

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

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

2025–26 Season Sponsored by
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Thursday, November 13, 2025, 7:30 p.m.
17,247th Concert

Friday, November 14, 2025, 7:30 p.m.
17,248th Concert

Sunday, November 16, 2025, 2:00 p.m.
17,249th Concert

David Robertson, Conductor
Nicola Benedetti, Violin

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

Lead support for *Project 19* is provided by **the Howard Gilman Foundation,** the **Donald A. Pels Charitable Trust,** and **Oscar L. Tang and H.M. Agnes Hsu-Tang.**

New York Philharmonic
David Robertson, Conductor
Nicola Benedetti, Violin

November 13–14 & 16, 2025

Caroline MALLONEE
(b. 1975)

Lakeside Game (2025; New York Philharmonic co-commission, as part of *Project 19,* with Ann Arbor Symphony Orchestra, Johnstown Symphony Orchestra, and Bravo! Vail Music Festival)

Wynton MARSALIS
(b. 1961)

Concerto in D for Violin and Orchestra (2015)
Rhapsody
Rondo Burlesque
Blues
Hootenanny

NICOLA BENEDETTI

Intermission

STRAVINSKY
(1882–1971)

Petrushka (1911 version)
Tableau I: The Shrove-tide Fair
The Crowds; The Showman's Booth; Russian Dance
Tableau II: Petrushka's Room
Tableau III: The Moor's Room
Entrance of the Ballerina; Waltz: The Ballerina and the Moor
Tableau IV: The Shrove-tide Fair (Evening)
Dance of the Nuns; Dance of the Peasant and Bear; Dance of the Gypsy Girls; Dance of the Coachmen; The Masqueraders; Conclusion — Death of Petrushka

ERIC HUEBNER, Piano

Generous support for *Project 19* is also provided by **Arthur F. and Alice E. Adams Charitable Foundation; Sheree A. and Gerald L. Friedman; Francis Goelet Charitable Lead Trusts; The Hauser Foundation; Daniel M. Healy; The Gerald L. Lennard Foundation; Margaret Morgan and Wesley Phoa; Kimberly V. Strauss, The Strauss Foundation; the Virginia B. Toulmin Foundation;** and an anonymous donor.

Project 19 is supported in part by a generous grant from the **American Orchestras' Futures Fund,** a program of the League of American Orchestras made possible by funding from the **Ann and Gordon Getty Foundation.**

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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Leonard Bernstein, *Laureate Conductor, 1943–1990*
Kurt Masur, *Music Director Emeritus, 1991–2015*

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Concertmaster
The Charles E. Culpeper Chair

Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair

Michelle Kim-Solman
Assistant Concertmaster
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Claire Deokyong Kim

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Qiang Tu

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Ru-Pei Yeh

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Mindy Kaufman
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PICCOLO

Mindy Kaufman

OBOES

Cassie Pilgrim++
Guest Principal
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Sherry Sylar*

Robert Botti

Ryan Roberts+

ENGLISH HORN

Ryan Roberts+

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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

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund.**

The Digital Organ is made possible by **Ronnie P. Ackman and Lawrence D. Ackman.**

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Barret Ham

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Leelanee Sterrett
Tanner West
The Ruth F. and Alan J. Broder Chair

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Principal
The Paula Levin Chair
Ethan Bensdorf
Thomas Smith

TROMBONES
Joseph Alessi
Principal
The Gurnee F. and Marjorie L. Hart Chair
Colin Williams*
David Finlayson

BASS TROMBONE
George Curran
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TUBA
Alan Baer
Principal

TIMPANI
Markus Rhoten
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Christopher S. Lamb
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The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

HONORARY MEMBERS OF THE SOCIETY
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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

Lakeside Game

Caroline Mallonee

Turn the calendar back a few months to consider a summer day by the side of a lake: the sun glints off the surface, its warmth on your shoulders contrasts with the cool waves lapping at your feet; shades of color along the shoreline darken and brighten again as clouds pass overhead; there's the laughter of children playing, and the plop of pebbles tossed competitively into the water.

