

**Alan Gilbert**  
Music Director



**NOVEMBER 26–27, 2010**

**Friday, November 26, 2010, 8:00 p.m.**

15,090th Concert

Open rehearsal Wednesday, November 24,  
at 1:30 p.m.

**Saturday, November 27, 2010, 8:00 p.m.**

15,092nd Concert

**CREDIT SUISSE**

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**Rafael Frühbeck de Burgos,**

Conductor

**Leonidas Kavakos,** Violin

**Women of the New York**

**Choral Artists**

**Joseph Flummerfelt,** Director

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**Steinway** is the Official Piano of the New York Philharmonic and Avery Fisher Hall.

**This concert will last approximately one and three-quarter hours, which includes one intermission. Composer and conductor Victoria Bond will give a talk one hour prior to the performance.**



**Avery Fisher Hall at Lincoln Center**  
**Home of the New York Philharmonic**

*Exclusive Timepiece of the New York Philharmonic*

**November 2010 27**

# New York Philharmonic

Rafael Frühbeck de Burgos, Conductor  
Leonidas Kavakos, Violin  
Women of the New York Choral Artists  
Joseph Flummerfelt, Director

**GLINKA**  
(1804–57)

**Overture to *Ruslan and Ludmila*** (1842)\*

**TCHAIKOVSKY**  
(1840–93)

**Violin Concerto in D major, Op. 35** (1878)\*

Allego Moderato – Moderato assai  
Canzonetta. Andante  
Finale. Allegro vivacissimo  
LEONIDAS KAVAKOS

### Intermission

**DEBUSSY**  
(1862–1918)

**Nocturnes** (1897–99)

*Nuages* (“Clouds”)\*  
*Fêtes* (“Festivals”)  
*Sirènes* (“Sirens”)

WOMEN OF THE NEW YORK CHORAL ARTISTS

**STRAVINSKY**  
(1882–1971)

**Suite from *The Firebird*** (1919)\*

- I. The Firebird and Its Dance; Variation of the Firebird
- II. The Princesses' Round-Dance (Khorovod)
- III. Infernal Dance of King Kashchei
- IV. Lullaby
- V. Finale

\*Recorded by the New York Philharmonic and *The New York Philharmonic This Week*, nationally currently available syndicated on the WFMT Radio Network, is broadcast 52 weeks per year. Radio schedule

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In consideration of both the artists and the audience, please be sure that your cell phones and paging devices have been set to remain silent.

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The photography, sound recording, or videotaping of these performances is prohibited.

# Notes on the Program

By James M. Keller, Program Annotator

## **Overture to *Ruslan and Ludmila***

### **Mikhail Glinka**

Italian taste was held up as a standard in Russia during the late-18th and early-19th centuries, and a succession of illustrious Italian composers were lured to the north and east, where they answered the Russians' apparently insatiable taste for opera. Baldassare Galuppi, Tomasso Traetta, Giovanni Paisiello, Giuseppe Sarti, and Domenico Cimarosa were among those who spent extended residencies there. Italian opera continued to impassion Russians, and much of the homegrown music produced in the 19th century reflected a deep acquaintance with the music of Cherubini, Bellini, Donizetti, and Rossini.

Mikhail Glinka drank deeply from this well of Italianate inspiration, but in his memoirs he also recalled his early fascination with the folk songs the family's serfs would sing and play when they assembled into a private orchestra on his uncle's estate. For a young aristocrat, however, a career as a composer was out of the question; at his father's insistence, Glinka passed several years in "respectable" jobs in the governmental bureaucracy. It was during that

time that he became friends with the poet Alexander Pushkin.

In the fall of 1830 Glinka found himself at a crossroads. Torn between filial duty and artistic yearnings, he did what many in the same position do: he took a trip abroad, in his case (quite naturally), to Italy. It was a watershed moment to be in Milan, where that winter Glinka heard Donizetti and Bellini conduct the premieres of their operas, *Anna Bolena* and *La sonnambula*, respectively. By the time he returned to Russia, upon his father's death in 1834, there was no turning back on his career as a composer. His first opera, *A Life for the Czar*, met with great enthusiasm at its premiere in 1836, and Glinka quickly set his sights on a second opera, which he would base on the satirical fairy tale, *Ruslan and Ludmila*, by his friend Pushkin.

