envois* won't be played this year … ."

merchant seamanship, would be a splendid goal for his first-born son. When Debussy *père* got into trouble with the judicial system, young Claude was taken in by a family friend who instead steered him toward the Paris Conservatoire.

"Even so," Debussy continued to Messager, "I've retained a sincere devotion to the sea. To which you'll reply that the Atlantic doesn't exactly wash the foothills of Burgundy…!" Debussy was ensconced just then at his in-laws' house on the western fringe of Burgundy. He wrote that the piece he was writing comprised:

> three symphonic sketches entitled: 1. "mer belle aux îles Sanguinaires" ["Beautiful Sea at the Sanguinaire Islands"]; 2. "jeu de vagues" ["The Play of the Waves"]; 3. "le vent fait danser La Mer" ["The Wind Makes the Sea Dance"]; the whole to be called *La Mer* [The Sea].

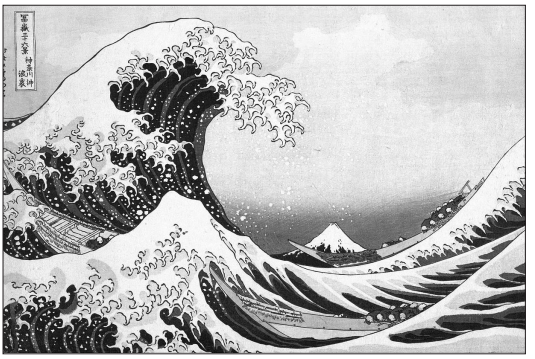
Only the second of the movement titles stuck as Debussy worked on his sketches over the next two years. The Sanguinaire Islands (near the entrance to the Gulf of Ajaccio in Corsica — which, by the way, Debussy never visited) would give way to the more general description "From Dawn till Noon on the Sea," and "The Wind Makes the Sea Dance" would also move away from the specific to become an undisclosed "Dialogue of the Wind and the Sea."

A famous sea image from the world of art also stimulated Debussy: the much-reproduced Hokusai woodblock print *The Hollow of the Wave off Kanagawa*, widely known as simply *The Wave*. Recalling the composer's house on the Avenue du Bois de Boulogne in Paris, his publisher Jacques Durand wrote that in the study one found "a certain colored engraving by Hokusai, representing the curl of a giant wave. Debussy was particularly enamored of this wave. It inspired him while he was composing *La Mer*, and he asked us to reproduce it on the cover of the printed score." Which Durand did.

Instrumentation: *Gigues* from *Images* employs two flutes and two piccolos, two oboes plus oboe d'amore and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, four

Critical Thinking

When Debussy titled ***La Mer's*** opening movement "From Dawn till Noon on the Sea" he was opening the door to all manner of clever ripostes. The Boston critic Louis Elson, encountering the piece in 1907, jumped into the breach exclaiming that he "feared we were to have a movement seven hours long. It was not so long, but it was terrible while it lasted." The wry but beneficent Erik Satie was wittier still in his assessment; after the premiere, he exclaimed to Debussy, "Ah, my dear friend, there's one particular moment between half past ten and a quarter to eleven that I found stunning!"

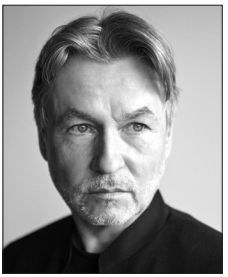


Hokusai's woodblock print
The Hollow of the Wave off Kanagawa,
which inspired Debussy's La Mer

horns, four trumpets, three trombones, timpani, cymbals, snare drum, xylophone, celesta, two harps, and strings; *Rondes de printemps*, three flutes (one doubling piccolo), two oboes and English horn, three clarinets, three bassoons and contrabassoon, four horns, timpani, triangle, tambourine, cymbals, celesta, two harps, and strings; *Fantaisie* calls for three flutes (one doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, timpani, suspended cymbal, two harps (second *ad. lib.*), and strings, in addition to the solo piano; *La Mer*, two flutes and piccolo, two oboes and English horn, two clarinets, three bassoons and contrabassoon, four horns, three trumpets, two cornets *à pistons*, three trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, orchestra bells (or celesta), two harps, and strings.

