



SLATKIN

CONDUCTS SLATKIN

The Raven • Endgames • Kinah • In Fields



Leonard Slatkin, Conductor
Alec Baldwin, Narrator • Detroit Symphony Orchestra
Manhattan School of Music Symphony Orchestra

SLATKIN CONDUCTS SLATKIN

Leonard Slatkin (b. 1944)	
1 Endgames (2014)	12:45
The Raven (1971) (Text: Edgar Allan Poe [1809–1849])	
2 I. The Sleeper	5:02
3 II. The Bells	5:34
4 III. Romance	1:58
5 IV. The Coliseum	4:23
6 V. The Raven	9:32
7 Kinah (2015)	
Daniel Slatkin (b. 1994)	
8 In Fields (2018)	3:57
Johannes Brahms (1833–1897)	
21 Hungarian Dances, WoO 1 (1880)	
9 No. 17 in F sharp minor (anonymous arrangement for violin and orchestra after the arrangement by Fritz Kreisler [1875–1962] for violin and piano)	3:57
Joseph Haydn (1732–1809)	
Cello Concerto No. 2 in D major, Hob.VIIb:2 (1783)	
10 III. Rondo (abridged with cadenza by Erich Wolfgang Korngold [1897–1957])	2:27
Felix Slatkin (1915–1963) / Cindy McTee (b. 1953)	
11 Fisher's Hornpipe (arr. after Traditional) (1962/2014)	1:37
12 Wistful Haven (arr. after Antonín Dvořák) (1962/2015)	3:16
Felix Slatkin / Amerigo Marino (1925–1988)	
13 Carmen's Hoedown (arr. after Georges Bizet) (1962)	2:36

Alec Baldwin, Narrator [2–6]

Jeffery Zook, Piccolo [1] • **Sharon Sparrow, Alto Flute** [1]

Monica Fosnaugh, English Horn [1] • **Laurence Liberson, E flat Clarinet** [1]

Shannon Orme, Bass Clarinet [1] • **Marcus Schoon, Contrabassoon** [1]

Kimberly Kaloyanides Kennedy, Violin [7] • **Frederick Zlotkin, Cello** [7]

Felix Slatkin, Violin [9]

Eleanor Aller, Cello [10]

Detroit Symphony Orchestra [1 7]

Manhattan School of Music Symphony Orchestra [2–6 8 11–13]

Leonard Slatkin [1–8 11–13]

Army Air Forces Training Command Orchestra • Edward Dunstedter [9]

Warner Bros. Studio Orchestra • Erich Wolfgang Korngold [10]

Recorded: 20–22 November 2014 [1] and 5–6 December 2015 [7] at Orchestra Hall, Max M. and Marjorie S. Fisher Music Center, Detroit, Michigan, USA; October 18 and 20, 2019 at Neidorff-Karpati Hall, Manhattan School of Music, New York, New York, USA [2–6 8 11–13]; 22 July 1944 (*Hungarian Dance* from *Hello Mom* was broadcast on Saturday, 22 July 1944, at 9:00 a.m. Pacific War Time) at Santa Ana Army Air Base, California, USA (broadcast by the Mutual Broadcasting System from KHJ, Los Angeles, USA) – Mono recording courtesy of the University of Colorado Glenn Miller Archives Felix and Eleanor Aller Slatkin Collection [9]; 1946 for Warner Bros. Studios, California, USA – Mono recording used by permission of Warner Bros. and the Estate of Erich Wolfgang Korngold [10]

Producers: Blanton Alspaugh (Soundmirror, Inc.) [1 7]; Henry Valoris [2–6 8 11–13]; KHJ and Radio Recorders, Inc. [9]; Unknown [10]

Engineers: Matthew Pons [1 7]; Dan Rorke [2–6 8 11–13]; Unknown [9 10]

Editors: Blanton Alspaugh (Soundmirror, Inc.) [1 7]; Dan Rorke [2–6 8 11–13]

Mixing and mastering: Mark Donahue (Soundmirror, Inc.) [1 7]

Mastering: Silas Brown [2–6 8 11–13]

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Slatkin Conducts Slatkin

My Other Hat by Leonard Slatkin

Most people know me as a conductor, some have read my blogs and books, and some have even seen my piano-playing on display a couple of times. But not many know that I have been active as a composer, almost from the time I was born. Granted, my early efforts took the form of childhood improvisations on the piano and violin, but that creative side of me has always been present.