This is not an exercise in meditation, but of sound, as captured in *Lakeside Game*. Composer Caroline Mallonee drew inspiration from memories of childhood visits with her grandparents on Lake Michigan to create a playful concert opener and introduction to her soundscape. On walks near her own home in Buffalo, Mallonee became entranced by the simple act of skipping stones across Lake Erie. The gesture suddenly revealed its musical side, in the rhythmic patterns created as rocks skimmed the surface. A "skipping stones" motif appears and is passed around the orchestra throughout *Lakeside Game*.

The work unfolds much like a walk along the lake, lighthearted but not always so, building to a central section in which the orchestra comes together, then splits in two to carry out a dialogue of repeated and additive phrases. The extended brass chorale that follows is a turning point: the second half of the work repeats what has come before but in reverse order, as if one were tracing a path back to its starting point — although maybe upside down in places, just for fun.

Lakeside Game was commissioned through the New York Philharmonic's *Project 19*, through which the Orchestra engaged 19 composers in the largest-ever commissioning of works by women. *Project 19* was announced in 2019 to commemorate the 100th anniversary of the ratification of the 19th Amendment, which granted voting rights to US women. Mallonee's contribution was originally intended to be a chamber work; her output has largely focused on smaller ensembles, and she collaborates regularly with the Buffalo Chamber Players as composer-in-residence. However, a premiere was postponed by the COVID-19 pandemic shutdown, and when Mallonee and the Philharmonic reconnected, the commission was expanded to full orchestra.

The new scope offered opportunities to play with the entire palette of sounds and colors possible from a large ensemble. *Lakeside Game* features expansive percussion and numerous solos for instruments Mallonee particularly enjoys calling out, such as English horn and bass clarinet. The latter, a special favorite, is featured in her

In Short

Born: January 30, 1975, in Baltimore, Maryland

Resides: in Buffalo, New York

Work composed: 2025, on commission by the New York Philharmonic (as part of *Project 19*), with Ann Arbor Symphony Orchestra, Johnstown Symphony Orchestra, and Bravo! Vail Music Festival

World premiere: these performances

Estimated duration: ca. 11 minutes

Unless Acted Upon: Manifestations of Newton's First Law, for violin, cello, flute / piccolo, bass clarinet, and piano, which was performed on the Philharmonic's new-music series in 2015. Knowing the capabilities of the musicians of the Orchestra, Mallonee had certain players and groups in mind for her *Project 19* commission. The brass chorale at the center of the work is her nod to that section's renown.

Trained as a violinist, Mallonee is also a singer, performing with and composing for Buffalo-based Vocalis Chamber Choir and the Harmonia Chamber Singers. One of her first compositions for voice, *The Carolers at My Door*, was heard on *A Prairie Home Companion* when Mallonee was only 14 years old. That holiday piece is still regularly performed, even as Mallonee has moved into other compositional areas. After graduating from Harvard, where she worked with Bernard Rands and Mario Davidovsky, she earned a master's from Yale under the tutelage of Joseph Schwantner and Evan Ziporyn, and studied with Louis Andriessen at the Royal Conservatory of the Hague before completing her doctorate at Duke University, with Scott Lindroth and Stephen Jaffe.

The varied influences of her mentors melded into a personal style that blends the harmonics and shading of vocal works on one hand with instrumental studies of mathematical and scientific concepts on the other. (Mallonee had considered a double major in music and chemistry.) Her most performed piece, *The Butterfly Effect*, uses aleatoric (chance) effects to evoke chaos theory — how the movements of a single butterfly in one part of the world can effect change across the globe.

