



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

26:11

[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

21:42

[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

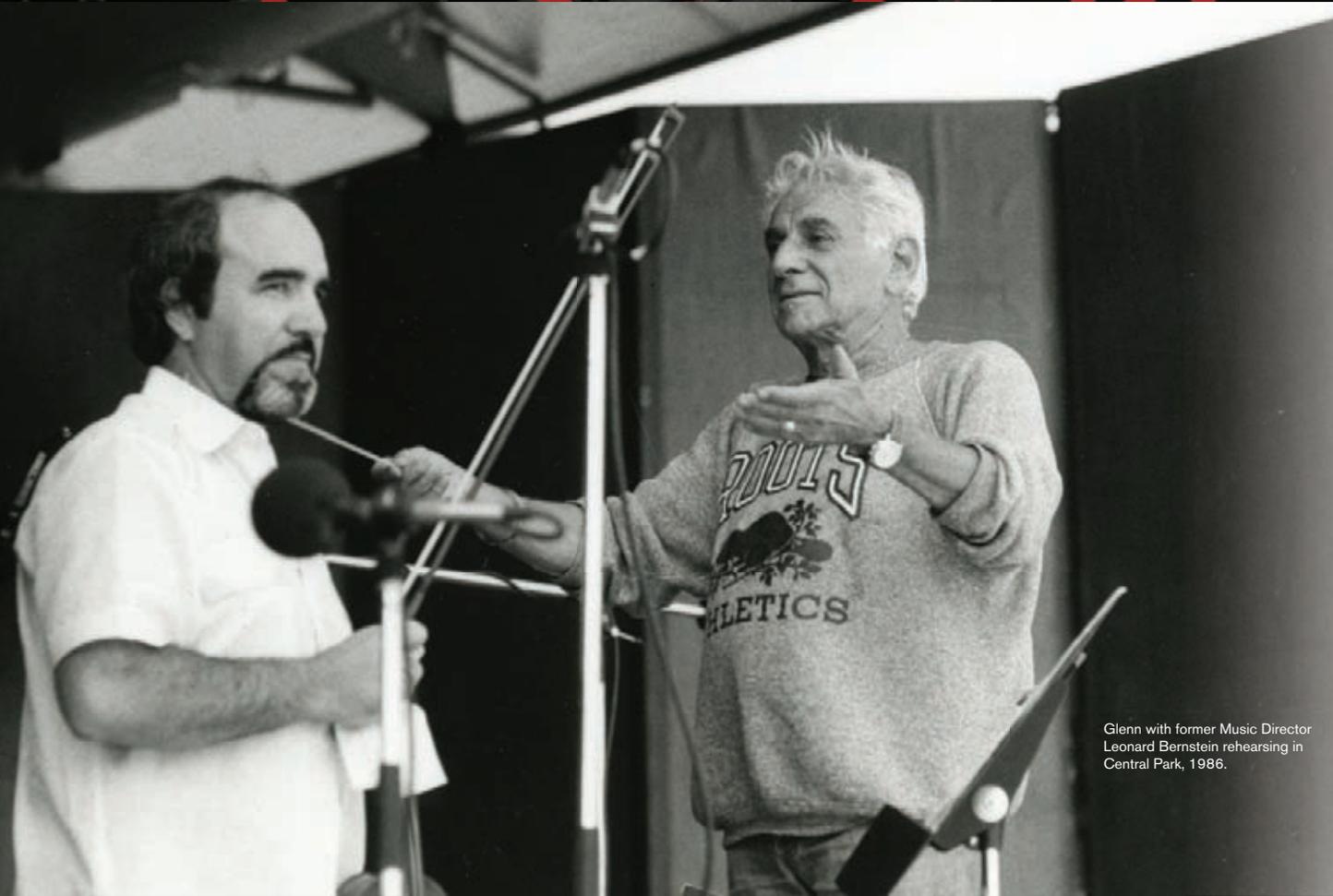


CHRIS LEE

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 with former Music Director Leonard Bernstein rehearsing in Central Park, 1986.