When I was in high school, I had the opportunity to arrange the music for the spring and winter festivals. This led to composition studies in Los Angeles with the distinguished composer and teacher Mario Castelnuovo-Tedesco. His list of students included virtually all the big names in Hollywood, and he was renowned for his guitar works written for Andrés Segovia.

Upon graduation from Los Angeles High, I enrolled at Indiana University, not as a piano or conducting major, but rather as a composition student. The academic side of the school did not appeal to me, and I left after three months, returning to Los Angeles. Upon my father's death just two months later, my world was turned upside down. I left music altogether, fully believing I might become an English teacher.

Fate dictated otherwise. I was encouraged to follow in my dad's footsteps as a conductor and to continue along a path he sadly could not see to its conclusion. Composition was put on hold, and I spent four years studying conducting at The Juilliard School of Music and the Aspen Music Festival and School.

When I arrived in St. Louis as assistant conductor, I began doing some arrangements for the Pops concerts and writing chamber works for resident ensembles within the orchestra. Then, in 1970, I learned that the great character actor Vincent Price was a St. Louis native. I began sketching a piece based on Edgar Allan Poe works, and Price agreed to narrate the world premiere with the St. Louis Symphony Orchestra in May 1971. It was successful enough to warrant performances by other orchestras, sometimes with a different actor reciting the texts.



In this promotional photo from the 1970s, then SLSO Assistant Conductor Leonard Slatkin poses with a raven at the St. Louis Zoo.

The Raven is set in five movements, the first four performed by the woodwind, percussion, brass, and string sections, respectively. They are connected by a strident chord that leads to the chimes tolling midnight. The final poem, from which the work gets its title, uses various combinations of instruments, with the timpani playing a three-note motive to imitate the bird cawing, "Nevermore."

In the performance on this album, the narration is spoken by the great actor Alec Baldwin, who brings an intimate energy to the poems. We performed the work at the Manhattan School of Music during a concert celebrating my 75th birthday.

I have written several other compositions over the years. Most of them were only intended for a single performance and could be categorized as “occasional” pieces. But a couple others had a life after the premiere, including *Dialogue for Two Cellos and Orchestra*, written for my mother and brother, and *Extensions*, a group of pieces fusing various styles of the minimalist movement.

In 2014, I had the idea to write *Endgames*, a concertino grosso that celebrates the unsung instruments of the orchestra whose players sit at the far ends of the woodwind section. This brief *divertissement* features six of the instruments that are often underrepresented in a solo capacity. The title comes from the play by Samuel Beckett but does not have anything to do with the drama. Instead, it is intended to show the playful and lyrical nature of the instrumentalists.

Scored for piccolo, alto flute, English horn, E flat clarinet, bass clarinet, contrabassoon, and strings, *Endgames* is cast in three short movements played without pause. The opening gives each soloist a moment to introduce the audience to the sound of each instrument. This is followed by an *Allegro* that contains the main theme of the piece. The music winds down, and the slow movement that follows is essentially a variant of the main theme. In the final *Allegro*, each of the soloists plays a short excerpt from an orchestral work in which their instruments are showcased with familiar solo turns.

On 6 February 1963, my parents rehearsed the Brahms *Double Concerto* with the Los Angeles Doctors Symphony Orchestra. It was to be the first time that my father, Felix, a violinist, and my mother, Eleanor, a cellist, would play this work in public. There was a great deal of anticipation for this performance, as the two were regarded as elite members of the Hollywood musical establishment.

I was 19 years old and not sure of what I was going to do with the rest of my life as far as a career was concerned. Attending the rehearsal seemed a chore, but I saw that everyone in the hall was mesmerized by the pair’s incredible way with this piece. We all knew that the concert would be an event to treasure.

Alas, the performance never took place, because my dad died two nights later at the age of 47. At the memorial service, 1,500 people showed up to pay their respects, including Frank Sinatra, who delivered the eulogy. I never had adequate time to mourn, and so it seemed right for me to compose *Kinah* in 2015 as a tribute to both of my parents.

Kinah is scored for metal percussion instruments, two harps, celeste, piano, four horns, and strings. It also includes offstage instruments, including a flugelhorn, violin, and cello. The chord sounded at the opening comprises notes taken from the melody of the slow movement of the Brahms concerto. The flugelhorn intones the elegy itself, followed by a steady buildup in the other instruments.

