



New York Philharmonic Presents:
**THE GLENN DICTEROW
COLLECTION**



New York Philharmonic Presents: THE GLENN DICTEROW COLLECTION

ALBUM 1 (CD AND DOWNLOAD) 76:12

MAX BRUCH (1838-1920)

Violin Concerto No. 1 in G minor, Op. 26

[1] Prelude: Allegro moderato and Adagio 18:38
[2] Finale: Allegro energico 7:33
Lorin Maazel, *conductor*
March 9, 13, 14, 2009, Avery Fisher Hall

BÉLA BARTÓK (1881-1945)

Violin Concerto No. 1, Op. posth., BB 48a

[3] Andante sostenuto [attacca] 9:46
[4] Allegro giocoso 11:56
Alan Gilbert, *conductor*
May 19, 22, 26, 2012, Avery Fisher Hall

ERICH WOLFGANG KORNGOLD (1897-1957)

Concerto in D major for Violin and Orchestra, Op. 35

24:15

[5] Moderato nobile 8:54
[6] Romance 8:09
[7] Finale: Allegro assai vivace 7:12

David Robertson, *conductor*
May 22, 23, 24, 2008, Avery Fisher Hall

JOHN WILLIAMS (b. 1932)

[8] **Theme from Schindler's List** 3:58

John Williams, *conductor*
April 24, 26, 2006, Avery Fisher Hall

ALBUM 2 (DOWNLOAD ONLY) 93:54

AARON JAY KERNIS (b. 1960)

[1] **Lament and Prayer for Solo Violin, Oboe, Strings, and Percussion** 25:16

Lorin Maazel, *conductor*
January 20, 21, 22, 2005, Avery Fisher Hall

LEONARD BERNSTEIN (1918-1990)

Serenade (after Plato's "Symposium") for Violin, String Orchestra, Harp, and Percussion 33:40

[2] Phaedrus: Pausanias (Lento – Allegro marcato) 7:35
[3] Aristophanes (Allegretto) 4:42
[4] Erixymachus (Presto) 1:30
[5] Agathon (Adagio) 8:00
[6] Socrates: Alcibiades (Molto tenuto – Allegro molto vivace – Presto vivace) 11:53

Leonard Bernstein, *conductor*

August 14, 1986, Blossom Music Center, Ohio

SAMUEL BARBER (1910-1981)

Concerto for Violin and Orchestra, Op. 14 24:02

[7] Allegro 11:31
[8] Andante 8:28
[9] Presto in moto perpetuo 4:03
Kurt Masur, *conductor*
October 3, 4, 5, 1996, Avery Fisher Hall

FRANZ WAXMAN (1906-1967)

[10] **Carmen Fantasie for Violin and Orchestra Based on Themes from the Opera of Georges Bizet** 10:56

Zubin Mehta, *conductor*
January 13, 1990, Avery Fisher Hall

ALBUM 3 (DOWNLOAD ONLY) 85:51

SERGEI PROKOFIEV (1891-1953)

Violin Concerto No. 2 in G minor, Op. 63 25:18

[1] Allegro moderato 0:20
[2] Andante assai – Allegretto – Tempo I 8:56
[3] Allegro ben marcato 6:02
Zubin Mehta, *conductor*
June 15, 1985, Beethovenhalle, Bonn, Germany

KAROL SZYMANOWSKI (1882-1937)

[4] **Violin Concerto No. 1, Op. 35** 24:16

Kurt Masur, *conductor*
January 8, 9, 10, 13, 2004, Avery Fisher Hall

DMITRI SHOSTAKOVICH (1906-1975)

Concerto No. 1 in A minor for Violin and Orchestra, Op. 99 36:17

[5] Nocturne: Moderato 11:55
[6] Scherzo: Allegro 6:42
[7] Passacaglia: Andante 8:18
[8] Cadenza 4:32
[9] Burlesque: Allegro con brio 4:50

Maxim Shostakovich, *conductor*
October 9, 1982, Avery Fisher Hall

nyphil.org/DicterowCollection

FROM THE MUSIC DIRECTOR

This collection of recordings is an important contribution in our celebration of Glenn Dicterow, who is completing his final season as the New York Philharmonic's concertmaster. Numbers can hint at his contributions: he has provided a crucial underpinning and perspective during the tenures of four music directors and for more than 200 guest conductors, and he has presided over more than 6,000 concerts, and been a soloist in 219.

But statistics don't capture the totality. Glenn is a legend. One of the world's greatest violinists, he brings his incredible musical point of view and inspires the highest standard through the warmth of his sound and his con-

summate professionalism. I've seen him work with conductors of great renown and complete beginners, and have always been impressed by his consistent commitment and dedication.

In my first weeks as music director, during a concert on my first Philharmonic tour, when I was hoping for something extra at a certain moment in the music I looked over to Glenn and knew he absolutely understood my intention. What happened next is an illustration of what a quintessential concertmaster can do: Glenn, somehow, through the force of his will and his body language, galvanized the orchestra, kicking things into a turbo charge. This dramatic influence on the entire ensemble is at the heart of what Glenn



CHRIS LEE

has given the Philharmonic for 34 years.