New York Philharmonic Presents: THE GLENN DICTEROW COLLECTION

Album Two

Download Only at nyphil.org/DicterowCollection

KERNIS
Lament and Prayer

BERNSTEIN
Serenade

BARBER
Violin Concerto

WAXMAN
Carmen Fantasie

STEVEN SHERMAN



LAMENT AND PRAYER for Solo Violin, Oboe, Strings, and Percussion

Aaron Jay Kernis

*b. Bensalem Township, Pennsylvania,
January 15, 1960*

Lorin Maazel, conductor
Glenn Dicterow, violin

Performances of January 20, 21, 22, 2005
Avery Fisher Hall

Aaron Jay Kernis' *Lament and Prayer* marks the culmination of a group of compositions motivated by the composer's reaction to war, suffering and genocide. Completed in 1996, the dedication in the score reads: "In commemoration of the 50th anniversary of the end of World War II and the Holocaust" and invokes the

image of a cantor and a congregation. In the composer's own words, "the music proceeds as statement and response in much of the first part, which is very chromatic, rather severe-sounding and intense; the prayer is mostly quiet, and spun from a very simple, long line with pulsing harmonies underneath — just the hint of the minimalist elements that occasionally crop up in my music."

Glenn Dicterow, Lorin Maazel and the New York Philharmonic performed the *Lament and Prayer* in January, 2005, building on a relationship that started with the Orchestra's premiere of Kernis' *Dream of the Morning Sky* in its 1983 Horizons Festival that catapulted the young composer to national attention and proclaimed his talent for composing for the more-or-less standard symphony orchestra. By the end of that decade Kernis had begun to display a style marked by expressive lyricism and was sometimes cited as a leading exponent of the "New Romanticism." In 1994 the Philharmonic premiered his *New Era Dance*, one of the commissions the Orchestra extended to celebrate its 150th anniversary,

and in 1999 it premiered his *Garden of Light*, commissioned by the Walt Disney Company to celebrate the new millennium.

His works for violin represent a significant volume of his repertoire, not surprising since that is the instrument he principally studied when he began his path as a musician. His music is characterized by poetic imagery, brilliant instrumental tones, a keen sense of exploration, and the feeling that the composer gets under the skin of his subject matter, reinventing his language to serve the project at hand. Among his other works are *Color Wheel* (2001, written for The Philadelphia Orchestra on the opening of its new concert hall at the Kimmel Center for the Performing Arts); a Toy Piano Concerto (2002, written for Margaret Leng Tan); a song cycle for the soprano Renée Fleming; and an ambient-sound installation for the Rose Center for Earth and Space at the American Museum of Natural History in New York.

Instrumentation: oboe (offstage); chimes (offstage), and an additional percussion

Glenn on Kernis:

I was looking for more cutting edge pieces since the Orchestra's guest artists were playing most of the standards, such as, the Beethoven, Brahms, and the Bruch, in addition to the fact that I had already played them. I happened to listen to a recording of Pamela Frank playing *Lament and Prayer*, and I was absolutely blown away.

It was the emotional content in the work with which I felt a great kinship. It's heartfelt and it's about the plight of the Jewish people and it speaks for itself – lament and prayer. And I said, I have to play this piece! Even though it's only about 21 minutes I felt it was very important and one of Aaron's best works. Working with Aaron was wonderful and I think quite successful.

complement described by the composer as "triangles (with thin triangle beaters), jingles, metal shakers, sizzle cymbals (with thin triangle beaters, light sticks, or brushes), small Asian bells, and other metal percussion instruments"; two harps; and strings; in addition to the solo violin.

