



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

NEW YORK
PHILHARMONIC

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
 [2] Finale: Allegro energico
 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]
 [4] Allegro giocoso
 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

26:11
 18:38
 7:33

[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

21:42
 9:46
 11:56

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)
 [3] Aristophanes (Allegretto)
 [4] Erixymachus (Presto)
 [5] Agathon (Adagio)
 [6] Socrates: Alcibiades (Molto tenuto – Allegro molto vivace – Presto vivace)
 Leonard Bernstein, *conductor*
 August 14, 1986, Blossom Music Center, Ohio

SAMUEL BARBER (1910-1981)
Concerto for Violin and Orchestra, Op. 14
 24:02
 11:31
 8:28
 4:03

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

FRANZ WAXMAN (1906-1967)
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)
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
 11:55
 6:42
 8:18
 4:32
 4:50

[5] Nocturne: Moderato
 [6] Scherzo: Allegro
 [7] Passacaglia: Andante
 [8] Cadenza
 [9] Burlesque: Allegro con brio
 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.

André Previn



New York Philharmonic Presents:
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Album Three

Download Only at nyphil.org/DicterowCollection

PROKOFIEV

Violin Concerto No. 2

SZYMANOWSKI

Violin Concerto No. 1

SHOSTAKOVICH

Violin Concerto No. 1

Glenn with former Music Director Zubin Mehta
onstage at Avery Fisher Hall.

VIOLIN CONCERTO NO. 2 IN G MINOR

Sergei Prokofiev (1891-1953)

*b. Donetsk Oblast, Ukraine, April 23, 1891
d. Moscow, March 5, 1953*

**Kurt Masur, conductor
Glenn Dicterow, violin**

Performance of June 15, 1985,
Beethovenhalle, Bonn, Germany

At the end of World War I most of Europe breathed a sigh of relief, but in Russia tough times eroded into general anarchy, paving the way for the Russian Revolution. Sergei Prokofiev, who had already gained a reputation as a composer and pianist, slipped away just ahead of the Revolution, departing from Petrograd for an 18-day journey across Russia on the Trans-Siberian Railway to Vladivostok, then sailing on to Japan, Honolulu, and San Francisco. From there he proceeded to New York, where he arrived in September 1918. New York would be his base, more or less, for the next several years, after which he moved to Paris in 1923. It was the place to be if you were on the cutting edge of the arts, and Prokofiev cultivated important friendships during his decade in France. By 1932, although he maintained his principal residence in Paris, he paid increasingly frequent visits to what had become the Soviet Union, and in the spring of 1936 he settled in Moscow for good. Prokofiev's artistic experiments continued in the Soviet Union, but they did so in the shadow of his more politically acceptable efforts in Socialist-Realist style.

He must have wondered over the years if his decision had been for the best. The Soviet musical establishment was subjected to a severe purge in 1937, but Prokofiev survived unscathed thanks to the personal intervention of Stalin himself. In 1948, however, Stalin (through the mouthpiece of his

Glenn on Prokofiev and Mehta:

The Prokofiev has been a favorite piece of mine for many years. As a kid, I first heard the Concerto as a kid played by the great Polish violinist Henryk Szeryng, who used to stay with us when he was performing in Los Angeles. I got to study with him whenever he was through and that particular piece he had recorded early in France with one of the French orchestras.

The lyricism of Prokofiev's second concerto juxtaposed with the mechanical elements involved is what drew me to the piece. The industrial revolution is there. It's got these gorgeous haunting melodies and yet it's got this pyrotechnical aspect as well. The incredibly rhythmic and jutting aspect of the last movement with the dialog between bass drum and violin really affords the solo violin a great deal of sonic projection because of the way it's orchestrated.