This leads to a short and fast interlude, once again using the first four notes of the *Double Concerto*’s slow movement. Various unusual sound effects interrupt. After this burst of activity, the elegy melody returns, this time transformed into a canon. As the textures thicken, the four-note motif becomes agitated and repetitive, with flurries of sound coming from almost all the instruments.

When the bombast dies down, a distant violin and cello play the first few passages of the second movement of the Brahms but do not complete their phrases, a reminder that the public never got to hear my parents’ interpretation of the piece. The last utterance of the two soloists utilizes the final bars of the *Andante*, with a brief silence occurring just before a dark, bell-like sound in the orchestra brings the work to an end. In this recording of the world premiere performance with the Detroit Symphony Orchestra, my brother, Fred Zlotkin, played the solo cello part on my mother’s instrument.

“Kinah” is the Hebrew word for elegy or lament, and although we were not a devout family, there was always something of our Jewish heritage felt in the Slatkin household. I can only hope that this short work, about 13 minutes long, pays appropriate homage to my parents.

My son, Daniel Slatkin, was born in 1994 in St. Louis, the same city where his paternal ancestors made their homes for the three previous generations. Although we moved when he was just two years old, we have always maintained a St. Louis connection. Daniel studied viola and piano as a youngster, played bass guitar in a couple of school bands, and graduated with a bachelor's degree in Music Industry from the University of Southern California. It seemed to most of us that he would enter the business side of the music world.

To everyone's surprise, Daniel suddenly wanted to compose, and he spent two years studying at the extension division of the composition department at UCLA. His interests led him to motion pictures and television, and he has had the good fortune to be guided and mentored by several important musicians, including John Williams, Randy and Thomas Newman, and Jeff Beal.

When I stepped down from my music directorship in Detroit, the DSO planned a celebratory concert in my honor. The contents of the program were kept secret from me, so I was not prepared in any way for what was about to occur. At the performance, Daniel sat in the audience with me before excusing himself at one point.

When he did not return right away, I became worried. And then, an announcement revealed that as a special treat, the orchestra would play a composition written – and conducted – by Daniel. This work, *In Fields*, shows the contemplative side of his music and also speaks to our mutual love of baseball. I do not remember much about the actual first performance, as I was sobbing uncontrollably. The sentiment is reversed in this recording featuring the Manhattan School of Music Symphony Orchestra, as now, the father leads this lovely piece created by his son.

In addition, we have decided to include two brief works that feature my mother and father as instrumentalists. Felix Slatkin served as concertmaster and conductor of the Army Air Forces Training Command Orchestra based in Santa Ana, California. Their primary mission was to create broadcasts to distribute overseas, but their programs also aired in the United States. The Brahms *Hungarian Dance* is one of numerous selections from those radio shows, and the treasure trove of music from that time has yet to be fully mined.

My mother, first cellist in the Warner Bros. Studio Orchestra, was featured as a soloist on the soundtrack of the 1946 film *Deception*, playing Erich Wolfgang Korngold's remarkable score. In addition to performing the *Cello Concerto* he wrote for her, she had other solo opportunities in the film. Here we have an excerpt from the Finale of the Haydn *Cello Concerto in D major*. Korngold himself is conducting, and you can hear him counting off the beats at the start of this track.

During the final years of his tragically brief life, my father worked as a conductor, composer, and arranger for Liberty Records. During this time, he established himself as a leader in the genre of light music. The recordings he made sold very well and were highly regarded not only in the musical world but also among hi-fi aficionados.

Unfortunately, the physical music for most of his arrangements was most likely destroyed, as the record company did not think there would be any further use for the material. Working from the sound recordings, as well as a few surviving manuscripts, my wife, Cindy McTee, has reconstructed several of these delightful renditions, including *Fisher's Hornpipe* and *Wistful Haven*.

A useable set of orchestra parts for *Carmen's Hoedown* still existed thanks to the late Amerigo Marino, my father's longtime collaborator and co-arranger. This is a piece I often present as an encore, even on subscription programs. It was great fun to perform with my orchestra based in Lyon, France. At Carnegie Hall, the audience exploded in laughter and applause as this French orchestra played Bizet in a country-and-western style.