SERENADE (after Plato's "Symposium") for Violin, String Orchestra, Harp, and Percussion

Leonard Bernstein

b. Lawrence, Massachusetts August 18, 1918

d. New York City, October 14, 1990

Leonard Bernstein, conductor Glenn Dicterow, violin

Performance of August 14, 1986
Blossom Music Center, Ohio

Leonard Bernstein and his wife, Felicia Montealegre, spent the summer of 1954 in a home they rented on Martha's Vineyard, a site sufficiently isolated to allow Bernstein to concentrate on two major compositions. "My life is all Lillian Hellman and *Candide*," he wrote to friends, "and the violin

concerto for Isaac Stern to premiere at the Venice Festival in September." *Candide* would end up dragging on and on. The "violin concerto," however, was accomplished in less than a year once he set about working on it seriously in the fall of 1953, and those close to Bernstein reported that it remained one of his favorite works.

The roots of the piece go back to the summer of 1951, when the Koussevitzky Music Foundation commissioned Bernstein to write a work in memory of the recently deceased conductor Serge Koussevitzky, who had served as mentor to the young Bernstein. That Bernstein was a highly literate man is beyond question. Fellow composer-conductor-pianist Lukas Foss once said in an interview: "Probably the reason he had so much success with his collaborations in the music theatre was that he was fired by the intrusion of the other arts, that they inspired his imagination. I would say that Lenny was the most well-read composer I have ever met."

A number of Bernstein's works relate to

Glenn on Bernstein and his *Serenade*:

Since his first performance of the Serenade in 1986, Glenn has performed the work 22 times with the Philharmonic alone, seven of those with Bernstein. In 1990, four days after Leonard Bernstein's death Glenn was scheduled to perform the Beethoven Violin Concerto with Leonard Slatkin conducting the Philharmonic. In memory of Bernstein, the Serenade replaced Beethoven in a deeply emotional and moving performance that was released in 1999 in a Philharmonic Special Editions recording.

I found it so profound what Bernstein managed to do in those movements of the *Serenade*; every one is unique. It's very challenging technically, with double stops almost against the violin, but the melodies are amazing. You can hear *West Side Story* (which hadn't been written when he composed the *Serenade*) in addition to thematic material from Bernstein's other theater work. I got such a thrill out of learning it and being able

to do it with the composer on the podium.

The first time I played it was at a daunting Parks Concert in 1986. There must have been 75,000 to 100,000 people in Central Park, and Bernstein having just returned from a tour performing it with other violinists including 14-year-old Midori with the front page *Times* story of her Tanglewood performance where she broke two strings.

Additionally, it was a little bit of a challenge because I went beyond what I think Lenny had in mind for the solo part. After about the third performance he said, "You know, you play the piece beautifully but it's overly romantic. I said, but Lenny, that's the way I feel it. He replied: it's neoclassical – think Stravinsky." But there's so much depth and profundity that, even if he did fashion it after Stravinsky in certain ways, it ends up a blood and guts type of piece. In order to give it that aspect you have to go beyond the pristine, crystal-like Stravinsky approach. I do think I convinced him of that toward the end.



CHRIS LEE

Glenn with Philharmonic violinist Newton Mansfield who joined the Orchestra in 1961, at a Central Park concert.

literary sources of grand standing, including his early incidental music for *The Birds* and *The Peace* (two plays by Aristophanes), *Candide* (from Voltaire's novella, itself a response to Leibniz), *West Side Story* (from Shakespeare's *Romeo and Juliet*), and the *Age of Anxiety* Symphony (after poems by Auden). He is known to have been reading Plato around the time that the Koussevitzky Foundation extended its commission, but there's no indication that he decided to

attach the philosopher to the project until later. Bernstein biographer Humphrey Burton believes that the connection may have been forged "not long before the completion of the work, since a glance at Plato reveals obvious discrepancies between Bernstein's adaptation and the original." He adds: Bernstein names the individual movements of the concerto after the various speakers at the banquet but has changed the order of the speeches and modified their character."

The decision to call this half-hour-long work a serenade, rather than a concerto, also seems to have come quite late in the composition process, as is evident from Bernstein's regular reference to a concerto during the months preceding its completion.

The composer penned this program note for his *Serenade* the day after signing off on the score: "There is no literal program for this *Serenade*, despite the fact that it resulted from a re-reading of Plato's charming dialogue, *The Symposium*. The music, like the dialogue, is a series of related statements in praise of love, and generally follows the Platonic form through the succession of speakers at the banquet. The 'relatedness' of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one."