The first time I performed the work with Zubin was in L.A. and then, of course, we performed it after he brought me to New York. With Zubin, I had this very special relationship. I don't think there's a greater accompanist in the business. Every violinist, pianist, and cellist



Glenn with former Music Director Zubin Mehta, 1980.

dreams of working with Zubin. I think the fact that he's so sensitive and he knows the violin parts very well is because his father was a very good violinist, as well as a conductor. His sensitivity is such that he has this ability to second guess what you're going to do before you even do it. That is a talent very few have. You can be a great conductor, but this one area of being a consummate accompanist is elusive. Not too many have that gift.



cultural officials in the Central Committee of the Communist Party) reprimanded a bevy of important Soviet composers for not contributing to the Soviet program in the way he saw fit, and this time Prokofiev was not spared. He created a scandal — and risked serious censure — when he turned his back on the Committee as its indictment against him was read. But when all is said and done, Prokofiev basically did cave in and pledged to follow the approved path of Socialist Realism. There is no question that important masterpieces resulted from the second half of his career. Nevertheless, it is in his pre-Soviet oeuvre that Prokofiev-the-experimenter makes his most dependable appearances.

He composed his Violin Concerto No. 2 while he was still based part-time in Paris and on the verge of returning to the Soviet Union. Prokofiev wrote in his so-called *Short Autobiography* of 1939–41: “Reflecting my nomadic concertizing experience the concerto was written in the most diverse countries — the main subject of the first movement was written in Paris, the first theme of the second

movement in Voronezh, the instrumentation was completed in Baku, and the premiere took place in December of 1935 in Madrid.”

Prokofiev had already been amassing sketches for some vaguely imagined violin piece when he was approached by some admirers of the French-Belgian violinist Robert Soëtens, who asked for a concerto that their friend might premiere and to which he would maintain exclusive performance rights for a year. Soëtens, a devoted champion of new music, had previously joined with Samuel Dushkin to present the premiere, in 1932, of Prokofiev’s Sonata for Two Violins, and Prokofiev was eminently disposed toward providing a follow-up piece. Jascha Heifetz started programming it immediately after Soëtens’s year expired, and the concerto has been a staple of the repertoire ever since.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, bass drum, snare drum, triangle, cymbals, castanets, and strings, in addition to the solo violin.

VIOLIN CONCERTO NO. 1, OP. 35

Karol Szymanowski

*b. Kamianka Raion, Ukraine, October 3, 1882
d. Lausanne, Switzerland, March 28, 1937*

Kurt Masur, conductor
Glenn Dicterow, violin

Performances of January 8, 9, 10, 13, 2004
Avery Fisher Hall

Although he was born in Ukraine and died in Switzerland, Karol Szymanowski was Polish to the core. The town in which he was born had been annexed temporarily by the Russian Empire, but his family was of long-standing, patriotic, and highly cultured Polish extraction. Nonetheless, the Poland in which he grew up was far from the musical mainstream of Europe. Musical training in Warsaw made this pain-

fully apparent to the composer, so he joined with several colleagues to found the Young Polish Composers’ Publishing Company in Berlin. Also known as “Young Poland in Music,” the group remained active for six years, providing Szymanowski and his contemporaries with a forum for presenting their music in the rest of Europe and facilitating their connections to the avant-garde.

The style of Szymanowski’s oeuvre proves hard to pin down. Following an initial Chopinesque period, he became infatuated with German late-Romanticism (especially Wagner, for a while) and then with the whole catalogue of early 20th-century “isms”: impressionism, expressionism, orientalism, symbolism.

Szymanowski spent the decade of the 1920s in Poland, although he traveled frequently to the musical centers of Western Europe (especially Paris) as the leading emissary of Polish music. In 1927 he was offered the directorships of two conservatories, those of Cairo and of Warsaw; he accepted the latter, seeing in it the opportunity to reinvigorate Polish musical education. This he would



Glenn with members of his section in Pyongyang, 2008.

CHRISLEE

achieve, but with difficulty, and exhausted by the political pressures of his mission, he resigned in 1929.

The violin figures significantly in Szymanowski's output. He composed two violin concertos as well as numerous shorter violin works. All of these were written specifically for his close friend Paweł Kochański (1887–1934), with whom he believed he had created “a new style, a new mode of expression for

the violin.” He collaborated closely with Kochański while writing the first concerto, and the nearly two-minute unaccompanied cadenza near the end of the piece was almost entirely the violinist’s work.