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

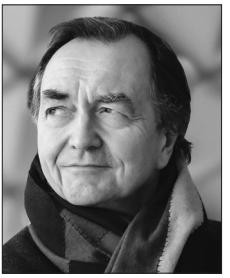
The Artists



Esa-Pekka Salonen is renowned as both a composer and conductor. He was recently named creative director of the Los Angeles Philharmonic, effective in the 2026–27 season, and creativity and innovation chair of the Philharmonie de Paris and principal conductor of the Orchestre de Paris, both beginning 2027–28. He is conductor laureate of London's Philharmonia Orchestra, the Los Angeles Philharmonic, and Swedish Radio Symphony Orchestra; formerly music director of the San Francisco Symphony; and a faculty member at Los Angeles's Colburn School, where he founded and directs the Negaunee Conducting Program. He co-founded the annual Baltic Sea Festival, which he served as artistic director until 2018.

Salonen begins the 2025–26 season with an Orchestre de Paris tour centered on the premiere of his new Horn Concerto, which he reprises with the Boston Symphony Orchestra, Filarmonica della Scala, and Hong Kong Philharmonic Orchestra. In addition to Boulez centennial programs at the New York Philharmonic, he also conducts residencies with the Swedish Radio Symphony Orchestra and Bergen International Festival; appears with the LA Phil, The Philadelphia Orchestra, Chicago Symphony Orchestra, and Orchestre de Paris; and concludes the season at the Ojai Music Festival, which he curates as the 2026 music director. Salonen conducts his *Tiu* and *Dona Nobis Pacem*, with the Swedish Radio Symphony Orchestra, and Sinfonia concertante, with Olivier Latry and the Gothenburg Symphony Orchestra. His music is also scheduled to be led by other conductors around the world.

Salonen's extensive and varied recording career as conductor and composer include the Grammy Award–winning (for Best Opera Recording) world premiere release of Saariaho's *Adriana Mater*, Bartók's piano concertos with Pierre-Laurent Aimard, and spatial audio recordings of Ligeti's *Clocks and Clouds*, *Lux Aeterna*, and *Ramifications*. Salonen's concertos for piano (composed for Yefim Bronfman), violin (for Leila Josefowicz, featured in an ad campaign for the Apple iPad), and cello (for Yo-Yo Ma) appear on recordings Salonen himself conducted.



Pierre-Laurent Aimard is the recipient of the International Ernst von Siemens Music Prize and the Leonie Sonning Music Prize. He has collaborated with leading composers including Lachenmann, Carter, Birtwistle, Kurtág, Stockhausen, Stroppa, and Messiaen, and is widely acclaimed as an authority on music of our time.

In the 2025–26 season Aimard celebrates the 100th birthday of Kurtág, his longtime friend and collaborator, with recitals in Budapest, Luxembourg, and Madrid. J.S. Bach's *Well-Tempered Clavier*, Book 2 is a program mainstay, alongside the October 2025 release of Aimard's eponymous recording, with performances in Amsterdam, London, Dortmund, Stockholm, and Boston. He gives recitals in Paris, Taipei, Beijing, and Shanghai, and appears as soloist with the Berlin Radio Symphony, Bavarian Radio Symphony, Stuttgart Chamber, Hamburg Symphony, NDR Radiophilharmonie, Concerto Budapest, Barcelona Symphony, São Paulo State Symphony, Westdeutscher Rundfunk, Singapore Symphony, and Seoul Philharmonic orchestras.

Kurtág: Játékok, Aimard's 2025 release, received five stars from *BBC Music Magazine*. It followed *Schubert: Ländler* (2024), the complete *Bartók Piano Concertos* with Esa-Pekka Salonen and the San Francisco Symphony (2023), *Visions de l'Amen* (2022), Beethoven's *Hammerklavier Sonata & Eroica Variations* (2021), and Messiaen's *Catalogue d'oiseaux* (2018), which received multiple awards, including the German Record Critics' Award.

Gustavo Dudamel and the New York Philharmonic

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

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