Instrumentation: Chinese blocks, orchestra bells, tenor drum, xylophone, bass drum, snare drum, tambourine, chimes, suspended cymbals, triangle, strings, and harp, in addition to the solo violin.

CONCERTO FOR VIOLIN AND ORCHESTRA, OP. 14

Samuel Barber

b. West Chester, Pennsylvania, March 9, 1910

d. New York City, January 23, 1981

Kurt Masur, conductor

Glenn Dicterow, violin

Performances of October 3, 4, 5, 1996

Avery Fisher Hall

When The Curtis Institute of Music opened its doors to students on October 1, 1924, Samuel Barber was second in line. His musical gifts had been apparent from an early age, and he was fortunate to be born into a family that recognized them. Though his parents were not professional musicians, his aunt, the contralto Louise Homer, was a mainstay at The Metropolitan Opera, and her husband, Sidney

Glenn on Masur and Barber:

I got along with all the Music Directors, but I especially loved Masur. I loved his old world knowledge and the fact that he was the conductor at the Gewandhaus – I mean that's where Mendelssohn was a conductor! His knowledge and his special feel for Beethoven, Bruckner, Brahms, and Schumann were for me very profound and I enjoyed working with him a lot.

That said, for him to do accompaniments wasn't always easy, but he was open to my suggestions. Some of the things that I recommended he had never performed before but he never hesitated in tackling them which I found really amazing. For him the Barber was a new piece. He fell so much in love with it that he had me come to Leipzig to perform the work which, for me, was really an amazing experience – to play in the city where Mendelssohn and Bach had worked.

Homer, was well known as a composer of light Lieder.

At Curtis Barber principally studied piano, composition, and voice. While a student there he produced several works that have entered the repertoire, including his *Dover Beach* for baritone and string quartet and his orchestral Overture to *The School for Scandal* and *Music for a Scene from Shelley*. Thanks to a Rome Prize, he spent 1935–37 at the American Academy in Rome completing, among other pieces, his *Symphony in One Movement*, which quickly received high-profile performances in Rome, Cleveland, and New York, and at the opening concert of the 1937 Salzburg Festival. The following year Barber's reputation was cemented when Arturo Toscanini conducted the NBC Symphony in a broadcast of his *Essay No. 1*, and the *Adagio for Strings* — now one of the most recognized compositions of the 20th century. Barber was famous, and he was not yet 30.

In 1939 he returned to Curtis as composition professor, a position he maintained until 1942, when he joined the U.S. Army



Glenn with Lisa Kim, who studied with Glenn before winning the audition with the Philharmonic.

Air Force. During this period Barber composed his *Violin Concerto*, which also grew out of a Curtis connection. Samuel Fels, of Fels Naptha soap fame, served on the Curtis Board of Directors, and had taken it upon himself to support a needy child-prodigy violinist named Iso Briselli, who had come from his native Odessa to enroll at Curtis at the age of 12. In early 1939 Fels offered Barber a \$1,000 commission to write a violin concerto for Briselli. Barber accepted, and that summer he got to work on the piece while staying

in Sils-Maria, Switzerland. When Briselli received the first two movements he worried that they were “too simple and not brilliant enough for a concerto.” Barber moved on to Paris, planning to complete a finale that would allay Briselli’s concerns; but as war clouds gathered, he returned to America to continue writing.

For whatever reason Briselli rejected the concerto. Barber told his publisher that Briselli found the finale too difficult; Briselli later argued that he had found it “too lightweight.”

Nonetheless, the “playability” question loomed large. Fels wanted the initial installment of his commission payment refunded, and Barber felt the way to counter this was to demonstrate that the piece was indeed feasible for violinists. A Curtis student was recruited to test the piece; he was allowed to study a portion of the finale for just two hours, and then played what all listeners agreed was a dazzling performance. In the wake of this experiment, Fels paid the rest of the commission fee and Briselli relinquished the right of first performance. After further work on the finale, provisional read-throughs, and technical input from the violinist Oscar Shumsky, Barber showed his concerto to the noted violinist Albert Spalding, who signed on instantly, subsequently introducing the work with Eugene Ormandy and The Philadelphia Orchestra.