Glinka had wanted Pushkin to draw up the scenario for the new opera, but his hopes

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### **In Short**

**Born:** June 1, 1804, in Novospasskoye, near Yelnya, Smolensk district, Russia

**Died:** February 15, 1857, in Berlin, Germany

**Work composed:** autumn 1842, at the conclusion of his work on the opera *Ruslan and Ludmila*

**World premiere:** at the opera's premiere, on December 9, 1842, at the Bolshoi Theatre in St. Petersburg, Russia

**New York Philharmonic premiere:** January 3, 1896, Frank van der Stucken conducting the New York Symphony (which would merge with the New York Philharmonic in 1928 to form today's New York Philharmonic)

**Most recent New York Philharmonic performance:** July 26, 2007, Bramwell Tovey, conductor, at the Bravo! Vail Valley Music Festival

**Estimated duration:** ca. 5 minutes

were obliterated when the poet, only 38 years old, was killed in a duel on February 8, 1837. He began to compose the opera without a libretto, persevering in this curious route so assiduously that by early 1838 a friend would report that “the opera is almost finished, but as yet there is no text — a strange way of writing!” The tale is told that the literary side of the project finally moved forward when an acquaintance named Konstantin Bakhturin

listened to the composer play excerpts from the score. As Glinka wrote: “He undertook to draw up a plan of the opera, and although drunk, did it in a quarter of an hour.” This is entirely credible, and Glinka largely kept the scenario that resulted even as he enlisted other writers to refine the text itself.

*Ruslan and Ludmila* still holds the stage in Russia, but performances elsewhere are rare. Not so the opera's Overture, which was

## The Story

Although a few critics have found the libretto of Glinka's *Ruslan and Ludmila* to be brilliantly structured, there is certainly room for an opposing view. The plot is not easy to follow. We are in ancient pagan Russia, and a bard is telling the tale of Ludmila (daughter of the Grand Prince of Kiev) and the three suitors who woo her: Ruslan (a Kievan knight), Ratmir (a Khazar prince), and Farlaf (a Varangian prince). Ludmila picks Ruslan, but before they can be married the evil sorcerer Chernomor abducts Ludmila; her father then offers her hand to whomever can bring her back. The ensuing escapades involve a garrulous wizard, a magic sword, a giant's head (unattached to a giant, but frightening nonetheless), a jilted ex-girlfriend, a Persian harem, an aerial fight sequence, an enchanted ring — you wouldn't believe it all if I told you. But the important thing is that at the end of five acts Ruslan and Ludmila pick up with the wedding feast they had been preparing for earlier.



An engraving representing the final scene from the premiere of Glinka's *Ruslan and Ludmila*

written when the opera was already in rehearsals. Since much of its music corresponds to material that is heard at the end of Act Five — the wedding banquet — it serves as the first half of a pair of bookends. It's a quicksilver piece, an irresistible curtain-raiser, that lasts no more than five minutes, and is undoubtedly the most frequently enjoyed of Glinka's compositions. Its ceaseless ebullience suggests that Rossini was its spiritual ancestor; on the other hand, it points to a future that would include such spirited overtures as Smetana's to *The Bartered Bride*

and Bernstein's to *Candide*. Even in this flurry of activity Glinka manages to work in such sophisticated details as little canonic gambits by the woodwinds (marked *dolce*) and touches of the colorful orchestration that would make him a hero to Berlioz in his own time and to generations of Russian symphonists after his death.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, and strings.

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## Views and Reviews

Though it was only an occasional activity for him, Pyotr Ilyich Tchaikovsky penned some 60 music reviews in the course of his career. In September 1872 the *Russian Bulletin* published his review of a Moscow revival of *Ruslan and Ludmila* in which he dismissed the work's libretto as "a motley of shreds and patches hastily sewn together" but voiced enthusiasm for the work's musical content, beginning with its Overture:

If one examines *Ruslan* from an exclusively musical point of view, one cannot but be amazed by the variety and wealth of its musical delights. The

Overture — fervent, fiery and brilliant, festive and gay (its effect clouded only at the very end by the whole-tone scale hinting at Chernomor's spells) — introduces a sequence of outstanding musical pieces which, unfortunately, are not linked by any unity of dramatic movement.



Glinka



Tchaikovsky

## Violin Concerto in D major, Op. 35

### Pyotr Ilyich Tchaikovsky

By 1877 Pyotr Ilyich Tchaikovsky stood at the forefront of his generation of Russian composers thanks to such works as his first three symphonies, the Shakespearean symphonic poems *Romeo and Juliet* and *The Tempest*, his Dante-inspired tone poem *Francesca da Rimini*, the Piano Concerto No. 1, the *Variations on a Rococo Theme* (for cello and orchestra), the ballet *Swan Lake*, and three string quartets. In that year two things occurred that had a decisive influence on the direction his path would take. Both were fraught with problems.

The first was the consolidation of his relationship with Nadezhda Filaretovna von Meck. Musically adept, immensely wealthy (thanks to the commercial success of her recently deceased husband, an engineer from Riga), and maternally productive (with 18 children to her credit), she had positioned herself in

Moscow society as a patron of the arts and, specifically, as a collector of musicians. She had recently added to her entourage the alluring young violinist Yosif Yosifovich Kotek, a former pupil and sometime companion of Tchaikovsky. Using Kotek as an emissary, she made contact with Tchaikovsky, and in February 1877 she proposed to support him — insisting, however, that they must

never meet in person. For the next 13 years they exchanged a flood of effusive correspondence, and she deposited 500 rubles in Tchaikovsky's bank account every month, an act of benefaction that freed him significantly to pursue his artistic goals without having to undertake "work for hire" to pay the bills.