We are creating more of these orchestrations based on my father's recordings in an effort to preserve this valuable aspect of the Slatkin legacy.

Alec Baldwin



Since 1980, Alec Baldwin has appeared in numerous productions on stage, in films, and on television. He has been nominated for a Tony (*A Streetcar Named Desire*, 1992) and an Oscar (*The Cooler*, 2004) and has won three Emmy awards, three Golden Globes, and seven consecutive Screen Actors Guild Awards as Best Actor in a Comedy Series for his role on NBC-TV's *30 Rock*. His films include *The Hunt for Red October*, *Glengarry Glen Ross*, *Malice*, *The Edge*, *It's Complicated*, *Blue Jasmine*, *Still Alice*, *Mission Impossible: Rogue Nation*, and *The Boss Baby*, among many others. Baldwin earned a Bachelor of Fine Arts degree from New York University's Tisch School of the Arts in 1994 and has received honorary doctorates from NYU (2010) and the Manhattan School of Music (2012). He serves on numerous boards related to the arts, the environment, and public policy, including the Hamptons International Film Festival and the New York Philharmonic. He is also the radio announcer for the New York Philharmonic. He has authored three books: *A Promise to Ourselves*; his memoir entitled *Nevertheless*; and, with Kurt Andersen, the Donald Trump parody *You Can't Spell America Without Me*. He is the host of a podcast, "Here's the Thing," for iHeartRadio. Baldwin is married to author and wellness expert Hilaria Thomas Baldwin. They have six children: Carmen, Rafael, Leonardo, Romeo, Eduardo, and Lucia, as well as his eldest, Ireland Baldwin. Hilaria and Alec oversee The Hilaria and Alec Baldwin Foundation, which focuses on funding the arts.

www.alecbaldwin.com

Daniel Slatkin

Photo: Connor Abrams



Daniel Slatkin has emerged as a rising star in the world of film music. With his orchestral, electronic, and intimate piano underscores featured on films played at the legendary TCL Chinese Theatre, a multitude of festivals, PBS, Netflix, Amazon Prime Video, and YouTube, he has firmly planted his musical roots in the art form. Described by the *Washington Post* as “wittily spot-on,” Daniel’s curiosity has led him to explore many genres of music. From turntable deejaying to conducting orchestras, he translates this knowledge and experience into his original work, combining classical, jazz, and EDM influences to create a unique sound palette. Beyond his film work, his concert music has been commissioned and performed by the Detroit Symphony Orchestra, Nashville Symphony, St. Louis Symphony Orchestra, National Symphony Orchestra, and Orchestre National de Lyon.

www.slatkinmusic.com

Cindy McTee

Photo: Laurie Tennant



Hailed by the *Houston Chronicle* as a composer whose music reflects a “charging, churning celebration of the musical and cultural energy of modern-day America,” Cindy McTee “brings to the world of concert music a fresh and imaginative voice.” The *Washington Post* likewise characterized her work as “unmistakably American-sounding, composed with craftsmanship and a catholic array of influences across several centuries.” Cindy McTee has received numerous awards for her music, most significantly: a Guggenheim Fellowship, a Fulbright Fellowship, a Composers Fellowship from the National Endowment for the Arts, two awards from the American Academy of Arts and Letters, a Music Alive Award from Meet the Composer and the League of American Orchestras, the Detroit Symphony Orchestra’s third annual Elaine Lebenbom Memorial Award, and a BMI Student Composers Award. She was also winner of the 2001 Louisville Orchestra Composition Competition. The works of Cindy McTee have received performances by leading ensembles in important venues throughout the world, including Carnegie Hall on five separate occasions. Among the many ensembles to have performed her music are the Cleveland Orchestra, London’s Philharmonia Orchestra, the Los Angeles Philharmonic, the Moscow Philharmonic Orchestra, the National Symphony Orchestra, the New World Symphony, the North Texas and Dallas Wind Symphonies, the Orchestre National de Lyon, the Philadelphia Orchestra, the President’s Own U.S. Marine Band, and Tokyo’s NHK Symphony Orchestra.