I am extremely fortunate to have been music director of the orchestra that Glenn Dicterow helped define. He has been an essential ingredient in the New York Philharmonic's sound and approach to music. Long after he has stepped away from the seat that

has been his for decades this Orchestra will still benefit from his impeccable virtuosity, true professionalism, and beautiful playing. We wish him all success and happiness in his future.



Glenn backstage with
Music Director Alan Gilbert.

New York Philharmonic Presents:
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Album One

CD and Download at nyphil.org/DicterowCollection

BRUCH

Violin Concerto No. 1

BARTÓK

Violin Concerto No. 1

KORNGOLD

Violin Concerto

WILLIAMS

Theme from *Schindler's List*

CHRIS LEE

VIOLIN CONCERTO NO. 1 IN G MINOR, OP. 26

Max Bruch

b. Cologne, Germany, January 6, 1838

d. Friedenau, Germany, October 20, 1920

Lorin Maazel, conductor

Glenn Dicterow, violin

Performances of March 9, 13, 14, 2009

Avery Fisher Hall

It would not quite be accurate to label Max Bruch a “one-work wonder,” but his G-minor Violin Concerto does account for almost all of his exposure in modern concert life. Two other Bruch pieces for solo instrument with orchestra appear occasionally on programs: his *Kol Nidrei* for cello, and his *Scottish Fantasy* for violin. In fact, he wrote

quite a few pieces for violin and orchestra, including two additional full-fledged violin concertos, and we might do well to revisit his three symphonies from time to time, in addition to his chamber works and choral compositions. Still, if his production were reduced to a single work, his reputation would change hardly at all.

The Violin Concerto No. 1 was a relatively early work, begun tentatively in 1857 but mostly composed between 1864 and 1866, while Bruch was serving as music director at the court in Coblenz. It was premiered in April 1866, with Otto von Königsloew as soloist, but Bruch immediately decided to rework it. Accordingly, he sent his score to the more eminent violinist Joseph Joachim, who responded that he found the piece “very violinistic”; but that didn’t keep him from offering a good deal of specific advice pertaining to the solo and the orchestral parts. Bruch adopted many of Joachim’s suggestions, and the two soon tried out the piece in a private orchestral reading. Further emendation ensued, and

finally the concerto was unveiled in its definitive form in Bremen in January 1868. Some years later Bruch wrote to his publisher: “Between 1864 and 1868 I rewrote my concerto at least a half dozen times, and conferred with x violinists before it took the final form in which it is universally famous and played everywhere.”

Word started to circulate about the new concerto, and soon it made its way into the repertoire of other leading violinists of the day, including Ferdinand David (who had premiered Mendelssohn’s E-minor Violin Concerto), Henri Vieuxtemps, and Leopold Auer, who not only performed the work himself but also championed it among such of his students as Mischa Elman, Efrem Zimbalist, and Jascha Heifetz. In correspondence with Joachim during the revisions, Bruch expressed insecurity about calling the piece a concerto at all, and he toyed with naming the work a “fantasy” instead. “As to your doubts,” responded Joachim, “I am happy to say that I find the title ‘concerto’ fully justified; for

Glenn on Bruch:

The Bruch was first performed at the Philharmonic by Pablo Sarasate in 1872. Since then the two violinists who have performed the work the most with the Orchestra are Pinchas Zukerman and Glenn Dicterow with 16 performances each.

The Bruch was one of the first recordings I ever heard with Nathan Milstein playing – Mendelssohn was on one side of the record and the Bruch on the other. It is the one concerto that has stayed with me over the years. I love the piece. The second movement absolutely speaks to me – it’s so emotional, in one way pensive and in another way intimate. The last movement is gang busters, but the first two movements have this other feeling to them that I especially feel close to.

The slow parts have changed for me over the years. Now I feel I’m more at home in taking more liberty with the phrasing. I re-bow it constantly – if I feel I need more bow I take it, thinking about how to penetrate to the back of the hall and how to be more convincing with the color. I think that’s what happens when you get older, you feel you can get away with more things. After all these years, it’s still one of my favorites.



Glenn with conductor Andre Kostelanetz with whom he made his New York Philharmonic debut in 1967 performing the Tchaikovsky Violin Concerto.

the name ‘fantasy’ the last two movements are actually too completely and symmetrically developed.” Bruch was inherently conservative, and it was accordingly his fate to remain in the shadow of Brahms, who was five years his elder. Brahms was surely the greater composer, but Bruch was often inspired and frankly original.

It is hard to mistake the similarity between the openings of the third movements of Bruch’s G-minor and Brahms’ D-major Violin Concertos, and it is only fair to point out that Bruch’s preceded Brahms’ by a full decade. Joachim would premiere that work, too, but when he was asked to characterize the four most famous German concertos in his repertoire — by Beethoven, Mendelssohn, Bruch, and Brahms — he insisted that Bruch’s was “the richest and the most seductive.”