Instrumentation: two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, snare drum, piano, and strings, in addition to the solo violin.

CARMEN FANTASIE for Violin and Orchestra Based on Themes from the Opera of Georges Bizet

Franz Waxman

b. Chorzów, Poland, December 24, 1906

d. Los Angeles, February 24, 1967

Zubin Mehta, conductor
Glenn Dicterow, violin

Performance of January 13, 1990
Avery Fisher Hall

Within a few years of its premiere in 1875, Georges Bizet’s opera *Carmen* gained a worldwide popularity that made it prime material for virtuoso transcription. The first prominent

instrumental adaptation of the opera was the *Carmen Fantasy* for violin and orchestra by the legendary Spanish violinist Pablo Sarasate (1844–1908), who did little more than string together popular melodies from the opera and provide them with pyrotechnical ornament. Nonetheless, it was effective enough to gain a place in the repertoires of numerous violinists.

Franz Waxman’s more recent *Carmen* transcription came into existence in the context of motion pictures. In 1946 Warner Brothers produced a *film noir* entitled *Humoresque*, starring John Garfield as a naïve young concert violinist who becomes enmeshed in the decadent milieu of the cultural elite, but finally extricates himself from the clutches of a wealthy, self-destructive mantrap, played by Joan Crawford. Providing the audio for Garfield’s on-screen violin pantomimes was a young soloist of promise: Isaac Stern. The background music, which was to include violin showpieces, a violin-piano-orchestra version of Wagner’s *Liebstdod*, and a

Glenn on Waxman’s *Carmen Fantasie*:

I didn’t learn the *Carmen Fantasie* in the typical way, from a violin teacher that is. My father, who was friends with double bassist and operatic conductor Henry Lewis, said, “In order to understand this piece you have to know what’s happening in the opera, so you must study it with an opera man.” So I learned it from Lewis and his wife Marilyn Horne – one of the great *Carmen*’s of the day.

Now, I tell my students to learn from opera. When you’re imitating the human voice, those theatrical and operatic qualities must come across, so I say “go listen and see what’s happening!”

Carmen fantasy, was assigned to a skilled staff composer with extensive film and classical music experience, Franz Waxman.

Throughout his life, Waxman’s classical music activities ran side by side with his

work in popular music. In Berlin, while training as a composer, he earned money as a jazz pianist in cafes and restaurants; in fact, his first film credit was for music for the classic German production *Der Blaue Engel* (*The Blue Angel*). Waxman began his Hollywood career with *The Bride of Frankenstein* (1935), later producing scores for such films as *The Philadelphia Story*, *Captains Courageous*, *Rebecca*, *Peyton Place*, *The Nun's Story*, and *Taras Bulba*, for a total of 144, and winning Academy Awards for *Sunset Boulevard* (1950) and *A Place in the Sun* (1951).

Waxman's early Hollywood activities left little time for outside work, but in the mid-1940s he resumed serious composition, and thereafter produced a substantial series of concert works. Among them are the *Atheneal the Trumpeter Overture* (1946); *Passacaglia for Orchestra* (1953); *Sinfonietta for String Orchestra and Timpani* (1956); the oratorio *Joshua* (1959); *Goyana* (1960); and *The Song of Terezin* (1965). After the filming of the Garfield/Crawford *Humor-*

esque, the famed violinist Jascha Heifetz became acquainted with the *Carmen* transcriptions. Realizing that a new *Carmen* fantasy would be ideal repertory for his upcoming radio appearance on the Bell Telephone Hour, Heifetz asked Waxman to expand the film's *Carmen* music into a full-length concert piece.