Cindy McTee enjoyed a 30-year teaching career alongside her activities as a composer – three years at Pacific Lutheran University and 27 years at the University of North Texas where she retired as Regents Professor Emerita in 2011. Later that year, she married conductor Leonard Slatkin. Their principal place of residence is in St. Louis, Missouri. www.cindymctee.com

Detroit Symphony Orchestra

Photo: Cybelle Codish



The Detroit Symphony Orchestra (DSO) is known for trailblazing performances, collaborations with the world's foremost musicians, and a deep connection to its city. In January 2020, Jader Bignamini was named as the next Music Director, commencing from the 2020–21 season. Leonard Slatkin, who concluded a decade-long tenure at the helm in 2018, now serves as Music Director Laureate. Jeff Tyzik is the orchestra's Principal Pops Conductor, and Terence Blanchard holds the Fred A. and Barbara M. Erb Jazz Creative Director Chair. Making its home at Orchestra Hall within the Max M. and Marjorie S. Fisher Music Center, the DSO's schedule features Classical, PNC Pops, Paradise Jazz, and Young People's Family Concert series. The orchestra also presents the William Davidson Neighborhood Concert Series, as well as multi-genre performances at The Cube. In 1922 the DSO became the first orchestra to present a radio broadcast and continues today with the free Live from Orchestra Hall webcast series. With growing attendance and philanthropic support, the DSO pursues a mission to inspire individuals, families, and communities through music.

www.dso.org

Manhattan School of Music



Founded as a community music school by Janet Daniels Schenck in 1918, today the Manhattan School of Music (MSM) is recognized for its more than 900 superbly talented undergraduate and graduate students who come from more than 40 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds. The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

www.msmnyc.edu

Detroit Symphony Orchestra

Violin I

Yoonshin Song,
Concertmaster

Kimberly Kaloyanides
Kennedy,
Associate Concertmaster

Hai-Xin Wu,
Assistant Concertmaster

Jennifer Wey,
Assistant Concertmaster

Marguerite Deslippe*

Rachel Harding Klaus*

Laurie Landers Goldman*

Eun Park Lee*

Adrienne Rönmark*

Laura Soto*

Greg Staples*

Jiamin Wang*

Mingzhao Zhou*

Violin II

Adam Stepniewski,
Acting Principal

Ron Fischer*

Will Haapaniemi*

Hae Jeong Heidi Han*

Sheryl Hwangbo*

Hong-Yi Mo*

Robert Murphy*

Alexandros Sakarellos*

Joseph Striplin*

Marian Tanau*

Jing Zhang*

Kyoko Kashiwagi#

Cristina Muresan#

Viola

James VanValkenburg,
Acting Principal

Caroline Coade,
Acting Assistant Principal

Hang Su

Glenn Mellow

Shanda Lowery-Sachs

Hart Hollman

Han Zheng

Alexander Mishnaevski,
Principal Emeritus

Cello

Wei Yu†

Dahae Kim††

Robert Bergman*

David LeDoux*

Peter McCaffrey*

Haden McKay*

Una O'Riordan*

Paul Wingert*

Double Bass

Kevin Brown†

Stephen Molina††

Linton Bodwin

Stephen Edwards

Isaac Trapkus

Larry Hutchinson

Jessica Grabbe#

Harp

Patricia Masri-Fletcher†

Flute

David Buck†

Jung-Wan Kang#

Sharon Sparrow††

Jeffery Zook

Piccolo

Jeffery Zook

Oboe

Alexander Kinmonth†

Geoffrey Johnson#

Brian Ventura††

Monica Fosnaugh

English Horn

Monica Fosnaugh

Clarinet

Ralph Skiano†

Samuel Almaguer#

Marci Gurnow#

Laurence Liberson††

Shannon Orme

E flat Clarinet

Laurence Liberson††

Bass Clarinet

Shannon Orme

Bassoon

Robert Williams†

Victoria King

Michael Ke Ma††

Marcus Schoon

Contrabassoon

Marcus Schoon

Horn

Karl Pituch†

Bryan Kennedy

Scott Strong

Johanna Yarbrough

David Everson††

Mark Abbott

Trumpet

Hunter Eberly†

Kevin Good

Stephen Anderson††

William Lucas

Trombone

Kenneth Thompkins†

David Binder

Reed Capshaw#

Randall Hawes

Bass Trombone

Randall Hawes

Tuba

Dennis Nulty†

Timpani

Jeremy Epp†

Percussion

Joseph Becker†

Andrés Pichardo-
Rosenthal††

Joshua Jones§

Librarians

Robert Stiles†

Ethan Allen

Personnel Managers

Heather Hart Rochon,
Orchestra Personnel
Manager

Patrick Peterson,
Assistant Orchestra
Personnel Manager

Assistant Conductor

Michelle Merrill

† *Principal*
†† *Assistant Principal*
Substitute Musician
§ *African-American
Orchestra Fellow*