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings, in addition to the solo violin.

WHITSTONE PHOTO

VIOLIN CONCERTO NO. 1, OP. POSTH., BB 48A

Béla Bartók

*b. Sânnicolau Mare, Romania, March 25, 1881
d. New York City, September 26, 1945*

Alan Gilbert, conductor
Glenn Dicterow, violin

Performances of May 19, 22, 26, 2012
Avery Fisher Hall

Béla Bartók received his most focused training at the Budapest Academy of Music, where his principal studies were in piano and composition. Following his graduation in 1903, he embarked on a career as a touring pianist while continuing his activities as a composer. It soon became clear that he was likely to find greater success and fulfillment as a composer, and

in 1908 he accepted a professorship at his alma mater, where he would remain until 1934. By then he had immersed himself in the folk music of the Balkans (and of regions as distant as North Africa) and had enriched his musical thinking through intensive study of the orchestration and harmonic practices of contemporary French composers.

Although Bartók had acquired a basic understanding of string instruments in the course of his conservatory education, he was never trained specifically as a violinist. Nonetheless, his instincts for that instrument proved uncannily nuanced. Among other works, he composed two violin concertos; the Second (from 1937–38) has become a classic, but the First (from 1907–08), remains a rarity in concert programming. The early Violin Concerto is connected to the composer’s infatuation with Stefi Geyer. Bartók met the Hungarian violinist in 1907, when he was 26 and she was 19. He was absolutely smitten, and he poured out his affection in a series of

Glenn on Bartók:

The Bartók is one of the pieces that I learned during Alan's tenure. I was looking for something new that I could play with him, and when I suggested the piece, he said "I love it... it's a worthy, worthy piece."

There's the big three movement Bartók Concerto that everyone knows, and then there's this one — the hauntingly beautiful first movement with the unfinished ending. Because of the tonality and the two-movement structure, I think it is especially palatable to concert-goers. The first movement is much like the Bernstein *Serenade* where you start by yourself. As you progress through the work you're joined by different players in a pyramid of sound, the whole section playing until they die out again.

The last movement or second movement rather, is very virtuosic, very hard and maybe that's what was a little bit of a roadblock for the young violinist that Bartók was in love with. I learned the Concerto late in my life, and I fell in love with it.

letters. By September 6 he revealed some very personal thoughts in an immense missive — practically 5,000 words long — in which he spelled out his personal philosophy, largely framed in terms of his rebellion against accepted Catholic teachings. Stefi was apparently shocked, and some theological disputation ensued, but it didn't seem to lessen Bartók's infatuation. In mid-September he wrote: "One letter from you, a line, even a word — and I am in a transport of joy, the next brings me almost to tears, it hurts so. What is to be the end of it all? And when?" The answer came at the beginning of February, when Stefi informed him that this courtship would not be continuing.

Through it all Bartók had been composing a violin concerto, initially envisioned as three movements depicting different aspects of Stefi's character. He then decided to limit the piece to two connected movements that shared some thematic content but achieved contrasting moods. The first, he wrote, would depict



Glenn at rehearsal with Associate Concertmaster Sheryl Staples, 2001.

an "idealized Stefi Geyer, celestial and inward"; the second, a character that was "cheerful, witty, amusing." Although he had not completed the piece when his hopes were dashed, he did go on to finish it promptly. He presented Stefi with a copy of the score. At the top of that manuscript he inscribed the words "My Confession," followed by a dedication: "For Stefi, from the times that were happy ones. Although even that was only half-happiness." The concerto was not performed until 1958, a year and a half after Geyer died. Bartók did, however, recycle the *Andante sostenuto* movement as the first of his *Two Portraits* (Op. 5), presented there under the title "Ideal."

Instrumentation: two flutes (one doubling piccolo), two oboes and English horn, two clarinets (one doubling bass clarinet), two bassoons, four horns, two trumpets, two trombones, timpani, triangle, bass drum, two harps, and strings, in addition to the solo violin.

CONCERTO IN D MAJOR for Violin and Orchestra, Op. 35

Erich Wolfgang Korngold

b. Brno, Czech Republic, May 29, 1897

d. Hollywood, California, November 29, 1957

David Robertson, conductor

Glenn Dicterow, violin

Performances of May 22, 23, 24, 2009

Avery Fisher Hall

Erich Wolfgang Korngold was one of history's most extraordinary child prodigies, rivaled only by Felix Mendelssohn. He was born into a musical family: his father, Julius Korngold, was a noted music critic on the staff of Vienna's *Neue Freie Presse*. Music came naturally to him. His mother, when asked later in life about when her

son began playing the piano, replied, "Erich always played the piano." He never pursued a performing career, but people who heard him play always remarked on how he seemed almost organically connected to the keyboard.