Then a second bizarre thing happened. Tchaikovsky got married, quite on the spur of the moment. The explanation for this rash act is open to a broad range of speculation and interpretation. Perhaps it had to do with anxiety about his homosexuality; perhaps it was an exploit of filial devotion to an 81-year-old father who viewed marriage as the principal goal of a man's life. Whatever the reason, Tchaikovsky fled in panic two weeks after the wedding, had a nervous breakdown, remained unconscious for two weeks, and woke up to a life that would henceforth not include his wife, though they would never divorce.

As part of his recovery, Tchaikovsky took a trip to Switzerland with Kotek at the outset of 1878. They played through a lot of music together, including Lalo's *Symphonie espagnole*,

### In Short

**Born:** May 7, 1840, in Votkinsk, Russia

**Died:** November 6, 1893, in St. Petersburg

**Work composed:** late March through April 11, 1878; dedicated initially to the violinist Leopold Auer, who expressed reservations about the piece; the composer redirected the dedication to Adolf Brodsky

**World premiere:** December 4, 1881, Hans Richter conducting the Vienna Philharmonic, Adolf Brodsky, soloist

**New York Philharmonic premiere:** January 18, 1889, Walter Damrosch conducting the New York Symphony (which would merge with the New York Philharmonic in 1928 to form today's New York Philharmonic), Maud Powell, soloist

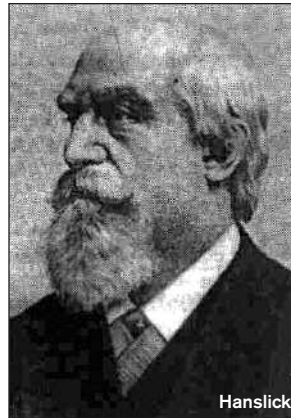
**Most recent New York Philharmonic performance:** July 3, 2010, Bramwell Tovey, conductor, Mikhail Simonyan, soloist, at Bethel Woods Center for the Arts

**Estimated duration:** ca. 35 minutes

a violin concerto in all but name, and it was that work which inspired Tchaikovsky to write his own Violin Concerto. He composed it in a heat of inspiration in late March and early April, with Kotek offering technical advice on the solo part. When Tchaikovsky sent the score to Mme. von Meck, she wrote back that she didn't like it; to his credit, the composer (who was often given to self-doubt) defended his piece, although he did decide on his own to replace his original slow movement. Further objections came from the violinist Leopold Auer, to whom Tchaikovsky wanted to entrust the premiere, who declared it unplayable. The honor of the premiere instead went to Adolf Brodsky, who worked on the concerto for more than two years before he dared to premiere it. Auer eventually changed his mind; he not only performed this work but also taught it to his students, many of whom became leading interpreters of this work, such as Elman, Heifetz, Milstein, Shumsky, and Zimbalist.

Tchaikovsky's Violin Concerto is an overwhelmingly lyrical work that rarely ventures into the stormy outbursts that often characterize his symphonic pieces. The first movement, by turns balletically graceful and comparatively urgent, makes difficult technical demands, but the fireworks generally sparkle as counterpoint to the overall gentility. The slow movement is elegiac but not depressive (Tchaikovsky could easily fall into that trap), and the *Finale* emerges without a break, serving up a dazzling array of pyrotechnics.

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



Hanslick

## Views and Reviews

Eduard Hanslick's review of the premiere of Tchaikovsky's Violin Concerto, which appeared in Vienna's *Neue freie Presse* on December 5, 1881, concludes with one of the most famous dismissals in the history of music criticism:

The Russian composer Tchaikovsky is surely not an ordinary talent, but rather an inflated one, with a genius-obsession without discrimination or taste. Such is also his latest, long, and pretentious Violin Concerto. For a while it moves soberly, musically, and not without spirit. But soon vulgarity gains the upper hand and asserts itself to the end of the first movement. The violin is no longer played; it is pulled, torn, drubbed. The *Adagio* [*sic*] is again on its best behavior, to pacify and to win us over. But it soon breaks off to make way for a finale that transfers us to a brutal and wretched jollity of a Russian holiday. We see plainly the savage, vulgar faces, we hear curses, we smell vodka. Friedrich Visser once observed, speaking of obscene pictures, that they stink to the eye. Tchaikovsky's Violin Concerto gives us for the first time the hideous notion that there can be music that stinks to the ear.

## Nocturnes

### Claude Debussy

Claude Debussy achieved his musical maturity in the final decade of the 19th century. It was a magical moment in France, when partisans of the visual arts fully embraced the gentle luster of impressionism, poets navigated the indirect locutions of symbolism, composers struggled with the pluses and minuses of Wagner, and the City of Light blazed even more brightly than usual, inflamed with the pleasures of the Belle Époque.

Several early Debussy masterpieces of the 1890s have remained in the enduring repertoire, including the composer's String Quartet (1893) and, most notably, the *Prélude à l'après-midi d'un faune* (1894), which had been composed as a musical paraphrase of Mallarmé's famous symbolist poem. While helping to define the composer's distinctive voice, these works baffled many listeners. Of the *Prélude à l'après-midi d'un faune* Debussy's fellow composer Alfred Bruneau wrote: "[It] is one of the most exquisite instrumental fantasies which the young French school has produced.