* *These members may
voluntarily revolve seating
within the section.*

Manhattan School of Music Symphony Orchestra

Violin I

Nuri Lim, concertmaster
Seoul, South Korea

Hajung Cho
Seoul, South Korea

Lumeng Yang
Beijing, China

Yerin Kim
Bucheon, South Korea

Wing Yan Kwok
Hong Kong, Hong Kong

Ally Cho
Melbourne, Australia

Yena Lee
Seoul, South Korea

Sonya Shin
Alberta, Canada

Fang-chun Hsieh
Tainan City, Taiwan

Jiayin Liu
Shanghai, China

Amos Lee
Astoria, New York

Dong Suk Lee
Seoul, South Korea

Harry Rayner
Los Angeles, California

Violin II

Yuna Jo, principal
Seoul, South Korea

Elizabeth Beck
Oil City, Louisiana

Yunjung Ko
Seoul, South Korea

Eliane Menzel
Zetel, Germany

Clara Hong Ju Jeon
Daejon, South Korea

Eunyoung Kim
Seoul, South Korea

TaTan Huang
Tainan, Taiwan

Basil Alter
Clinton, South Carolina

Shiqi Luo
Shanghai, China

Youngsoo Jang
Seoul, South Korea

Guan Gui
Wuhan, Hubei, China

Viola

Joshua Gomberoff,
principal
*Vancouver, British
Columbia, Canada*

Mookun Jang
Busan, South Korea

Christine Wu
Plano, Texas

Hao-yuan Hsu
New Taipei City, Taiwan

Toby Winarto
Los Angeles, California

Ruisi Doris Du
Wuhan, Hubei, China

Myeonghoon Park
Seoul, South Korea

Kiley Rowe
Goshen, New York

Cello

Esther Seitz, principal
Edinburg, Texas

Magali Toy
Toronto, Ontario, Canada

Caitriona Finnegan
Dublin, Ireland

Paul Moskalaw
Muncie, Indiana

Hyeunji Lee
Seoul, South Korea

Li Pang
Shanghai, China

Jonathan Lin
San Diego, California

Georgia Bourderionnet
New Orleans, Louisiana

Marcie Kolacki
Phoenix, Arizona

Ni Yan
Beijing, China

Double Bass

Zachary Merkovsky,
principal
Dumont, New Jersey

Tyler Vittoria
Eden Prairie, Montana

Logan May
Lagrangeville, New York

Sienna George
Long Beach, California

John VanDuzer
Oakville, Ontario, Canada

Conor O'Hale
Millburn, New Jersey

Hanxiao Deng
Xiamen, Fujian, China

Flute*

Joanne Lee
*Manchester, UK and
Seoul, South Korea*

Francesca Leo
Pleasant Ridge, Michigan

Yuxi Yang
*Guangzhou, Guangdong,
China*

Oboe*

Andres Ayola
New York, New York

Ellen O'Neill
New York, New York

Rajan Panchal
Los Gatos, California

Clarinet*

Chao-Chih George Chen
Taipei, Taiwan

Juhyun Lee
Seoul, South Korea

KyoungMin Lee
Seoul, South Korea

Shogo Urahata
Tokyo, Japan

Bassoon*

Cheryl Fries
Red Creek, New York

Hunter Lorelli
Washington, D.C.

Pinghua Ren
Shanghai, China

Horn*

Torrin J. Hallett
Oconomowoc, Wisconsin

Liana Hoffman
Coral Springs, Florida

Kevin Newton
South Boston, Virginia

Eli Pandolfi
St. Louis, Missouri

Emma Potter
Surprise, Arizona

Trumpet*

Changhyun Cha
Busan, South Korea

Imani Lenore Duhe
Atlanta, Georgia

Caleb Laidlaw
Bridgewater, New Jersey

Trombone*

Julia Dombroski
Ontario, New York

David Farrell
Geelong, Australia

Logan Reid
Orlando, Florida

Tuba

Brandon Cazden
*Shawnigan Lake, British
Columbia, Canada*

Timpani*

Hamza Able
Jacksonville, Florida

Arthur Dhuique-Mayer
Paris, France

Percussion*

Tae McLoughlin
South Orange, New Jersey

Cooper Martell
Delmar, New York

William Richards
Wheaton, Illinois

Madison Shake
Indianapolis, Indiana

Mitchell Vogel
Oviedo, Florida

Harp*

Dominique Moreno
Houston, Texas

Karen Tay
New York, New York

Piano and Celeste

Somin Kelsey Park
Busan, South Korea

*Wind, brass, timpani,
percussion and harp
seating rotated by piece.