Ultimately, his musical interests were not those of a piano virtuoso. He was a creator rather than a re-creator, and his natural route was instead a more improvisatory approach that allowed him to adapt a piece to express momentary inspirations. In 1906 his father convinced Gustav Mahler to assess the nine-year-old boy. After hearing Korngold play his (now lost) cantata, *Gold*, at the piano, Mahler declared him to be a genius and recommended that he be put under the compositional care of Alexander von Zemlinsky.

In 1910 Korngold's ballet-pantomime *Der Schneemann* (*The Snowman*) was produced to astonished acclaim at the Vienna Court Opera. By then he had already completed his Piano Trio (Op. 1) and he would soon finish his Piano Sonata No. 2, which the pianist Artur Schnabel immediately put into his concert repertoire. His Sonata for Violin and Piano arrived

two years later. Composers all over Europe gazed in awe at their young colleague. By the time Korngold was 20, his orchestral works had been played by the Leipzig Gewandhaus Orchestra and the Vienna Philharmonic, and his operas *Der Ring des Polykrates* and *Violanta* had been premiered at the Munich Court Theatre, with Bruno Walter on the podium. Between the wars Korngold continued from strength to strength, and in 1934 the theatrical director Max Reinhardt invited him to travel to Hollywood to compose the soundtrack for his film adaptation of *A Midsummer Night's Dream*. Hollywood agreed with Korngold, and Korngold, being Jewish, assuredly would not have agreed with Austria had he remained there. During this second phase of his career Korngold would create masterful symphonic scores for 20 motion pictures, including *Captain Blood*, *The Prince and the Pauper*, *Anthony Adverse* (which brought him his first Academy Award), *Robin Hood* (which earned him his second), *The Sea Hawk*, and *Kings Row*.

If, while listening to his Violin Concerto, you hear echoes of familiar film music, you're

Glenn on Heifetz and Korngold:

Growing up in Los Angeles we had Jascha Heifetz, Gregor Piatigorsky, Walter Primrose, and the movie industry. Korngold was well known for his movie music, but what really put him on the map was when Heifetz recorded his Violin Concerto for the first time. The colors and the virtuosity that Heifetz put into that piece were astonishing. After that nobody would dare to take that piece and try to duplicate it, but the more I thought about it, I was transfixed. And then in 2007 I was looking for something unusual, something that wasn't frequently performed in New York. So I decided to give it a try, doing a few things differently but always with Heifetz' inspiration in mind.

right. Most of its themes are drawn from Korngold's film scores: in the first movement, from *Another Dawn* (1937) and *Juarez* (1939); in the second, from *Anthony Adverse* (1936; the movement's *misterioso* middle section is original to the concerto); in the mercurial



Glenn talking with Nate Stutch who joined the Philharmonic in 1946, and Lorne Munroe who joined in 1964, at a rehearsal on the 1981 United States tour.

finale, from *The Prince and the Pauper* (1937). But a concerto is more than its themes, and in reworking and developing this mostly pre-existent melodic material Korngold crafted a virtuoso showpiece that is hard not to love. While the language was in no way avant-garde in 1945, it stands as an extension of lush post-Romanticism into an era that was far less concerned with charming listeners.

Instrumentation: two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets and bass clarinet, two bassoons (one doubling contrabassoon), four horns, two trumpets, trombone, timpani, orchestra bells, xylophone, vibraphone, cymbals, chimes, gong, bass drum, harp, celesta, and strings, in addition to the solo violin.

Theme from *SCHINDLER'S LIST*

John Williams

b. Floral Park, New York, February 8, 1932

John Williams, conductor
Glenn Dicterow, violin

Performances of April 24, 26, 2006
Avery Fisher Hall

Schindler's List, based on a novel by Thomas Keneally (itself drawn from factual occurrences), tells the story of an industrialist in Germany — a member of the Nazi party — who managed to save the lives of more than 1,000 Jews during the Holocaust by employing them in his factories, navigating astonishing political and economic challenges in doing so. Appear-

ing at a concert at Boston's Symphony Hall in 2009 (at which the film's director Steven Spielberg was also in attendance), Williams told the audience that he was flabbergasted when he first saw a rough cut of the film. "I had to walk around the room for four or five minutes to catch my breath," the composer reported. "I said to Steven, 'I really think you need a better composer than I am for this film.' And he very sweetly said, 'I know, but they're all dead.'"

The Theme from *Schindler's List* was composed and premiered in 1993 and dedicated to Itzhak Perlman. The New York Philharmonic first performed it on February 10, 2004, with the composer conducting, and Glenn Dicterow as soloist.

John Williams is the pre-eminent composer of Hollywood film music and has been for more than three decades. He was born in 1932 into the industry, after a fashion, since his father was a film-studio musician, and Williams grew up studying piano and then trombone, trumpet, and clarinet.