Lakeside Game brings all this together in a confident exploration of instrumentation, an analytical take on the casual act of skipping stones, and sounds that capture the multiple impressions of a leisurely walk. *Lakeside Game* continues its journey this season with performances by the Johnstown (Pennsylvania) and Ann Arbor symphony orchestras, and at Colorado's Bravo! Vail Music Festival (by the NY Phil), which joined the Philharmonic as co-commissioners.

In the Composer's Words

The piece was inspired by childhood memories of walks along the shore of Lake Michigan in Door County, Wisconsin. While not meant to be a literal illustration, *Lakeside Game* evokes a summer day during which children play on a rocky beach, skip stones, and chase one another. One can imagine the water, dappled with sunlight and always changing.

— Caroline Mallonee

Instrumentation: three flutes (one doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, crotales, cymbals, tam-tam, maraca, ratchet, metal cabasa, slap stick, mark tree, triangle, bass drum, tom-toms, bongos, temple blocks, harp, piano (doubling celesta), and strings.

— Rebecca Winzenried, former Program and Publications Editor at the New York Philharmonic, manages print and digital programs for The 92nd Street Y, New York, and Washington National Opera and writes program notes for other ensembles.

Concerto in D for Violin and Orchestra

Wynton Marsalis

Wynton Marsalis is one of America's most versatile, multitalented musicians. Acclaimed in both the jazz and classical worlds, this trumpeter, composer, bandleader, and educator is managing and artistic director of Jazz at Lincoln Center, director of jazz studies at The Juilliard School, and president of the Louis Armstrong Educational Foundation.

The son of the legendary pianist Ellis Marsalis Jr., Wynton was born into a prominent musical family in New Orleans, where music is a single spontaneous flow washing over normally segregated genres and traditions. There jazz is strongly connected to opera and symphonic music, as it has been since its origins. As New Orleans jazz singer John Boutte put it, the best jazz players "know the classics… . Remember, New Orleans had the first opera houses in America, and all-Black musicians in the Creole opera… . Opera is jazz's grandma." Many New Orleans jazz players have been devotees of classical music, including Louis Armstrong, who performed with Leonard Bernstein, and Marsalis himself, who at age 17 studied with Bernstein at Tanglewood.

Marsalis is a passionate promoter of American culture, especially traditional New Orleans jazz; "the New Orleans music, that groove, is the basic groove of all jazz music," he says. In 1980, at age 19, he (along with his brother Branford) joined Art Blakey and the Jazz Messengers. Later he joined the Herbie Hancock-V.S.O.P. quartet, before leading his own quintet. As head of Jazz at Lincoln Center, he represents this tradition in the largest city in the United States, programming it with an intensity that has provoked lively controversy, with some accusing him of a constricted neo-classicism. He wants jazz to be modeled on the legacy of giants — Armstrong, Jelly Roll Morton, King Oliver, Duke Ellington, John Coltrane — who are either squarely in the New Orleans tradition or represent its offshoots. While Marsalis has recently broadened his stance, he still advocates for music based on New Orleans polyphony, call-response, swing, and what he calls "the majesty of the blues."

His prominence in the classical world is equally formidable. At Tanglewood he was awarded the Harry Shapiro Award for outstanding brass student, and at age 20 recorded Haydn, Hummel, and Leopold Mozart trumpet concertos with conductor Raymond Leppard, winning the first of nine Grammy Awards. He made his New York Philharmonic debut in 1985, returning as soloist in 1998 and '99. In 2004 *Musical America* named him Artist of the Year. With

In Short

Born: October 18, 1961, in New Orleans, Louisiana

Resides: in New York City

Work composed: in 2015, on commission by the London Symphony Orchestra, Ravinia Festival, National Symphony Orchestra, Los Angeles Philharmonic, Leipzig Gewandhaus Orchestra, and Netherlands Radio Philharmonic Orchestra; dedicated to Nicola Benedetti

World premiere: November 6, 2015, by the London Symphony Orchestra, Cristian Măcelaru, conductor, Nicola Benedetti, soloist, at the Barbican Centre, London

New York Philharmonic premiere: these performances

Estimated duration: ca. 43 minutes

the Jazz at Lincoln Center Orchestra he has performed with the New York Philharmonic, The Cleveland Orchestra, The Philadelphia Orchestra, the Berlin Philharmonic, and the Boston, Chicago, and London symphony orchestras, among many others.