This work is too exquisite, alas! it is too exquisite." Even at the distance of a century, listeners can appreciate Bruneau's concern. The Debussy of the 1890s sometimes seems so obsessed with minute details of timbre that everything can threaten to implode into a mass of sensual loveliness.

And yet, the loveliness *is* nothing short of

exquisite — and nowhere more so than in the three symphonic movements of Debussy's *Nocturnes: Nuages* ("Clouds"), *Fêtes* ("Festivals"), and *Sirènes* ("Sirens"). Debussy's first orchestral work following the groundbreaking *Prélude à l'après-midi d'un faune*, the *Nocturnes* stands as a series of essentially distinct tone poems. Their genesis dates to 1892–94, when the composer embarked on writing *Trois scènes de crépuscule* (*Three Twilight Scenes*), which he described frankly as experiments in orchestral groupings. He gave up on that project, which he intended to introduce during an American tour that failed to come to fruition, but several years later he recycled some of the material that he had sketched into the *Nocturnes*.

Each of the movements evokes a specific landscape and each is a masterpiece of sensual orchestration. Monet, Renoir, Whistler, Turner, Baudelaire, Mallarmé, Musorgsky, Wagner: all of these, and all their different arts, have been regularly evoked in discussions of the *Nocturnes* — particularly Whistler, who bestowed the same title on a series of his atmospheric paintings. Whatever the influences, Debussy's language here is instantly

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### In Short

**Born:** August 22, 1862, in St. Germain-en-Laye, just outside Paris, France

**Died:** March 25, 1918, in Paris

**Work composed:** 1897–99, drawing on material sketched as early as 1892

**World premiere:** December 9, 1900, at the Concerts Lamoureux in Paris, Camille Chevillard conducting

**New York Philharmonic premiere:** the first performance of the complete work was February 17, 1910, Gustav Mahler conducting

**Most recent New York Philharmonic performance:** the most recent performance of the complete work was March 21, 1989, Erich Leinsdorf conducting

**Estimated duration:** ca. 24 minutes

recognizable as his own, whether in the hazy impressionism of *Nuages*, the bright-hued animation of *Fêtes*, or the ceaseless undulation of *Sirènes*, in which the composer extravagantly employed a women's choir that does not sing any text, to push seductive mystery to its very limit. In fact, this piece was not initially heard as a triptych. The first two movements were played alone at the work's premiere, on December 9, 1900, and the complete three-movement version was not heard for the first time until ten months later.

The *Nocturnes* were received enthusiastically at their premiere, and the critics were overwhelmingly positive in their reviews. This would be the piece that definitively established Debussy's reputation among the forward-looking in musical Paris. Debussy's biographer Léon Vallas reported:

It delighted a certain number of music lovers — the most sensitive but perhaps not the most cultivated, paradoxical as this may seem — but a great many others were disappointed. The professors who respected classical usage and the conservatives who were faithful to the traditional habits were once more horrified. They were bewildered by an instrumentation that was so utterly different from the opaque style to which they were accustomed. The absolute freedom of the harmony caused even more amazement than the other elements of this music.

Vallas continued:

Owing to the success of the *Nocturnes*, even those musical analysts who were the most antagonistic to progress found themselves obliged to take the new art into consideration. The composer himself, as he wrote to [the critic] Pierre Lalo, was only timidly endeavoring "to rid music of



## In the Composer's Words

Although Debussy was normally averse to "explaining" his compositions in any detail, he consented to provide a verbal commentary on each of the *Nocturnes*, undoubtedly as well as anyone could:

The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white. *Fêtes* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged with it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *Sirènes* depicts the sea and its countless rhythms and presently, amongst the waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on.

the legacy of clumsy, falsely interpreted traditions, under whose weight the art seemed likely to succumb."

**Instrumentation:** three flutes and piccolo, two oboes and English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, snare drum, two harps, strings, and women's chorus.

## Suite from *The Firebird*

### Igor Stravinsky

Serge Diaghilev's Ballets Russes made a specialty of mounting pieces that were inspired by Russian folklore, and *The Firebird* was perfectly suited to the company's designs. The tale involves the dashing Prince Ivan, the tsarevich, who finds himself one night wandering through the garden of King Kashchei, an evil monarch whose power resides in a magic egg that he guards in an elegant box. In Kashchei's garden, the Prince captures a Firebird, which pleads for its life; the Prince agrees to spare it if it will give him one of its magic tail feathers, which it consents to do. Thus armed, the Prince continues through his evening and happens upon 13 enchanted princesses. The most beautiful of them catches his eye, and (acting under Kashchei's spell) lures him to a spot where Kashchei's demonic guards can ensnare him. However, before he can be put under a spell himself,

the Prince uses the magic tail feather to summon the Firebird, which reveals to him the secret of the magic egg from which Kashchei derives his power. The Prince locates and smashes the egg, breaking the web of evil enchantment, and he goes off to marry the newly liberated Princess, with whom, of course, he will live happily ever after.