Szymanowski was exempted from military service in World War I; in fact, those four years were among his most prolific. He spent part of the summer of 1914 in Paris, when he began to infuse his scores with the sonic

ideals of Debussy and Ravel, to some degree replacing the Straussian inclinations of his earlier pieces. Some years later he wrote:

“I shall never cease in the conviction that a true and deep understanding of French music, of its content, its form, and its further evolution, is one of the conditions for the development of our Polish music.”

French models continued to influence him deeply when he composed his single movement First Violin Concerto in 1916, although the piece is also infused with a vast, mystical flavor we might identify with Scriabin, who died the year before. The orchestral sound is positively sumptuous (benefiting from a texture of triple winds), providing a rich palette for the composer to employ in tracing an emotional world that he suggested was inspired by the poem “May Night,” by Tadeusz Miciński, a philosopher-poet friend from the Young Poland circle who would soon perish in the First World War.

Instrumentation: three flutes (one doubling piccolo), three oboes (one doubling

Glenn on Szymanowski:

To me, the Szymanowski is an evocative and even erotic piece. What can I say? He wrote two concertos, but I was more attracted to the first one and mainly because of the dialogue between orchestra and violin that extends throughout the whole piece. Because of this exchange of ideas that does not just involve pyrotechnics, I felt that it was something almost written for my style. Masur knew the piece as it was very well known in Europe, but not so much in America. We brought it back several times and I especially loved working with Masur on it.

English horn), three clarinets (one doubling E-flat clarinet) and bass clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, cymbals, bass drum, bells, celesta, piano, two harps, and strings, in addition to the solo violin.

VIOLIN CONCERTO NO. 1 IN A MINOR, OP. 99

Dmitri Shostakovich (1906-1975)

b. Saint Petersburg, September 25, 1906
d. Moscow, August 9, 1975

Maxim Shostakovich, conductor
Glenn Dicterow, violin

Performance of October 9, 1982
Avery Fisher Hall

"I cannot forecast to you the action of Russia," said Winston Churchill in a 1939 radio broadcast. "It is a riddle wrapped in a mystery inside an enigma." His famous formulation might well have been applied to Dmitri Shostakovich, that nation's most exceptional composer at the time. Few composers have been debated with the fervor that has been applied to Shostakovich in

recent decades. The composer spent most of his career falling in and out of favor with the Communist authorities. By the mid-1940s his official approval ratings had soared, plummeted, soared again, plummeted again, and soared anew. In 1945 his stock crashed yet another time when the Ninth Symphony struck Soviet bureaucrats as insufficiently reflecting the glory of Russia's victory over the Nazis.

By 1948 Shostakovich found himself condemned along with a passel of composer colleagues for "formalist perversions and antidemocratic tendencies in music, alien to the Soviet people and its artistic tastes" (as the Zhdanov Decree phrased it). He responded with a pathetic acknowledgement of guilt, and the next year redeemed himself with *The Song of the Forests*, a nationalistic oratorio that gained him yet another Stalin Prize, backed by 100,000 rubles. After Stalin's death, in 1953, the Soviet government stopped bullying artists quite so much, but by then Shostakovich had grown indelibly traumatized and paranoid. He retreated to a somewhat conservative creative stance and

until 1960 contented himself with writing generally lighter fare, keeping his musical behavior in check as if he suspected the Soviet cultural thaw to be simply an illusion that might reverse itself at any moment. In 1960, however, his Seventh and Eighth String Quartets launched a "late period" of productivity that would include many notable works of searing honesty.

Shostakovich wrote his Violin Concerto No. 1 in 1947-48 and assigned it the opus number 77, which accurately depicted where the piece fell in his output. But the Violin Concerto No. 1 is universally identified as his Op. 99, which corresponds to its belated publication in 1956. What occasioned the delay? Cellist Mstislav Rostropovich blamed it on the violinist David Oistrakh. "I despised Oistrakh," he told the Shostakovich scholar Elizabeth Wilson, "because the brilliant violin concerto written for him in 1948 was allowed to lie around waiting for its first performance.... To my mind this was shameful and cowardly."