Marsalis has composed numerous jazz-influenced chamber and symphonic pieces, constantly experimenting with novel concepts and structures: *Citi Movements*, *At the Octoroon Ball*, *Blues Symphony*, *Fiddle Dance Suite*, *Swing Symphony* (Symphony No. 3, which the New York Philharmonic co-commissioned, following the commission and premiere of *All Rise*), and *The Jungle* (Symphony No. 4, commissioned and premiered by the New York Philharmonic), as well as concertos for trumpet and tuba and a concerto for orchestra, two string quartets, the Abyssinian Mass, and the oratorio *Blood on the Fields*, which made him the first jazz musician to win the Pulitzer Prize for Music. He believes there is a hunger for works that combine jazz and classical, citing the popularity of Gershwin, Weill, Bernstein, and Ellington (whom he particularly reveres). "The audience is broad, it's varied, and it's hip," he told *The New York Times*. "We just have to not speak down to them."

Marsalis's Violin Concerto in D was written in 2015 for Nicola Benedetti; the two would marry in 2024. It is a musical club sandwich layering disparate elements including jazz, brass band, Tchaikovskian lyricism, impressionism, Varesian cacophony, and fiddle music from around the world. The violin writing is varied and highly virtuosic, but the huge orchestra sometimes threatens to steal the show, especially the dramatic glissandi and bent notes from the brass, and an elaborate percussion section that includes African drums, claves, cow bells, slap stick, broom, and police whistle.

The Work at a Glance

The opening movement, ***Rhapsody,*** features a long, dreamlike melody and a jaunty second theme leading to a ghostly impressionistic section and fierce dissonance. Near the end, the violin whispers in the highest registers, caressed by harp, one of the most ethereal moments in the score. The movement seems to end with a gentle return of the opening melody, but a new, rambunctious tune suddenly marches in and fades away like a New Orleans procession, one of the work's many surprises.

A brash chord announces the sizzling, syncopated ***Rondo Burlesque.*** The lower brass has a great deal to say, reflecting how New Orleans jazz is often played from the bottom up. A virtuosic cadenza full of double stops and plucked notes, delicately accompanied by percussion, leads to the ***Blues*** movement, an embodiment of Marsalis's belief that the blues "inspires us to face adversity with persistent optimism." It begins with a wistful sadness that becomes increasingly anguished, colored with howling brass chorales and swooping glissandi, winding down to a repeated lyrical phrase and a tender major chord.

In the final movement, ***Hootenanny,*** the violin plays in fiddle style as the orchestra races ahead with fanfares and percussion riffs that echo Copland and Bernstein, briefly slowing down for a pizzicato-accompanied violin tune. A triumphant tutti builds toward a thunderous conclusion, but the soloist has other ideas, ending the piece with the same whispering dance that concluded the first movement.

Instrumentation: three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling E-flat clarinet, another doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba (doubling Sousaphone), timpani, tambourine, "hand" cymbals, vibraphone, marimba, snare drum, two African hand drums, xylophone, suspended cymbal, splash cymbal, ride cymbal, crash

In the Composer's Words



Wynton Marsalis in his other role, as trumpet player

This piece was written for Nicola Benedetti. It takes inspiration from her life as a traveling performer and educator who enlightens and delights communities all over the world with the magic of virtuosity. Scored for symphony orchestra, with tremendous respect for the demands of that instrument, it is nonetheless written from the perspective of a jazz musician and New Orleans bluesman. We believe that all human beings are connected in the essential fundamentals of life: birth, death, love, and laughter; that our most profound individual experiences are also universal (especially pain); and acknowledging the depth of that pain in the context of a groove is a powerful first step towards healing.

