



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.

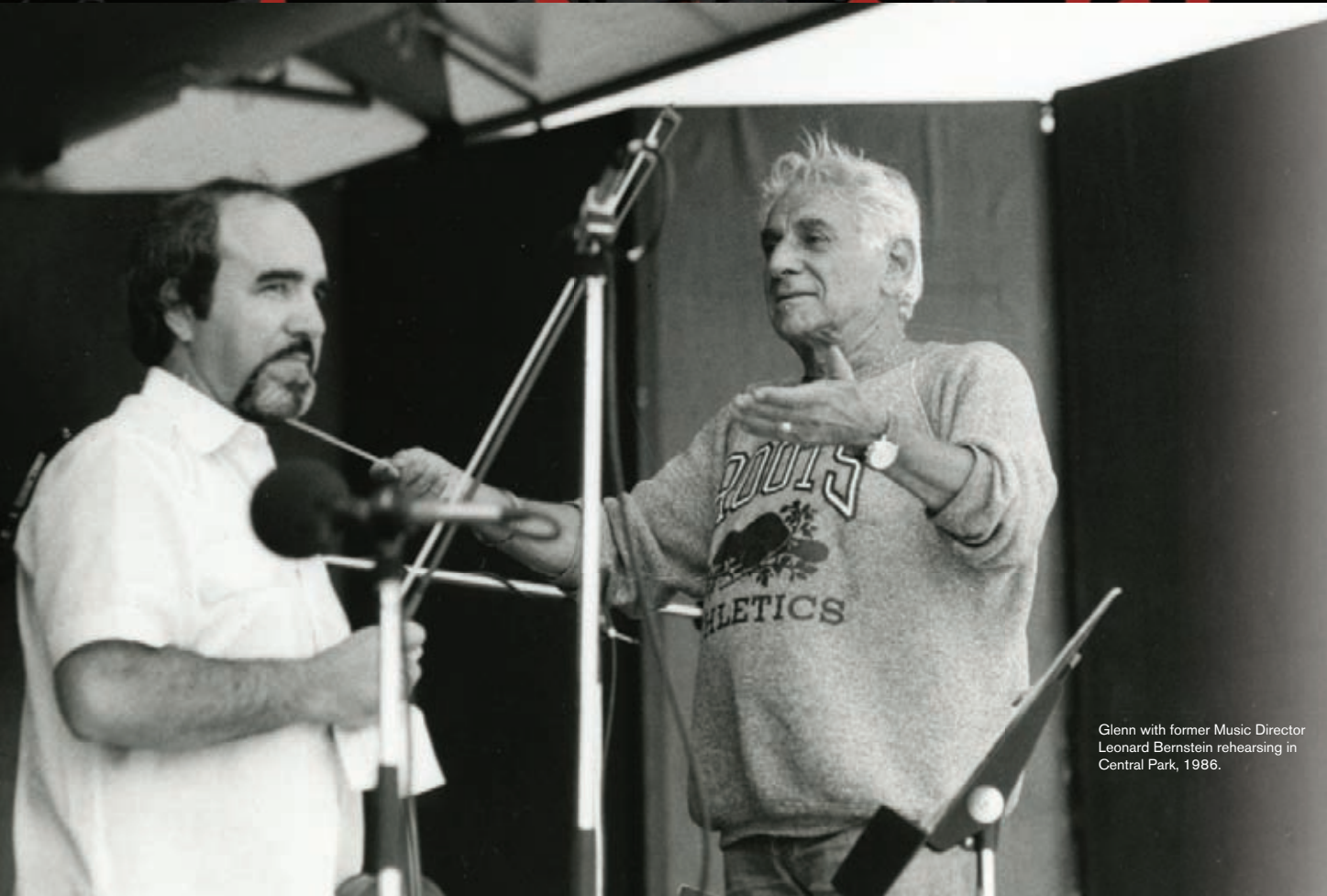
in the 1960s and by the 1970s emerged as an important film composer in his own right, but the breakthrough that would make Williams' name synonymous with the sounds of the screen came two years later with Steven Spielberg's *Jaws*, a soundtrack on which the young Glenn Dicterow performed as part of the 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



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

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Album Two

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KERNIS

Lament and Prayer

BERNSTEIN

Serenade

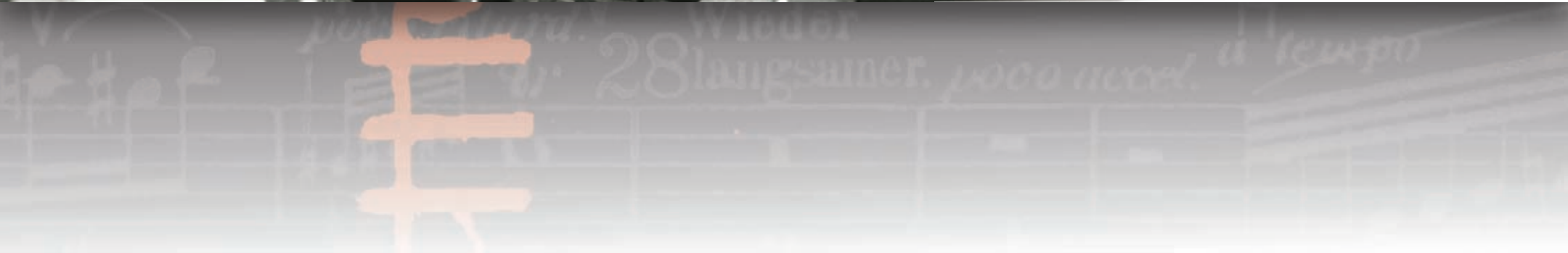
BARBER

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 Dictrow, 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 Dictrow, 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 *Liebestod*, 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.