He orchestrated a number of feature films

Glenn on Williams and *Schindler's List*:

I knew John [Williams] from when I was in the LA Philharmonic. I did some commercial work and I played on the *Jaws*, *Jaws 2*, and *Close Encounters* scores. He's such a consummate musician. First of all he used to play in the studios as a pianist, so he's a phenomenal pianist and can read anything, but he's such a clever guy and such a great composer that I have always enjoyed working with him.

When he came to the Philharmonic we renewed our relationship and I had the chance to play not only *Schindler's List*, but we also worked on *Fiddler on the Roof*, this gigantic solo that he wrote for Isaac Stern initially. That was so beautifully done. So he and I go back a long way and who knows, maybe I'll end up in another session when I go back to Los Angeles. You never know.


in the 1960s and by the 1970s emerged as an important film composer in his own right, but the breakthrough that would make Williams' name synonymous with the sounds of the screen came two years later with Steven Spielberg's *Jaws*, a soundtrack on which the young Glenn Dicterow performed as part of the studio orchestra. Williams' collaboration with Spielberg would go on to include more than 20 films to date, as well as five Academy Awards (and 49 nominations) including Best Original Score for his *Schindler's List*.

Steven Spielberg on his colleague: "John Williams reinterprets our films with a musical narrative that nails the suspense we could only hint at, achieves the screams that we were so hoping for, and pushes the audience from the brink of applause to breaking into it spontaneously, and when our stories make the audience's eyes brim, John's music makes the tears fall. Sometimes I think I direct a lot of films just to discover the music that John will write, capturing his lightning in a bottle."



Steven Spielberg, John Williams and Glenn chat back stage before the concert featuring the music of Bernard Hermann and John Williams.

CHRIS LEE

A photograph of Glenn Gould and Lorin Maazel. Lorin Maazel, on the left, is wearing a tuxedo and a bow tie, looking down at a large sheet of music. Glenn Gould, on the right, is also in a tuxedo, looking at the same sheet of music. The background is dark with some red and black patterns at the top. The bottom of the image has a light gray background with faint musical notation and text.

Glenn with former Music Director
Lorin Maazel during a concert.

New York Philharmonic Presents:
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Conductor Biographies

ALAN GILBERT

Music Director Alan Gilbert began his New York Philharmonic tenure in September 2009, the first native New Yorker in the post. He and the Philharmonic have introduced the positions of The Marie-Josée Kravis Composer-in-Residence and The Mary and James G. Wallach Artist-in-Residence; *CONTACT!*, the new-music series; and, beginning in the spring of 2014, the NY PHIL BIENNIAL. “He is building a legacy that matters and is helping to change the template for what an American orchestra can be,” *The New York Times* acclaimed.

In the 2013–14 season, Alan Gilbert conducts Mozart’s three final symphonies; the U.S. Premiere of Mark-Anthony Turnage’s *Frieze* with Beethoven’s Ninth Symphony; world premieres; an all-Britten program celebrating the composer’s centennial; the score from *2001: A Space Odyssey* as the film is screened; and a staged production of Sondheim’s *Sweeney Todd*. He continues The Nielsen Project — the multi-year initiative to perform and record the Danish composer’s symphonies and concertos, the first release of which was named by *The New York Times* as among the Best Classical Music Recordings of 2012 — and presides over a tour of Asia.

Director of Conducting and Orchestral Studies and the William Schuman Chair in Musical Studies at The Juilliard School, Mr. Gilbert is Conductor Laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg’s NDR Symphony Orchestra. His recordings have garnered two Grammy Awards, and his honors include an Honorary Doctor of Music degree from The Curtis Institute of Music and Columbia University’s Ditson Conductor’s Award.



CHRIS LEE

LORIN MAAZEL

Lorin Maazel served as Music Director of the New York Philharmonic from 2002 to 2009. At the start of the 2012–13 season he became music director of the Munich Philharmonic, after completing his fifth and final season in 2010–11 as the inaugural music director of the Palau de les Arts Reina Sofia opera house in Valencia, Spain. Mr. Maazel is also the founder and artistic director of the Castleton Festival, based on his farm property in Virginia, which was launched to great acclaim in 2009. The festival began to expand its activities nationally and internationally in 2011.

A second-generation American born in Paris, France, Lorin Maazel began violin lessons at age five, conducting lessons at age seven, and appeared publicly for the first time at age eight. Between ages nine and fifteen he conducted most of the major American orchestras, including the NBC Symphony at the invitation of Arturo Toscanini.

Over the course of his career Mr. Maazel has conducted more than 200 orchestras in more than 7,000 opera and concert performances, and has made more than 300 recordings.

Lorin Maazel has been music director of the Bavarian Radio Symphony Orchestra (1993–2002); music director of the Pittsburgh Symphony (1988–96); general manager and chief conductor of the Vienna Staatsoper (1982–84, the first American to hold that position); music director of The Cleveland Orchestra (1972–82); and artistic director and chief conductor of the Deutsche Oper Berlin (1965–71). His close association with the Vienna Philharmonic has included 11 internationally televised New Year’s Concerts from Vienna.