Nicky asked me to "invite a diverse world of people into the experience of this piece." Because finding and nurturing common musical ground between differing arts and musical styles has been a lifetime fascination of mine, I was already trying to welcome them. It may seem simple enough, but bringing different perspectives together is never easy. The shared vocabulary between the jazz orchestra and the modern orchestra sits largely in the areas of texture and instrumental technique. Form, improvisation, harmony, and methods of thematic development are very different. The biggest challenges are: how to orchestrate the nuance and virtuosity in jazz and blues for an ensemble not versed in those styles (a technical issue); and how to create a consistent groove without a rhythm section (a musical / philosophical issue).

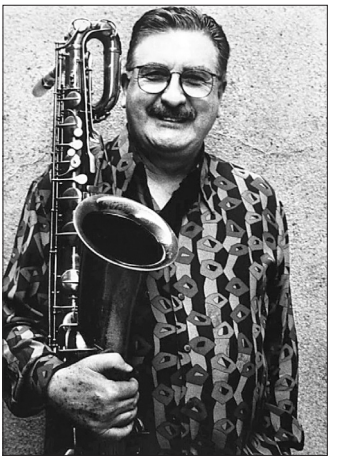
Because modern living is an integrated experience, it is never difficult to discover organic connections. Turning those insights into something meaningful and playable, however, is another story. It has to be lived and digested. That's why I looked for real-life examples in the history of jazz–symphonic collaborations and to the environment and experience that connect Nicky and me. I considered aspects of her Scottish ancestry, the great Afro-American abolitionist Frederick Douglass's love of legendary Scottish poet Robert Burns, my love and inextinguishable respect for Scottish baritone saxophonist Joe Temperley (and his gleeful recitation of pungent limericks), and the luminous but obscure achievements of Afro-American keyed bugler Francis Johnson, father of the American cornet tradition and one of the first published

cymbals, sizzle cymbal, slap stick, police whistle, hi-hat, two cowbells, two wood blocks, sandpaper blocks, tam-tam, small tam-tam, small bass drum, concert bass drum, claves, mounted tambourine, triangle, harp, and strings.

— *Jack Sullivan is a professor of English at Rider University, and the author of* New World Symphonies, Hitchcock's Music, *and* New Orleans Remix.

American composers … who was also a fine fiddler. These sources led me to reconnect with the Anglo-Celtic roots of Afro-American music.

The piece opens with Nicky whispering a solo note before the orchestra enters, as if to say, "And so it came to pass" or "Once upon a time." Then we are into a form constructed in fours — as in the four corners of the earth, where her travels take her. Each of the four movements, *Rhapsody, Rondo Burlesque, Blues,* and *Hootenanny,* reveals a different aspect of her dream, which becomes reality through the public storytelling that is virtuosic performance.



Movement 1, *Rhapsody,* is a complex dream that becomes a nightmare, progresses into peacefulness and dissolves into ancestral memory.

Movement 2, *Rondo Burlesque,* is a syncopated, New Orleans jazz, calliope, circus clown, African gumbo, Mardi Gras party in odd meters.

Movement 3, *Blues,* is the progression of flirtation, courtship, intimacy, sermonizing, final loss, and abject loneliness that is out there to claim us all.

Movement 4, *Hootenanny,* is a raucous, stomping and whimsical barnyard throw-down. She excites us with all types of virtuosic chicanery and gets us intoxicated with revelry and then … goes on down the Good King's highway to other places yet to be seen or even foretold. As in the blues and jazz tradition, our journey ends with the jubilance and uplift of an optimistic conclusion.