*The Firebird* would be the first of Stravinsky's

truly original scores for Diaghilev, but the opportunity came to him rather by accident. One of Diaghilev's set designers, Alexandre Benois, pushed to have Nikolai Tcherepnin write the score. Diaghilev favored his own onetime harmony professor, Anatoly Lyadov, and, even though he was well aware of Lyadov's reputation for procrastination and debilitating self-criticism, invited him to accept the commission for the new ballet. Lyadov strung Diaghilev along for months without managing to fish or cut bait. Eventually, Diaghilev — out of patience and running out of time — turned instead to the aspiring young Stravinsky. Eager to capitalize on this break, Stravinsky immediately dropped what he was working on, installed himself in his teacher Rimsky-Korsakov's family dacha, and turned out his sparkling score in short order.

A French critic reported his experience of hearing Stravinsky play through his work in progress that winter in St. Petersburg:

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### In Short

**Born:** June 17, 1882, in Oranienbaum, now Lomonosov, near St. Petersburg, Russia

**Died:** April 6, 1971, in New York City

**Work composed:** between November 1909 and May 18, 1910; the concert suite heard here was made in Morges, Switzerland, in 1919

**World premiere:** The original ballet was unveiled on June 25, 1910, in a staged production of the Ballets Russes at the Paris Opéra, Gabriel Pierné conducting. The concert suite was premiered on April 12, 1919, in Geneva, Switzerland, Ernest Ansermet conducting.

**New York Philharmonic premiere:** The concert suite was first performed on February 10, 1921, Walter Damrosch conducting the New York Symphony (which merged with the New York Philharmonic in 1928 to form today's New York Philharmonic).

**Most recent New York Philharmonic performance:** November 15, 2008, Andrey Boreyko, conductor

**Estimated duration:** ca. 21 minutes

The composer, young, slim, and uncommunicative, with vague meditative eyes, and lips set firm in an energetic looking face, was at the piano. But the moment he began to play, the modest and dimly lit dwelling glowed with a dazzling radiance. By the end of the first scene, I was conquered: by the last, I was lost in admiration. The manuscript on the music-desk, scored over with fine penciling, revealed a masterpiece.

The ballet was well established by the time Stravinsky assembled several of its movements into a symphonic suite in 1919. (He would later expand this, in 1945, but the 1919 version remains more popular.) This is one of music's great showpieces of orchestration, a remarkable tour de force for a 28-year-old composer, even one who had issued from the studio of Rimsky-Korsakov, himself acknowledged as a wizard of instrumentation. Even in the reduced orchestration of the 1919 version the music of *The Firebird* is filled with astonishing instrumental effects. Some of the sounds are frankly startling,

such as when, in the Introduction, the strings play eerie glissandos over their instrument's fingerboards to evoke the mystery of the garden at night. When the Firebird dances, it does so to a set of variations on a Russian song, and the overlay of wind orchestration makes us believe that its feathers must indeed sparkle with magic. More folk tunes inform *The Princesses' Round-Dance*, which is thrown into disarray when Kashchei's diabolical guards swarm onto the scene with their *Infernal Dance*. A solo violin comes to the fore in the tender berceuse, or *Lullaby*. With the evil spells broken, the *Finale* depicts a breathtakingly beautiful wedding processional for the Prince and his chosen Princess.

**Instrumentation:** two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, tambourine, xylophone, harp, piano (doubling celesta), and strings.

## Angels and Muses

When the ballet *The Firebird* was first mounted, in 1910, the title role was reserved for the prima ballerina Anna Pavlova. However, Pavlova refused to dance the part, complaining that the music was confusing and conveyed nothing. The role was reassigned to Tamara Karsavina, who later (in a 1948 reminiscence in *Tempo* magazine) described her work with Stravinsky on that occasion:

Often he came early to the theatre before a rehearsal began in order to play for me, over and over again, some specially difficult passage. I felt grateful, not only for the help he gave me, but for the manner in which he gave it. For there was no impatience in him with my slow understanding; no condescension of a master of his craft towards the slender equipment of my musical education. It was interesting to watch him at the piano. His body seemed to vibrate with his own rhythm; punctuating staccatos with his head, he made the pattern of his music forcibly clearer to me, more so than the counting of bars would have done.