Waxman completed his score on August 13, 1946, and Heifetz premiered it less than a month later on the Bell Telephone Broadcast of September 9, giving the work its first concert exposure several days later at Carnegie Hall. After these performances Waxman seems to have made some revisions, and the final version was ready on October 18. Heifetz made his celebrated recording of Waxman's *Carmen Fantasie* on November 8, 1946. The film *Humoresque* was not released until January, 1947; thus the Heifetz version was known to the public before Isaac Stern's film rendition had been heard. It has since been played by leading violinists in virtually every major country of the world.



Glenn with then Music Director Kurt Masur.



CHRIS LEE

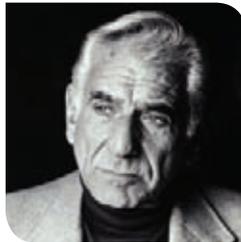
Glenn with former Music Director
Lorin Maazel during a concert.

New York Philharmonic Presents:
THE GLENN DICTEROW
COLLECTION

Conductor Biographies

LEONARD BERNSTEIN

Leonard Bernstein was part performer (his earliest aspirations were as a pianist), part composer, part conductor, part lecturer and author, and part teacher. An 11-time Emmy Award winner, his Young People's Concerts with the Philharmonic spanned more than 14 seasons. His debut on November 14, 1943, is the stuff of legend — the virtually unknown New York Philharmonic Assistant Conductor stepping onto the Carnegie Hall podium to conduct a live radio broadcast in place of the ailing guest conductor, Bruno Walter, on a few hours' notice.



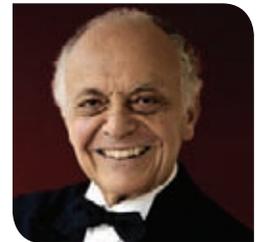
Bernstein's association with the Philharmonic spanned 47 years, 1,244 concerts, and 200-plus recordings. In a program after his death, the Orchestra remembered America's best known classical musician: "His 11 years as our Music Director [1958-1969] and 21 years as our Laureate Conductor [1969-90] were periods of brilliance in the Orchestra's history. Mr. Bernstein will be remembered for his genius, his leadership, his humanitarianism, his ability to transmit his love of music to young and old, his dedication to our Orchestra, his service to young musicians, and his unforgettable, ebullient and caring personality. We are grateful for his legacy." It is only one indication of the love its current players bear Lenny that the Philharmonic will occasionally play one of his works without a conductor.

Bernstein was also closely linked to the Vienna Philharmonic, Israel Philharmonic, London Symphony Orchestra, and Rome's Santa Cecilia Academy. He conducted at The Metropolitan Opera, Milan's Teatro alla Scala, and the Vienna State Opera, taught at Brandeis University, and headed the conducting faculty at the Berkshire Music Center.

DEUTSCHE GRAMMOPHON/SIESCH BAWIT

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.

ANDREI GARNI

KURT MASUR

In 2008 Kurt Masur celebrated 60 years as a professional conductor. In 2002 he became music director of the Orchestre National de France and he was named the ensemble's honorary music director for life in 2008. From 2000 to 2007 he was principal conductor of the London Philharmonic Orchestra. He was Music Director of the New York Philharmonic from 1991 to 2002, when he was named Music Director Emeritus, the first New York Philharmonic Music Director to receive that title. After his departure, the New York Philharmonic established the Kurt Masur Fund for the Orchestra, to endow in perpetuity an annual conductor's debut week.

From 1970 until 1996 Mr. Masur was Kapellmeister of the Leipzig Gewandhaus Orchestra, a position of profound historic importance. Upon his retirement from that post in 1996, the Gewandhaus named him its first-ever conductor laureate. He has been a guest conductor with the world's leading orchestras and holds the lifetime title of honorary guest conductor of the Israel Philharmonic Orchestra.