— **Wynton Marsalis**



Two of the inspirations for Marsalis's Violin Concerto, from top: baritone saxophonist Joe Temperley, in a portrait by Nancy Miller Elliott, and keyed bugler Francis "Frank" Johnson, in a silhouette portrait by Auguste Edouart, ca. 1843

Petrushka

Igor Stravinsky

Igor Stravinsky's breakthrough to fame arrived when he embarked on a string of collaborations with the ballet impresario Serge Diaghilev, whose Ballets Russes, launched in Paris in 1909, quickly became identified with the cutting edge of the European arts scene. Stravinsky's first project for Diaghilev was modest: a pair of orchestrations for the 1909 Ballets Russes production of Chopin's *Les Sylphides*. The production was a success, but some critics complained that the troupe's choreographic and scenic novelty was not matched by its conservative musical score. Diaghilev set about addressing this by commissioning new ballet scores, of which the first was Stravinsky's *Firebird*, premiered in 1910. Thus began a collaboration that would include some of the most irreplaceable items in the history of the early 20th-century stage: *Petrushka* (1911), *Le Sacre du printemps* (*The Rite of Spring*, 1913), *Le Rossignol* (*The Nightingale*, 1914), *Pulcinella* (1920), *Mavra* (1922), *Reynard* (1922), *Les Noces* (*The Wedding*, 1923), *Oedipus Rex* (1927), and *Apollo* (*Apollon musagète*, 1928).

Stravinsky, who worked on *Petrushka* from August 1910 to May 1911, later wrote of how the idea for the piece coalesced:

> I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet. … One day I leapt for joy. I had indeed found my title — Petrushka, the immortal and unhappy hero of every fair in all countries.

At first the score seemed to be taking the form of a concert work. Diaghilev noted this with distress when he visited Stravinsky to check on the status of their collaboration, which he thought was to be about springtime celebrations in pagan Russia. But once Stravinsky played him the first two movements, with their evocative quotations and bitonal bite, it was Diaghilev's turn to jump for joy. He immediately sensed the choreographic possibilities in *Petrushka* and was happy to postpone *The Rite of Spring*.

The scenario for *Petrushka* unrolls through four scenes set in St. Petersburg in the 1830s. In the first, crowds stroll through the Shrove-tide Fair on a sunny winter day as musicians compete to entertain them. A showman introduces the characters of a puppet show he is going to present: Petrushka, the Ballerina,

In Short

Born: June 17, 1882, in Oranienbaum, now Lomonosov, Russia

Died: April 6, 1971, in New York City

Work composed: August 1910 to May 26, 1911; dedicated to Alexandre Benois, who prepared the scenario

World premiere: June 13, 1911, by the Ballets Russes at the Théâtre du Châtelet in Paris, Pierre Monteux, conductor

New York Philharmonic premiere: February 4, 1923, with Albert Coates conducting the New York Symphony (which would merge with the New York Philharmonic in 1928)

Estimated duration: ca. 36 minutes

and the Moor. The puppets astonish everyone by stepping out from their little box theater and dancing all on their own. The second scene takes place in Petrushka's cell, where the principal puppet, now imbued with human feelings, bemoans his awkwardness. He loves the Ballerina, but she finds him repellent, and as the scene closes Petrushka hurls himself against the wall in despair. Scene Three is set in the Moor's cell, where that brutal character, decked out in his finery, proves irresistible to the Ballerina. Petrushka rushes in on their love scene, insanely jealous, but the Moor throws him out. In the concluding tableau we are back at the fair, in the evening, where colorful characters again roam about. A commotion breaks out in the puppet-master's little theater; in another jealous encounter, Petrushka is slain by the Moor, and the latter escapes with the Ballerina. Petrushka dies in the

News and Reviews

The critic M.D. Calvocoressi, an early champion of Stravinsky's music, reported on *Petrushka's* premiere in the *Comoedia Illustré* of July 11, 1911:

> Even better than *The Firebird, Petrushka* is the work which continues the series of the most characteristic masterpieces of the Russian school … . Very refined yet bold even to the smallest detail, the music of *Petrushka* is at the same time quite muscular, of a remarkable sureness of line, of an intensity, of matchless color. There is nothing tentative, nothing unnecessary, nothing forced in the humor or emotion; in short, it is a masterful work and a delightful one.