Tamara Karsavina in the role of the Firebird

# New York Philharmonic

## 2010–2011 SEASON

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Leonard Bernstein, *Laureate Conductor, 1943–1990*

Kurt Masur, *Music Director Emeritus*

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*The Charles E. Culpeper*  
*Chair*

Sheryl Staples  
*Principal Associate*  
*Concertmaster*  
*The Elizabeth G. Beinecke*  
*Chair*

Michelle Kim  
*Assistant Concertmaster*  
*The William Petschek*  
*Family Chair*

Enrico Di Cecco  
Carol Webb  
Yoko Takebe

Minyoung Chang+  
Hae-Young Ham  
*The Mr. and Mrs. Timothy*  
*M. George Chair*

Lisa GiHae Kim  
Kuan-Cheng Lu  
Newton Mansfield  
*The Edward and Priscilla*  
*Pilcher Chair*

Kerry McDermott  
Anna Rabinova  
Charles Rex  
*The Shirley Bacot Shamel*  
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Fiona Simon  
Sharon Yamada  
Elizabeth Zeltser  
*The William and Elfriede*  
*Ulnich Chair*

Yulia Ziskel

Marc Ginsberg  
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Lisa Kim\*  
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Soohyun Kwon  
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Duoming Ba

Marilyn Dubow  
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Martin Eshelman  
Quan Ge

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Mark Schmoockler  
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Vladimir Tsypin

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Peter Kenote  
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Judith Nelson  
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*Samuels Chair*

Eileen Moon\*  
*The Paul and Diane*  
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Wei Yu  
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*Chair*  
Orin O'Brien  
*Acting Associate Principal*  
*The Herbert M. Citrin Chair*

William Blossom  
*The Ludmila S. and Carl B.*  
*Hess Chair*

Randall Butler  
David J. Grossman  
Satoshi Okamoto

### FLUTES

Robert Langevin  
*Principal*  
*The Lila Acheson Wallace*  
*Chair*  
Sandra Church\*  
Mindy Kaufman

### PICCOLO

Mindy Kaufman

### OBOES

Liang Wang  
*Principal*  
*The Alice Tully Chair*  
Sherry Sylar\*  
Robert Botti

### ENGLISH HORN

*The Joan and Joel Smilow*  
*Chair*

### CLARINETS

Mark Nuccio  
*Acting Principal*  
*The Edna and W. Van Alan*  
*Clark Chair*

Pascual Martinez  
Forteza  
*Acting Associate Principal*  
*The Honey M. Kurtz Family*  
*Chair*

Alucia Scalzo++  
Amy Zoloto++

### E-FLAT CLARINET

Pascual Martinez  
Forteza

### BASS CLARINET

Amy Zoloto++

### BASSOONS

Judith LeClair  
*Principal*  
*The Pels Family Chair*  
Kim Laskowski\*  
Roger Nye  
Arlen Fast

### CONTRABASSOON

Arlen Fast

### HORNS

Philip Myers  
*Principal*  
*The Ruth F. and Alan J.*  
*Broder Chair*  
Stewart Rose+++\*  
*Acting Associate Principal*  
Cara Kizer Aneff\*\*  
R. Allen Spanjer  
Erik Ralske+  
Howard Wall

### TRUMPETS

Philip Smith  
*Principal*  
*The Paula Levin Chair*  
Matthew Muckey\*  
Ethan Bendorf  
Thomas V. Smith

**TROMBONES**

Joseph Alessi  
*Principal*  
*The Gurnee F. and Marjorie L. Hart*  
*Chair*  
Amanda Davidson\*  
David Finlayson  
*The Donna and Benjamin M. Rosen*  
*Chair*

**BASS TROMBONE**

James Markey

**TUBA**

Alan Baer  
*Principal*

**TIMPANI**

Markus Rhoten  
*Principal*  
*The Carlos Moseley Chair*  
Kyle Zerna\*\*

**PERCUSSION**

Christopher S. Lamb  
*Principal*  
*The Constance R. Hoguet Friends of*  
*the Philharmonic Chair*  
Daniel Druckman\*  
*The Mr. and Mrs. Ronald J. Ulrich*  
*Chair*  
Kyle Zerna

**HARP**

Nancy Allen  
*Principal*  
*The Mr. and Mrs. William T. Knight III*  
*Chair*

**KEYBOARD**

*In Memory of Paul Jacobs*

**HARPSICHORD**

Lionel Party

**PIANO**

*The Karen and Richard S. LeFrak*  
*Chair*  
Harriet Wingreen  
Jonathan Feldman

**ORGAN**

Kent Tritle

**LIBRARIANS**

Lawrence Tarlow  
*Principal*  
Sandra Pearson\*\*  
Sara Griffin\*\*

**ORCHESTRA PERSONNEL**

**MANAGER**

Carl R. Schiebler

**STAGE REPRESENTATIVE**

Louis J. Patalano

**AUDIO DIRECTOR**

Lawrence Rock

\* Associate Principal

\*\* Assistant Principal

+ On Leave

++ Replacement/Extra

*The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.*

**HONORARY MEMBERS OF THE SOCIETY**

Pierre Boulez  
Stanley Drucker  
Lorin Maazel  
Zubin Mehta  
Carlos Moseley

## The Artists



**Rafael Frühbeck de Burgos** returns to the New York Philharmonic for the third time since 2005. A regular guest with North America's top orchestras, he is conducting the orchestras of Philadelphia, Boston, Los Angeles, Pittsburgh, St. Louis, Montreal, Cincinnati, and Houston in the 2010–11 season. He appears annually at the Tanglewood Music Festival and regularly with the National, Chicago, and Toronto symphony orchestras.