Kurt Masur's numerous honors include the Cross of the Order of Merit of the Federal Republic of Germany (1995); Gold Medal of Honor for Music from the National Arts Club (1996); the titles of Commander of the Legion of Honor from the French government, and New York City Cultural Ambassador from the City of New York (1997); Commander Cross of Merit of the Polish Republic (1999); Cross with Star of the Order of Merits (2002); and Great Cross of the Legion of Honor with Star and Ribbon (2007) of the Federal Republic of Germany. In September 2008 Mr. Masur received the Furtwängler Prize in Bonn, Germany. Mr. Masur has made more than 100 recordings with numerous orchestras.



FRANIS JANSSEN

ZUBIN MEHTA

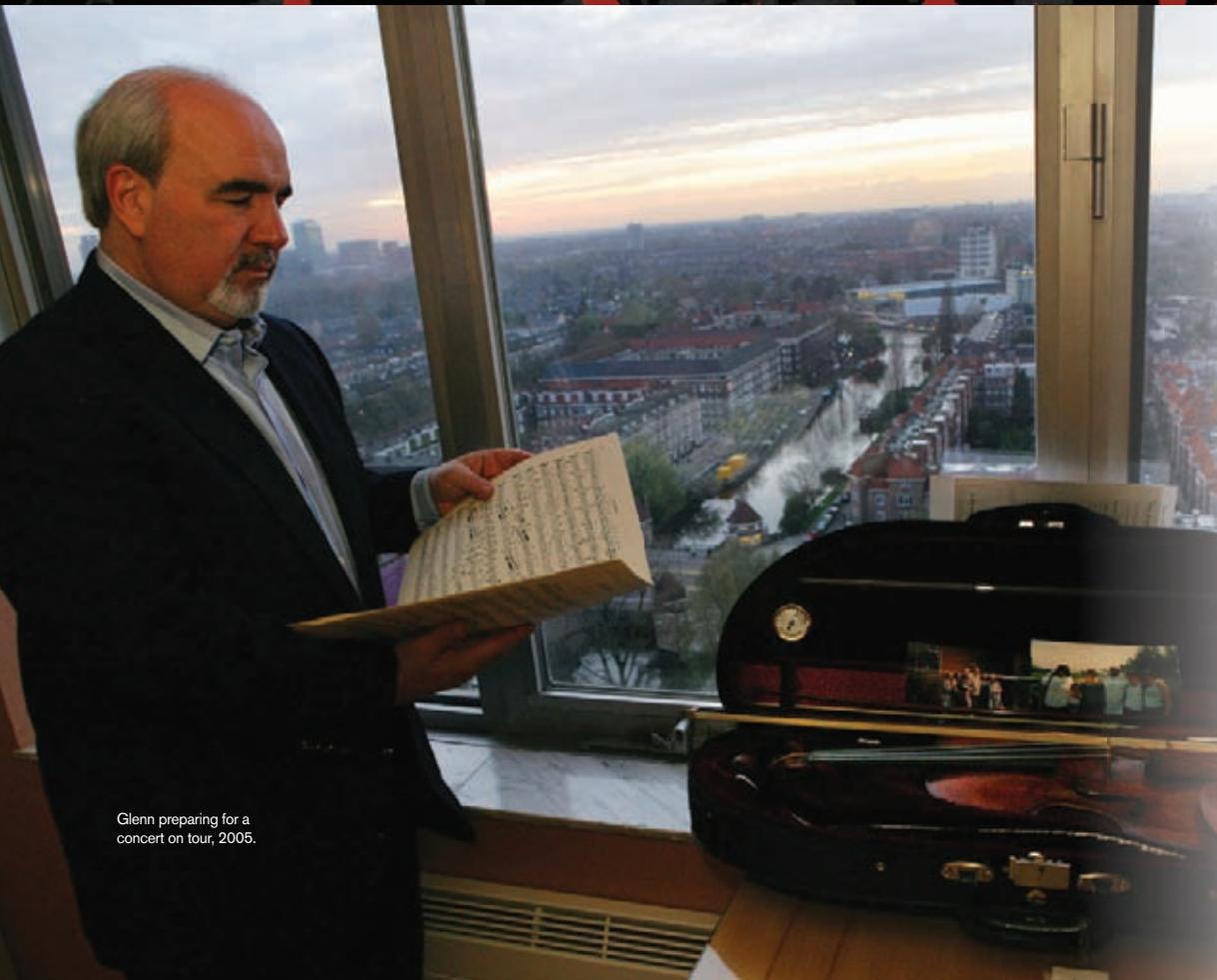
Zubin Mehta was born in 1936 in Bombay and received his first musical education under the guidance of his father, Mehli Mehta, a noted concert violinist and founder of the Bombay Symphony Orchestra. After a short period of pre-medical studies in Bombay, Mr. Mehta left for Vienna in 1954 and eventually entered the conducting program under Hans Swarowsky at the Akademie für Musik. By 1961, he had already conducted the Vienna, Berlin, and Israel philharmonic orchestras, and he has recently celebrated 50 years of musical collaboration with all three ensembles.