ANDREW GARN

DAVID ROBERTSON

David Robertson, one of today's most sought-after American conductors, has forged close relationships with major orchestras around the world. In fall 2012 he launched his eighth season as music director of the St. Louis Symphony, and in January 2014 he became chief conductor and artistic director of the Sydney Symphony Orchestra in Australia. Additionally he has appeared with the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, the Royal Concertgebouw Orchestra, Vienna Radio Symphony Orchestra, Israel Philharmonic, and many others.

Over the last two and a half decades, Mr. Robertson has held several posts abroad. He was principal guest conductor of the BBC Symphony Orchestra from 2005 to 2012, and was the first artist ever to hold simultaneously the posts of music director of the Orchestre National de Lyon and artistic director of that city's Auditorium, positions he maintained from 2000 to 2004. From 1992 to 2000 he was music director of the Ensemble Intercontemporain in Paris, and between 1985 and 1987 he served as resident conductor of the Jerusalem Symphony Orchestra.

With more than 45 operas in his repertoire, Mr. Robertson has appeared at many of the world's most prestigious opera houses, including The Metropolitan Opera, Milan's Teatro alla Scala, Opéra de Lyon, Bavarian Staatsoper, Théâtre du Châtelet, Hamburg Staatsoper, Santa Fe Opera, and San Francisco Opera.

Born in California, David Robertson was educated at London's Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. His numerous awards and honors include the Seaver/National Endowment for the Arts Conductors Award and Columbia University's Ditson's Conductor's Award.