Born in Burgos, Spain, Mr. Frühbeck studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated summa cum laude and was awarded the Richard Strauss Prize. He currently is chief conductor and artistic director of the Dresden Philharmonic. He has made extensive tours with such ensembles as the Philharmonia of London, London Symphony Orchestra, National Orchestra of Madrid, and Swedish Radio Orchestra. He has toured North America with the Vienna Symphony Orchestra, Spanish National Orchestra, and the Dresden Philharmonic.

Since 1975 Rafael Frühbeck de Burgos is a member of the Royal Academy of Fine Arts of San Fernando. The numerous honors and distinctions he has been awarded include the Gold Medal of the City of Vienna, Bundesverdienstkreuz of the Republic of Austria and Germany, Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, conferred in 1997 by the Queen of Spain. In 1998 Mr. Frühbeck received the appointment of emeritus conductor from the Spanish National Orchestra. He received an honorary doctorate from the University of Navarra in Spain.

Mr. Frühbeck has recorded extensively for the EMI, Decca, Deutsche Gramophone, Spanish Columbia, and Orfeo labels. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla.



Violinist **Leonidas Kavakos** was still in his teens when he won the Sibelius Competition in 1985, and he followed this success by

winning the Paganini Competition in 1988. He subsequently received invitations from around the world. He served as artistic director of the Camerata Salzburg from 2007 to 2009, having previously been that ensemble's principal guest artist. In the 2010–11 season Mr. Kavakos will appear with Amsterdam's Royal Concertgebouw Orchestra, Orchestra of the Mariinsky Theatre, London Symphony and Leipzig Gewandhaus Orchestras, Deutsches Symphonie-Orchester Berlin, and the Orchestre Philharmonique de Radio France.

Highlights of past seasons include tours with the Deutsches Symphonie-Orchester Berlin led by Ingo Metzmacher; Rotterdam Philharmonic with Valery Gergiev; Israel Philharmonic Orchestra with Zubin Mehta; Pittsburgh Symphony Orchestra and The Philadelphia Orchestra with Christoph Eschenbach; and a tour through Europe with the Leipzig Gewandhaus Orchestra and Riccardo Chailly.

In 2009 Leonidas Kavakos was Artist in Focus at London's Southbank Centre, for which he has been nominated for the Royal Philharmonic Society Music Award 2010. In 1991 he won the *Gramophone* Award for the first-ever recording of the original version of Sibelius's Violin Concerto (1903–04) on BIS. His discography also includes works by Ysaÿe, Debussy, Kreisler, Paganini, and others on the Chandos, Delos, Finlandia, and other labels. His most recent CD – which received the ECHO Klassik Award 2009 – is of Mendelssohn's Violin Concerto and piano trios (Sony Classical), recorded with the Camerata Salzburg, cellist Patrick Demenga, and pianist Enrico Pace. Mr. Kavakos plays the "Abergavenny" Stradivarius of 1724.

The **New York Choral Artists**, a professional chorus founded by Joseph Flummerfelt

in 1979, appears regularly with the New York Philharmonic. Recent performances with the Orchestra include Ligeti's *Le Grand Macabre* in May 2010; Ravel's *L'Enfant et les sortilèges* in 2006 and at Carnegie Hall in February 2009; Puccini's *Tosca* in June 2008; Bernstein's *West Side Story* Suites Nos. 1 and 2 in November 2008 at Carnegie Hall; Handel's *Messiah* in 2007; Verdi's Requiem in 2006; the world premiere, in 2002, of John Adams's *On the Transmigration of Souls*; and Brahms's *A German Requiem* in September 2001, in commemoration of the events of September 11. Other performance highlights include celebrating the rededication of the Statue of Liberty in 1986 and the 100th anniversary of Carnegie Hall, and the U.S. premiere of Paul McCartney's *Standing Stone* with the Orchestra of St. Luke's. The New York Choral Artists have sung under the batons of Bernstein, Chailly, Sir Colin Davis, Leinsdorf, Masur, Muti, Nelson, Shaw, Slatkin, Tilson Thomas, and others.

The chorus's discography features many recordings with the New York Philharmonic, including *On the Transmigration of Souls* with Lorin Maazel and Mahler's Symphony No. 3 with Leonard Bernstein, both of which won Grammy Awards; Beethoven's Symphony No. 9 and Schoenberg's *Gurrelieder* with Zubin Mehta; Shostakovich's Symphony No. 13 (*Babi Yar*) with Kurt Masur; and Stephen Sondheim's *Sweeney Todd*. Recordings with other orchestras include Stravinsky's *Symphony of Psalms*, *Oedipus Rex*, and *Requiem Canticles*; Beethoven's *The Ruins of Athens*; Gershwin's *Porgy and Bess*; an album of Christmas songs featuring soprano Kathleen Battle; and a Christmas album conducted by Joseph Flummerfelt.

The New York Choral Artists are managed by Jacqueline Pierce.