Mr. Mehta was music director of Orchestre symphonique de Montréal from 1961 to 1967 and also assumed the music directorship of the Los Angeles Philharmonic in 1962, a post he held until 1978. In 1969, he was appointed music advisor to the Israel Philharmonic Orchestra and was made music director in 1977. In 1981 the orchestra awarded him the title of music director for life. In 1978 he became music director of the New York Philharmonic, beginning a tenure that lasted 13 years—the longest in the Orchestra's history. Since 1985 he has been chief conductor of the Orchestra del Maggio Musicale Fiorentino.

Mr. Mehta made his debut as an opera conductor with *Tosca* in Montreal in 1963. Since then he has conducted at The Metropolitan Opera, Vienna State Opera, Milan's Teatro alla Scala, the opera houses of Chicago and Florence, and the Royal Opera House, Covent Garden, as well as at the Salzburg Festival. Between 1998 and 2006 he was music director of the Bavarian State Opera in Munich. In October 2006 he opened the Palau de les Arts Reina Sofia in Valencia, and since then has held the position of president of that city's annual Festival del Mediterrani, where he conducted a celebrated Ring cycle.



CHRISTIAN STEINER



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)
Matitahu Braun (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)

Glenn preparing for a concert on tour, 2005.

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 Schmoockler
Na Sun
Vladimir Tsy-pin
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 Zegler (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)

New York Philharmonic Presents: THE GLENN DICTEROW COLLECTION

Produced by Glenn Dicterow, Barbara Haws and Lawrence L. Rock

Edited and Mastered by Lawrence L. Rock
Production Assistant, Ian Reilly
Editorial Assistant, Gabryel Smith
Designed by Carole Erger-Fass, Bug Design

Special Thanks

to the musicians of the New York Philharmonic
Alan Gilbert, Music Director
Estate of Leonard Bernstein
Lorin Maazel
Kurt Masur
Zubin Mehta
David Robertson
Maxim Shostakovich
John Williams
Deutsche Grammophon, GmbH for the performance
of Bernstein's *Serenade*
Robert Cutietta, Dean USC Thornton School of Music
Aaron Jay Kernis
John Waxman

New York Philharmonic

Gary Parr, Chairman
Matthew VanBesien, Executive Director
Avery Fisher Hall, 10 Lincoln Center Plaza
New York, NY 10023
nyphil.org

All notes adapted by Lucy Kraus from program
notes by James M. Keller, except for Waxman by
Benjamin Folkman.

All rights reserved. Used by permission
Album 1 (on CD):
Boosey & Hawkes, London [1] - [4]
B. Schott's Söhne, Mainz [5] - [7]
Universal Music, Santa Monica, CA [8]

Album 2 (Download only):
G. Schirmer, New York (ASCAP) [1] - [3], [5] - [8]
Universal Edition, Vienna [4]

Album 3 (Download only):
G. Schirmer, New York (ASCAP) [1], [7] - [8]
Boosey & Hawkes, London [2] - [6]
Fidelio Music Publishing (ASCAP), Fairfield, CT [9]

Copyright © 2014 The Philharmonic-Symphony Society of
New York, Inc. All rights reserved. Unauthorized reproduction,
performance or broadcast of this recording is prohibited.