CARSTEN



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PROKOFIEV
Violin Concerto No. 2

SZYMANOWSKI
Violin Concerto No. 1

SHOSTAKOVICH
Violin Concerto No. 1

BERTRAM

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-Si-

berian 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 Soëten, who asked for a concerto that their friend might premiere and to which he would maintain exclusive performance rights for a year. Soëten, 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 Soëten’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.

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



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

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-

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



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 looking at the music. The background is dark with some faint, stylized musical notation and a red grid pattern at the top.

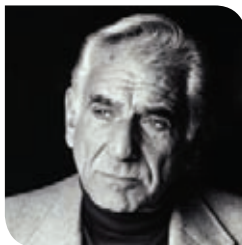
Glenn with former Music Director
Lorin Maazel during a concert.

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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/STEFAN BAWAT

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

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, 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.



CHRISTINA STENIER

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 TAMARCO

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 Mtsensk* at the Royal Opera House in Stockholm.

Maxim Shostakovich made his North American opera debut conducting *Lady Macbeth of Mtsensk* 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.

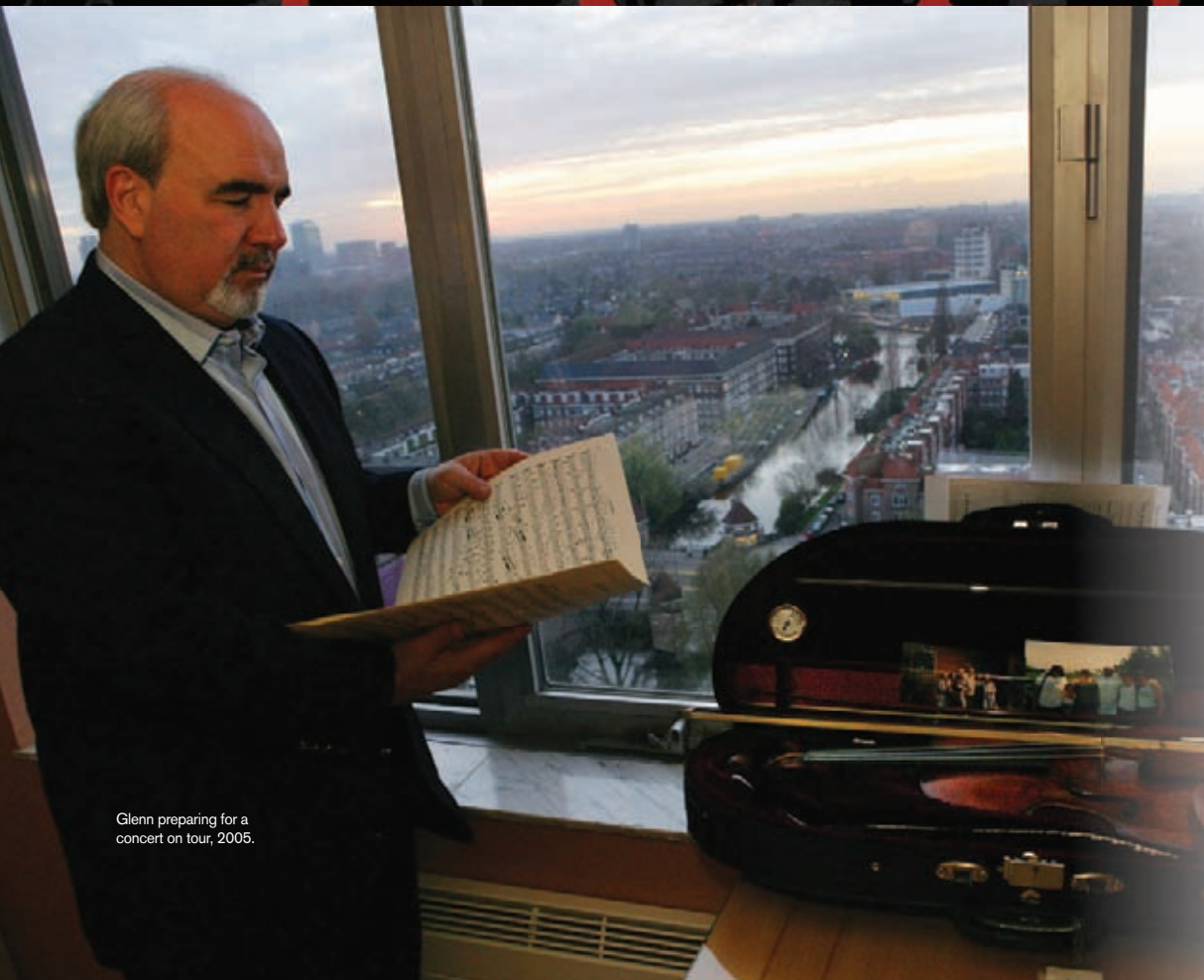


JOHN WILLIAMS

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 Schmoockler
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 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 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 Marciniak (1985–2007)

ORCHESTRA PERSONNEL MANAGER

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

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