At the Creation

In 1911 Pierre Monteux was assistant conductor of the Concerts Colonne Orchestra, which had been engaged to play for the productions of Serge Diaghilev's Ballets Russes. He was assigned to lead the orchestra during rehearsals of their new ballet, *Petrushka.* In his memoir, *It's All in the Music* (authored with his wife, Doris Monteux), he recalled:

> At first, I wasn't the least bit interested, I must say. However, as the rehearsals proceeded, I felt a certain fascination for the score, which presented great difficulties to the orchestra. … I think the composer, Igor Stravinsky, interested me as much as his music. He spoke perfect French, which facilitated matters, and knew exactly what he wanted to hear. … This very slight, dynamic man, twenty-nine years of age, darting like a dragonfly from one end of the foyer to the other, never still, listening, moving to every part of the orchestra, landing at intervals behind my back, and hissing semivoce instructions in my ears, intrigued me. I should add that he in no way annoyed me, as I was by that time completely subjugated by the music and the composer. … After a few rehearsals … Igor Stravinsky declared to Diaghilev: "Only Monteux will conduct my work."



Stravinsky, with Vaslav Nijinsky as Petrushka, in 1911

snow, but the puppetmaster assures the onlookers not to worry — that it was nothing more than a puppet made of wood and sawdust. The crowds withdraw, but Petrushka's ghost gets the final word, jeering sardonically from the roof of the little theater.

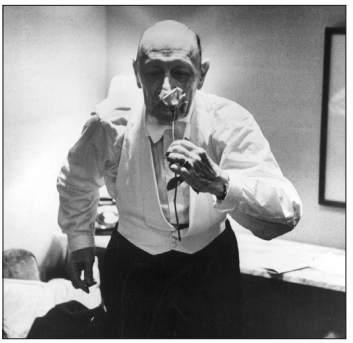
In 1947, after *Petrushka* had long been established as a classic of the ballet repertoire, Stravinsky revised his score, making its orchestration smaller and otherwise refining the piece in ways that seem biased more toward concert performance than toward the descriptive style of the ballet stage. In essence, what he initially conceived as a concert piece evolved back into one. However, this concert returns to the composer's initial orchestration, which is inventive and colorful to the point of extravagance.

Instrumentation: four flutes (two doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet), four bassoons (one doubling contrabassoon), four horns, two trumpets (both doubling piccolo trumpet), two cornets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, orchestra bells, triangle, tambourine, snare drum, xylophone, two harps, piano, celesta (four hands), and strings.

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

An earlier version of this note appeared in the programs of the New World Symphony.

The New York Philharmonic Connection



Stravinsky backstage at the Philharmonic, July 23, 1966

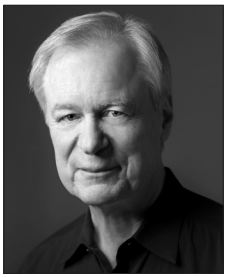
Igor Stravinsky was a familiar figure at the New York Philharmonic as both a composer and a conductor. He led the Orchestra in performances of his own works on nearly 40 occasions over four decades, beginning with his first American conducting appearance, on January 8, 1925 (which included a suite from another of his ballets, *The Firebird*). Two days later he conducted a Philharmonic program of his works that included selections from *Petrushka,* which he returned to with the Orchestra on a dozen occasions, including five complete performances of the 1911 version of the ballet score, performed in this concert.

The Philharmonic feted its long relationship with the composer in 1966 with *A Festival of Stravinsky: His Heritage and His Legacy.* Stravinsky was in attendance for the festival and conducted the Philharmonic one last time, at the final concert of the monthlong festival, on July 23, 1966.

Visit the New York Philharmonic Leon Levy Digital Archives at archives.nyphil.org to see programs, photos, and planning papers for the 1966 Stravinsky festival, along with thousands of other items dating back to the Orchestra's founding in 1842.

