

Press release from thomasstacy.com

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breaking news

THOMAS STACY LEAVING NEW YORK
PHILHARMONIC

THOMAS STACY, considered by many to be the world's finest English hornist, is retiring from the New York Philharmonic, effective immediately. *“It is hard to imagine the New York Philharmonic without one of its most poignant and identifiable voices. Tom's sound with its unique combination of power and elegance is a signature there. Moreover, with his every phrase came a surge of personality that would transform notes into magic.”* Eugene Izotov, Principal Oboist, Chicago Symphony Orchestra. His colleague at the Philharmonic, Principal Oboist, Liang Wang said, *“Tom plays with his heart on his sleeve, but also is always guided by his sublime musical intelligence. He is a true artist.”*

“Tom Stacy has been a major point of reference in the arcane world of English Horn virtuosos. He's been without peer for decades. Many have tried to match him, none have succeeded. His expertise and musicality will be sorely missed by audiences, his colleagues and myself.” Lorin Maazel

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“Tom Stacy is definitely one of the finest English Horn players that I have ever encountered. My thirteen seasons with the New York Philharmonic were enriched all the more by his artistry and incredible technical command over his instrument. I join what, I am sure, is a legion of his admirers in wishing him much happiness in the years to come.” Zubin Mehta

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“Dear Tom,

I can hardly imagine that you are retiring. I remember still very lively your audition which was totally decisive. But I remember still with more pleasure and more enjoyment the concerts we did together. I cannot forget the wonderful quality of your tone, the intelligent phrasing, the precision of intonation and, over all, magnificent musical feeling.

I wish you all the best for the future and I am sure you will not retire, but will continue to play for the benefit and the excitement of many of your fans.” Pierre Boulez

Playing with the Philharmonic is not just a job, it's a whole way of life. And, for me it has been a privileged, very happy and artistically invigorating life, one enriched with many beauty making experiences.

While growing up in Augusta, Arkansas, population 3000, I listened to the Sunday afternoon broadcast of the Philharmonic and thought, that would really be fun to do. It has been. I am extremely fortunate to have lived my dream.

I am not retiring from music and playing. In February I will premiere a new work being written for me by Stephen Scott for English horn and Bowed Piano Ensemble at Colorado College in Colorado Springs. In April I will be soloist with my hometown orchestra, The Greenwich Symphony. I plan to continue my pedagogical duties at the Manhattan School of Music and my English Horn Seminar in August in Carmel Valley, CA.

Stacy has appeared as soloist with the Philharmonic more than 70 times during his 38 year tenure, performing with all music directors during those seasons, Boulez, Mehta, Masur and Maazel, and also with Leonard Bernstein, who called him, “*a poet among craftsmen.*” Once the banner outside Avery Fisher Hall inadvertently advertised “Sibelius' THE SWAN OF THOMAS STACY”. He earned the aberrance. He's performed the solo English horn opus, THE SWAN OF TUONELA, 22 times with the Orchestra, twice on live telecasts, and recorded it after being with the Philharmonic only 4 days, with Bernstein conducting.

Stacy has been responsible for the largest expansion of solo English horn repertory in

history. *“No one in the history of the English Horn has done more to promote the instrument and its repertoire than Thomas Stacy. Indeed, English Horn players the world over owe him a debt of gratitude for what he has done, including his many commissions of new works.”* Carolyn Hove, Solo English Horn, Los Angeles Philharmonic Orchestra. THE NEW YORKER once said, *“he has his own take-a-composer-to-lunch commissioning program.”* *“Simply put, no one has done more to elevate the role of the Solo English horn player than Thomas Stacy. His remarkable voice on the instrument left an indelible impression on me while growing up. My own solo appearances with the Cleveland Orchestra have been the concertos of Ned Rorem and Peteris Vasks, both of which were written for Tom Stacy.”* Rob Walters, Solo English horn, The Cleveland Orchestra.

Many of his diverse and creatively innovative projects reflect his boundary erasing spirit. These include commissioning and recording a concerto for electrified English Horn (premiered with Pierre Boulez and the Philharmonic), recording a work written for him, WHY ELSE DO YOU HAVE AN ENGLISH HORN?, with Elaine Stritch and performing a piece with Garrison Keillor, WHAT AN ENGLISH HORN PLAYER THINKS, by Mr. Keillor. He was the first to play an oboe d'amore concerto with the Orchestra, in 1977. Using English horn with synthesizers, he has made two successful crossover recordings for London Records.

Mr. Stacy was profiled on CBS Sunday Morning and NPR's All Things Considered. He also appeared as soloist with the Mormon Tabernacle Choir on the telecast, Music and the Spoken Word.

A Grammy nominee, Stacy is the most recorded English hornist in the world. His most recent CD, Oboe d'amore Concertos, with the Toronto Chamber Orchestra on the Naxos label made the Billboard Charts.

This is a very happy, exciting time for me. I feel like I have a white canvas in front of me and I'm eager to start creating.