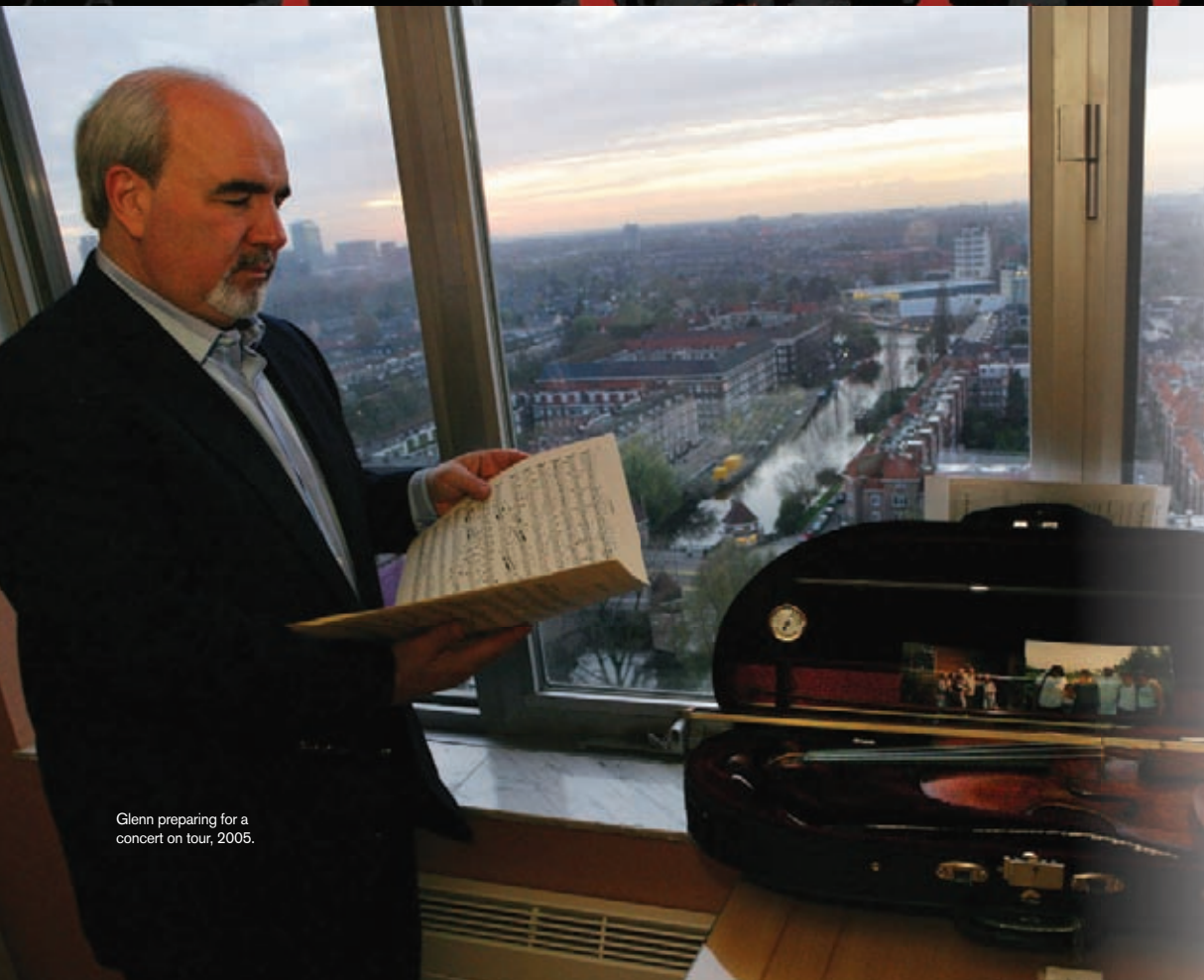
MICHAEL TAMMARO

JOHN WILLIAMS

In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has composed the music for more than 100 films, and his 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. the Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Munich*, *Saving Private Ryan*, and *Lincoln*. He composed musical themes for the Olympic Games held in 1984, 1988, 1996, and 2002. He has received five Academy Awards and forty-nine Oscar nominations (making him the most nominated living person and the second-most nominated person in the history of the Oscars), seven British Academy Awards, twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC's highest honor) for his contributions to the Olympic movement. In 2004 he received the prestigious Kennedy Center Honor, and in 2009, he received the National Medal of Arts, the highest award given to artists by the U.S. Government.

Mr. Williams served as music director of the Boston Pops Orchestra for 14 seasons and remains their laureate conductor and artist-in-residence at Tanglewood. Mr. Williams has composed numerous works for the concert stage, including two symphonies, and concertos commissioned by the Boston Symphony Orchestra (cello, harp), the New York Philharmonic (bassoon), The Cleveland Orchestra (trumpet), and the Chicago Symphony Orchestra (horn). In 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the first inaugural ceremony of President Barack Obama.





Glenn preparing for a concert on tour, 2005.

GLENN'S ORCHESTRA 1980-2014

FIRST VIOLINS

Glenn Dictorow, Concertmaster
Sheryl Staples, Principal Associate
Concertmaster
Michelle Kim, Assistant
Concertmaster
Kenneth Gordon, Assistant
Concertmaster (1961-2007)
Enrico Di Cecco (1961-2013)
Carol Webb
Yoko Takebe

Bjoern Andreasson (1949-1987)
Gabriel Banat (1970-1993)
Emanuel Boder (1978-2006)
Minyoung Chang (2006-2011)
Quan Ge
Hae-Young Ham
Lisa GiHae Kim

Kuan Cheng Lu
Newton Mansfield
Kerry McDermott
William Nowinski (1943-1983)
Theodor Podnos (1965-1984)
Anna Rabinova
Charles Rex, Associate
Concertmaster (1980-1999)
Gino Sambuco (1967-2003)
Allan Schiller (1964-1999)
Fiona Simon
Richard Simon (1965-1998)
Max Weiner (1946-1994)
Oscar Weizner (1962-2003)
Donald Whyte (1972-2000)
Sharon Yamada
Elizabeth Zeltser
Yulia Ziskel

SECOND VIOLINS

Marc Ginsberg, Principal
Lisa Eunsu Kim, Associate
Principal
Soohyun Kwon
Duoming Ba

Denise Ayres (1982-1985)
William Barbini (1970-1983)
Eugene Bergen (1962-1986)
Matitiah Braum (1969-2006)
Marilyn Dubow
Martin Eshelman
Michael Gilbert (1970-2001)
Judith Ginsberg
Nathan Goldstein (1964-2002)
Myung-Hi Kim (1977-2010)
Marina Kruglikov (1980-1987)
Hanna Lachert (1972-2012)

Hyunju Lee
Gary Levinson (1988–2002)
Jacques Margolies (1964–2002)
Joo Young Oh
Oscar Ravina (1965–2004)
Daniel Reed
Carlo Renzulli (1957–1982)
Bernard Robbins (1964–1983)
Mark Schmoochler
Na Sun
Vladimir Tsypin
Shanshan Yao

VIOLAS

Cynthia Phelps, Principal
Paul Neubauer, Principal
(1984–1989)
Sol Greitzer, Principal
(1953–1984)
Leonard Davis, Principal
(1949–1991)
Rebecca Young,
Associate Principal
Irene Breslaw, Assistant Principal
Dorian Rence

Eugene Becker (1957–1989)
William Carboni (1959–1983)
Katherine Greene
Dawn Hannay
Vivek Kamath

Gilad Karni (1992–1997)
Peter Kenote
Barry Lehr (1972–2011)
Kenneth Mirkin
Judith Nelson
Henry Nigrine (1957–1989)
Rémi Pelletier
Robert Rinehart
Raymond Sabinsky (1943–1983)
Basil Vendryes (1984–1985)
Robert Weinrebe (1949–1983)

CELLOS

Carter Brey, Principal
Lorne Munroe, Principal
(1964–1996)
Eileen Moon, Associate Principal
Hai-Ye Ni, Associate Principal
(1999–2007)
Alan Stepansky, Associate
Principal (1989–1999)
Gerald K. Appleman, Associate
Principal (1966–1998)
Nathan Stutch, Associate
Principal (1946–1989)
Eric Bartlett
Maria Kitsopoulos