Performers are listed
alphabetically within
each section.

Leonard Slatkin



Internationally acclaimed conductor Leonard Slatkin is Music Director Laureate of the Detroit Symphony Orchestra (DSO), Directeur Musical Honoraire of the Orchestre National de Lyon (ONL), and Conductor Laureate of the St. Louis Symphony Orchestra. He maintains a rigorous schedule of guest conducting throughout the world and is active as a composer, author, and educator. Slatkin has received six GRAMMY awards and 35 nominations. His latest recording is the world premiere of Alexander Kastalsky's *Requiem for Fallen Brothers* commemorating the 100th anniversary of the armistice ending World War I. Other recent Naxos releases include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninov, Borzova, McTee, and John Williams (with the DSO). In addition, he has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonies with the DSO (available online as digital downloads). A recipient of the prestigious National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honor. He has received the Prix Charbonnier from the Federation of Alliances Françaises, Austria's Decoration of Honor in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his debut book, *Conducting Business*. A second volume, *Leading Tones: Reflections on Music, Musicians, and the Music Industry*, was published by Amadeus Press in 2017. His latest book, *Classical Crossroads: The Path Forward for Music in the 21st Century* (2021), is available through Rowman & Littlefield. Slatkin has conducted virtually all the leading orchestras in the world. As Music Director, he has held posts in New Orleans; St. Louis; Washington, DC; London (with the BBC Symphony Orchestra); Detroit; and Lyon, France. He has also served as Principal Guest Conductor in Pittsburgh, Los Angeles, Minneapolis, and Cleveland. www.leonardslatkin.com

Leonard Slatkin celebrated his 75th birthday in September 2019. Many of the selections in this program come from a concert given in his honor and are also a tribute to his remarkable musical family, both past and present. Historical recordings include Leonard's cellist mother, Eleanor Aller, being conducted by Korngold in the Haydn concerto and a 1944 broadcast of his father, Felix, as a solo violinist in Brahms. Every piece here has a deeply personal connection for the family. For his composition *The Raven*, Leonard used Edgar Allan Poe's poem in a work that is "almost like a concerto for speaker and orchestra."

SLATKIN CONDUCTS SLATKIN

- | | | |
|------------|---|--------------|
| 1 | Leonard Slatkin (b. 1944): Endgames (2014) | 12:45 |
| 2–6 | L. Slatkin: The Raven (1971) | 26:30 |
| 7 | L. Slatkin: Kinah (2015) | 13:02 |
| 8 | Daniel Slatkin (b. 1994): In Fields (2018) | 3:57 |
| 9 | Johannes Brahms (1833–1897): 21 Hungarian Dances (1880)*
No. 17 in F sharp minor (arr. for violin and piano) | 3:57 |
| 10 | Joseph Haydn (1732–1809):
Cello Concerto No. 2 in D major (1783)*
III. Rondo (abridged with cadenza by Erich Wolfgang Korngold [1897–1957]) | 2:27 |
| 11 | Felix Slatkin (1915–1963) / Cindy McTee (b. 1953):
Fisher's Hornpipe (arr. after Traditional) (1962/2014) | 1:37 |
| 12 | F. Slatkin / C. McTee: Wistful Haven
(arr. after Antonín Dvořák) (1962/2015) | 3:16 |
| 13 | F. Slatkin / Amerigo Marino (1925–1988):
Carmen's Hoedown (arr. after Georges Bizet) (1962) | 2:36 |

Alec Baldwin, Narrator **2–6**

Detroit Symphony Orchestra **1 7**

Manhattan School of Music Symphony Orchestra **2–6 8 11–13**

Leonard Slatkin **1–8 11–13**

A detailed track list, with full recording and publishing details, can be found inside the booklet.

Booklet notes: Leonard Slatkin • Cover photograph by Cindy McTee

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