Yes, well ... the amount of finger-



Carl Schiebler, Orchestra Personnel Manager, tells Glenn where to go.

CHRIS LEE

Glenn on Shostakovich:

"The Shostakovich first violin concerto, with its four movements and slow beginning is of course not a typical structure. Unlike most concertos where you're blasting away from the beginning to the end except for the slow movement, here it's inverted. The mood at the beginning is very calm, ethereal and floating, very much like the Tenth Symphony with its pensive opening. I like slow. I like to get deep in thought, underneath the surface to what it's really all about.

Performing the piece for the first time with Shostakovich's son, Maxim, I was of course inspired by Oistrakh's benchmark performance. Shostakovich worked very closely on the work with him, and the massive cadenza at seven or eight minutes was obviously written for Oistrakh.

This was my first time studying this piece and I remember being a little cowed by trying it out for the first time in New York especially since the Philharmonic hadn't performed the work since 1956 when they did the United States premiere with Oistrakh.

pointing that went on after the fact in Soviet musical circles was staggering and sometimes offensive. A complete account would not neglect to mention that the piece was completed on the heels of the Zhdanov Decree, the authoritarian slapdown that got Shostakovich fired from the faculty of Leningrad Conservatory. That Shostakovich himself might well have had qualms about releasing such a piece at that moment must at least be entertained as a possibility. The fact is that Oistrakh provided considerable advice on the crafting of the solo part, did see the piece through its premiere, and, furthermore, was honored by the composer through the score's dedication.

Instrumentation: three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, tuba, timpani, tam-tam, tambourine, xylophone, celeste, two harps, and strings, in addition to the solo violin.

STEPHANIE BERGER





Glenn with former Music Director
Lorin Maazel during a concert.

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Conductor Biographies

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.



FRANS JANSSEN

ZUBIN MEHTA

Zubin Mehta was born in 1936 in Bombay and received his first musical education under the guidance of his father, Mehl 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.