Bernardo Altmann (1952–1996)
Evangeline Benedetti
(1967–2011)

Lorin Bernsohn (1958–2000)
Paul Clement (1963–1995)
Nancy Donaruma (1976–2007)
Elizabeth Dyson
Alexei Yupanqui Gonzales
Valentin Hirsu (1976–2009)
Patrick Jee
Sumire Kudo
Avram A. Lavin (1963–2004)
Thomas Liberti (1966–1996)
Asher Richman (1957–1993)
Brinton Smith (2002–2006)
Qiang Tu
Nathan Vickery
Ru-Pei Yeh
Wei Yu

BASSES

Eugene Levinson, Principal
(1984–2011)
Jon Deak, Associate Principal
(1968–2009)
Satoshi Okamoto, Acting
Principal
Max Zeugner, Acting Principal
Orin O'Brien

William Blossom
Walter Botti (1952–2002)
Randall Butler
James V. Candido (1966–1999)

David J. Grossman
Blake Hinson
Lew Norton (1967–2006)
Michele Saxon (1970–2009)
John Schaeffer (1951–1996)

FLUTES

Robert Langevin, Principal
Jeanne Baxtresser, Principal
(1983–1998)
Julius Baker, Principal
(1965–1983)
Sandra Church, Associate
Principal
Paige Brook, Associate Principal
(1952–1988)

Renée Siebert, (1974–2010)
Yoobin Son
Mindy Kaufman

OBOES

Liang Wang, Principal
Joseph Robinson, Principal
(1978–2005)
Sherry Sylar, Associate Principal

Robert Botti
Albert Goltzer (1938–1984)
Jerome Roth (1961–1992)
Thomas Stacy (1972–2011)

CLARINETS

Stanley Drucker, Principal
(1948–2009)
Mark Nuccio, Associate Principal

Michael Burgio (1960–2000)
Stephen Freeman (1966–2009)
Pascual Martinez-Forteza
Peter Simenauer (1960–1998)

BASSOONS

Judith LeClair, Principal
Kim Laskowski, Associate
Principal
David Carroll, Associate Principal
(1983–2000)
Marc Goldberg, Associate
Principal (2000–2002)

Bert Bial (1957–1995)
Arlen Fast
Harold Goltzer (1958–1983)
Leonard Hindell (1972–2005)
Roger Nye
Manuel Ziegler (1945–1981)

HORNS

Philip Myers, Principal
Jerome Ashby, Associate Principal
(1979–2008)
L. William Kuyper, Assistant
Principal (1969–2007)

John Carabella (1960–1994)
Ranier De Intinis (1950–1993)
Aubrey Facenda (1970–1992)
Erik Ralske (1993–2011)
R. Allen Spanjer
Leelanee Sterrett
Howard Wall

TRUMPETS

Philip Smith, Principal
John Ware, Co-Principal
(1948–1988)
Matthew Muckey, Associate
Principal

Ethan Bensdorf
Carmine Fornarotto (1963–1993)
Vincent Penzarella (1978–2005)
Thomas V. Smith
James Wilt (1993–1995)

TROMBONES

Joseph Alessi, Principal
James A. Markey, Assistant
Principal (1997–2013)
Nitzan Haroz, Assistant Principal
(1993–1996)
Edward Erwin, Assistant Principal
(1958–1993)

Gilbert Cohen (1963–1985)
George Curran
David Finlayson
Donald Harwood (1974–2007)
Edward Herman, Jr. (1952–1985)

TUBA

Alan Baer, Principal
Warren Deck, Principal
(1979–2003)

TIMPANI

Markus Rhoten, Principal
Roland Kohloff, Principal
(1972–2005)
Morris Lang, Associate Principal
(1955–1996)

PERCUSSION

Christopher S. Lamb, Principal
Walter Rosenberger, Principal
(1946–1985)
Daniel Druckman, Associate
Principal
Kyle Zerna, Assistant Principal
Timpani

Elden Bailey (1949–1991)
Joseph Pereira (1997–2009)

HARP

Nancy Allen, Principal
Sarah Bullen, Principal
(1986–1998)
Myor Rosen, Principal
(1960–1987)

KEYBOARD

Eric Huebner
Kent Tritle
Jonathan Feldman (1983–2013)
Paul Jacobs (1961–1983)
Lionel Party (1986–2012)
Leonard Raver (1977–1992)
Harriet Wingreen (1986–2012)

LIBRARIANS

Lawrence Tarlow, Principal
Louis Robbins, Principal
(1971–1985)
Sara Griffin, Assistant Principal
Sandra Pearson, Assistant
Principal
John Perkel, Assistant Principal
(1988–1999)
Robert DeCelle, Assistant
Principal (1969–1988)
Thad Marciniak (1985–2007)

ORCHESTRA PERSONNEL MANAGER

Carl R. Schiebler
James Chambers (1969–1986)
John Schaeffer, Assistant Manager
(1965–1996)

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