— The Editors

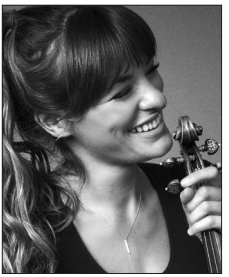
The Artists



David Robertson — conductor, artist, composer, thinker, American musical visionary — occupies the most prominent podiums in orchestral and new music, and opera. He is a champion of contemporary composers and an ingenious programmer. Robertson has served in numerous artistic leadership positions, including chief conductor and artistic director of the Sydney Symphony Orchestra; St. Louis Symphony Orchestra music director, spearheading a transformative 13-year tenure; and with Orchestre National de Lyon, BBC Symphony Orchestra, and, as protégé of Pierre Boulez, Ensemble Intercontemporain. He appears with the world's great orchestras, such as the New York Philharmonic, The Philadelphia Orchestra, Los Angeles Philharmonic, The Cleveland Orchestra, Amsterdam's Royal Concertgebouw Orchestra, Vienna Philharmonic, Berlin Philharmonic, Leipzig Gewandhaus Orchestra, and major ensembles and festivals on five continents. Since his 1996 Metropolitan Opera debut, Robertson has conducted a breathtaking range of Met projects, including the 2019 production premiere of the Gershwins' *Porgy and Bess*, winning the Grammy Award for Best Opera Recording. In 2022 he conducted its Met revival, and made his Rome Opera debut.

In the 2024–25 season Robertson celebrated the Boulez centennial on four occasions, with The Juilliard Orchestra and New York Philharmonic and at the Aspen Music Festival and Lucerne Festival. In the 2025–26 season he returns to the St. Louis and Sydney Symphony Orchestras, New York Philharmonic, National Symphony Orchestra, HR-Sinfonieorchester, Budapest Festival Orchestra, and Czech Philharmonic; the orchestras of Dallas, Leipzig, and Vancouver; and conducts in Hong Kong, South Korea, and Taiwan.

David Robertson is The Juilliard School's director of conducting studies, distinguished visiting faculty, and serves on the Tianjin Juilliard Advisory Council. This season he concludes his three-year term as the inaugural Utah Symphony and Opera's creative partner. Robertson has been named a Chevalier de l'Ordre des Arts et des Lettres of France.



Nicola Benedetti is one of the most sought-after violinists of her generation, captivating audiences worldwide with her expressive artistry and passionate advocacy for classical music. In the 2025–26 season she embarks on her first solo tour in more than a decade, performing across leading UK and Irish venues including Royal Albert Hall, Usher Hall, and National Concert Hall Dublin. Coinciding with the release of her new album, *Violin Café*, the tour showcases popular virtuosic and Romantic works arranged for violin, guitar, accordion, and cello. She also returns to the New York and Czech Philharmonic orchestras with the Wynton Marsalis Violin Concerto, and performs the Elgar Violin Concerto with the Royal Scottish National, Philharmonia Orchestra, London Philharmonic Orchestra, and Berlin Radio Symphony Orchestra, as well as the Mendelssohn Violin Concerto with the Scottish Chamber Orchestra.

A Grammy Award winner for Best Classical Instrumental Solo (2020) and two-time Classical BRIT Award recipient, Benedetti records exclusively for Decca. Her acclaimed recordings include Beethoven's Violin and Triple Concertos, Vivaldi and Elgar concertos, and Marsalis's Violin Concerto and *Fiddle Dance Suite*.

A dedicated advocate for music education, she founded The Benedetti Foundation in 2019, which has engaged almost 70,000 participants across 105 countries. She was appointed CBE in 2019 and received the Queen's Medal for Music (2017) and an MBE (2013). In 2022 Benedetti became festival director of the Edinburgh International Festival, the first Scot and the first woman to hold the position since its founding in 1947.

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.