REINER HANSEN

MAXIM SHOSTAKOVICH

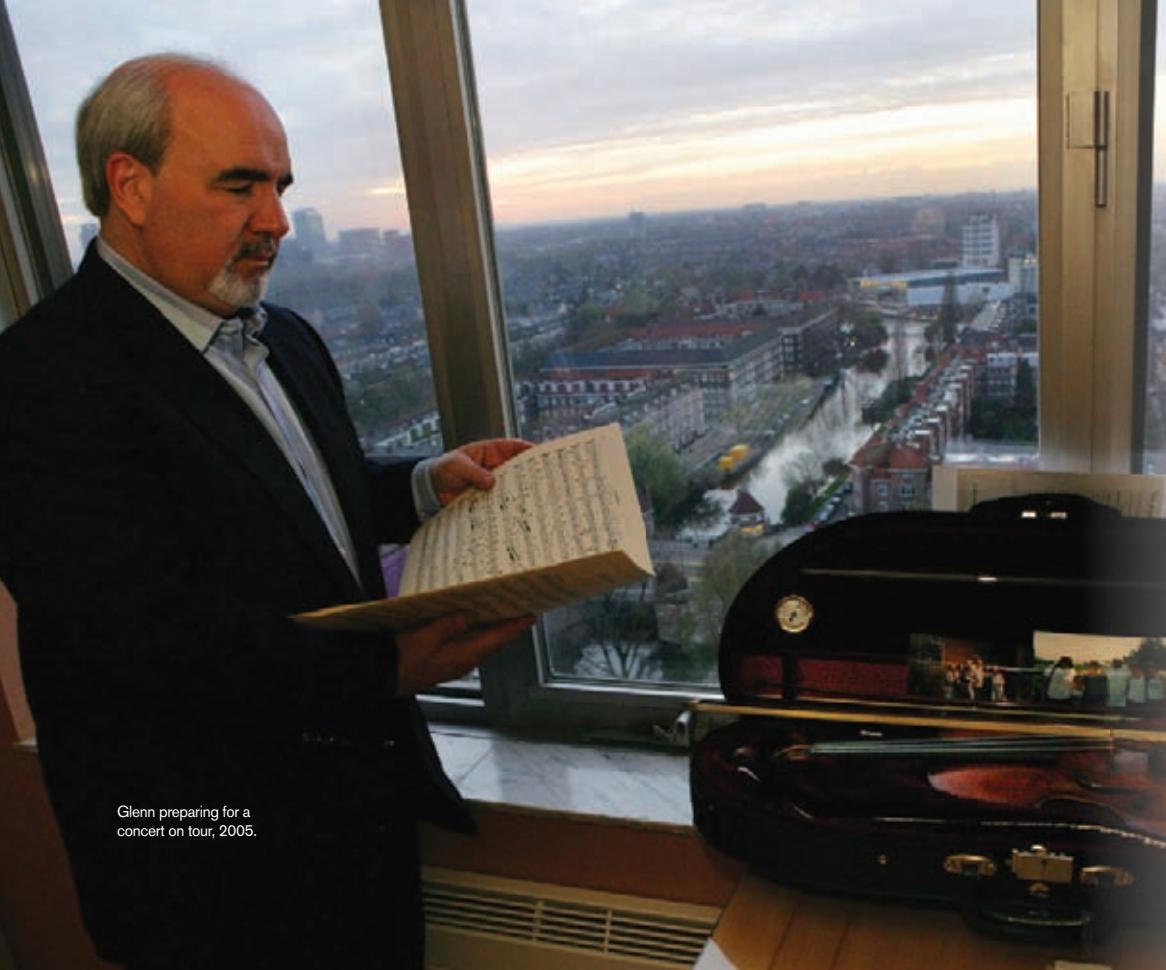
Son of the composer Dmitri Shostakovich, Maxim Shostakovich was born in 1938 in Leningrad. He studied piano at the Moscow Conservatory with Yakov Flier and conducting with Gennady Rozhdestvensky and Igor Markevich. In 1971 he was appointed principal conductor and artistic director of the U.S.S.R.'s Radio and Television Symphony Orchestra, with which he toured worldwide. He premiered many important works, including his father's Symphony No. 15 at the Moscow Conservatory in 1972.



Maxim Shostakovich has conducted the New York Philharmonic, Washington National Symphony, the orchestras of Boston, Chicago, Cleveland, Philadelphia, Los Angeles, Detroit, Pittsburgh, Cincinnati, Atlanta, Toronto, Ottawa, Vancouver, Calgary, San Diego, Dallas, Houston, and others. From 1986 to 1991 he was music director of the New Orleans Symphony Orchestra. His European appearances include the London Symphony Orchestra, City of Birmingham Symphony Orchestra, and Royal Liverpool Philharmonic. In Sweden he worked with the symphony orchestras of Malmö, Helsingborg, Norrköping, and Göteborg Symphony. He led a production of his father's *Lady Macbeth of Mzensk* at the Royal Opera House in Stockholm.

Maxim Shostakovich made his North American opera debut conducting *Lady Macbeth of Mzensk* at The Juilliard School. In January 1984 he led a production of Tchaikovsky's *Eugene Onegin* at the Washington Opera to critical acclaim. He conducts regularly at the famous St. Petersburg White Nights Festival. He has recorded for Teldec, Koch/Schwann, Angel, Philips Records, and Chandos, and has an ongoing project with Supraphon to record his father's symphonies with the Prague Symphony Orchestra.





Glenn preparing for a concert on tour, 2005.

GLENN'S ORCHESTRA 1980-2014

FIRST VIOLINS

Glenn Dicterow, 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
Yulha 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)
Matitiahu 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)

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 Tsypin
Shanshan Yao

VOLAS

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 Yukanqui 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)

NEW YORK
PHILHARMONIC

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 Trittle
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 Marciniaik (1985–2007)

ORCHESTRA PERSONNEL MANAGER

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

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