Named Conductor of the Year in 2004 by *Musical America*, **Joseph Flummerfelt** is the founder and musical director of the New York Choral Artists and an artistic director of Spoleto Festival U.S.A. He was conductor of the Westminster Choir for 33 years.

Mr. Flummerfelt has led more than 50 performances with the Spoleto Festival Orchestra in both Italy and the U.S. and has appeared as guest conductor with numerous American orchestras. He made his New York Philharmonic conducting debut in a performance of Haydn's *The Creation*, and in 2001 he led the Orchestra and the Westminster

Choir in the world premiere of Stephen Paulus's *Voices of Light*. He has collaborated with such conductors as Abbado, Barenboim, Bernstein, Boulez, Chailly, Sir Colin Davis, Gilbert, Giulini, Maazel, Masur, Mehta, Muti, Ozawa, Sawallisch, Shaw, and Steinberg, among many others.

Joseph Flummerfelt's choirs have been featured on 45 recordings, including Grammy Award-winning versions of Mahler's Symphony No. 3 with Leonard Bernstein, Samuel Barber's opera *Antony and Cleopatra*, and John Adams's *On the Transmigration of Souls*. He has also received two other Grammy nominations, and his Delos recording of Brahms's choral works, *Singing for Pleasure*, with the Westminster Choir, was chosen by *The New York Times* as a favorite among Brahms recordings.

Mr. Flummerfelt's many honors include Le Prix du Président de la République from L'Académie du Disque Français and four honorary doctoral degrees. He is sought out as a guest conductor and master teacher of choral conducting, and also oversees the choral presentations of the New York Philharmonic.

## Women of the New York Choral Artists

Joseph Flummerfelt, Director

### Sopranos

Jennifer Bates  
Margery Daley  
Toni Dolce  
Michele Eaton  
Phenisher Harris  
Linda Jones

Melissa Casey Jose  
Margarita Martinez  
Beverly Myers  
Rachel Rosales  
Sarah Viola  
Elena Williamson

### Altos

Maria Bedo  
Esther David  
Emily Eyre  
Yonah Gershator  
Misa Iwama  
Kirsten Kane

Helen Karloski  
Erin Kemp  
Tami Petty  
Jacqueline Pierce  
Rhesa Williams  
Jan Wilson

(Current as of November 10, 2010)

# New York Philharmonic

The **New York Philharmonic**, founded in 1842 by a group of local musicians led by American-born Ureli Corelli Hill, is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It currently plays some 180 concerts a year, and on May 5, 2010, gave its 15,000th concert — a milestone unmatched by any other symphony orchestra in the world.

Alan Gilbert began his tenure as Music Director in September 2009, the latest in a distinguished line of 20th-century musical giants that has included Lorin Maazel (2002–09); Kurt Masur (Music Director from 1991 to the summer of 2002; named Music Director Emeritus in 2002); Zubin Mehta (1978–91); Pierre Boulez (1971–77); and Leonard Bernstein, who was appointed Music Director in 1958 and given the lifetime title of Laureate Conductor in 1969.

Since its inception the Orchestra has championed the new music of its time, commissioning or premiering many important works, such as Dvořák's Symphony No. 9, *From the New World*; Rachmaninoff's Piano Concerto No. 3; Gershwin's Piano Concerto in F; and Copland's *Connotations*. The Philharmonic has also given the U.S. premieres of such works as Beethoven's Symphonies Nos. 8 and 9 and Brahms's Symphony No. 4. This pioneering tradition has continued to the present day, with works of major contemporary composers regularly scheduled each season, including John Adams's Pulitzer Prize- and Grammy Award-winning *On the Transmigration of Souls*; Stephen Hartke's Symphony No. 3; Augusta Read Thomas's *Gathering Paradise*, Emily Dickinson Settings for Soprano and Orchestra; Esa-Pekka Salonen's Piano Concerto; Magnus Lindberg's *EXPO*; and Christopher Rouse's *Odna Zhizn*.

The roster of composers and conductors who have led the Philharmonic includes such historic figures as Theodore Thomas, Antonín Dvořák, Gustav Mahler (Music Director, 1909–11), Otto Klemperer, Richard Strauss, Willem Mengelberg (Music Director, 1922–30), Wilhelm Furtwängler, Arturo Toscanini (Music Director, 1928–36), Igor Stravinsky, Aaron Copland, Bruno Walter (Music Advisor, 1947–49), Dimitri Mitropoulos (Music Director, 1949–58),

Klaus Tennstedt, George Szell (Music Advisor, 1969–70), and Erich Leinsdorf.

Long a leader in American musical life, the Philharmonic has over the last century become renowned around the globe, appearing in 429 cities in 62 countries on 5 continents. In October 2009 the Orchestra, led by Music Director Alan Gilbert, made its debut in Hanoi, Vietnam. In February 2008 the Orchestra, led by then-Music Director Lorin Maazel, gave a historic performance in Pyongyang, Democratic People's Republic of Korea — the first visit there by an American orchestra and an event watched around the world and for which the Philharmonic earned the 2008 Common Ground Award for Cultural Diplomacy. Other historic tours have included the 1930 Tour to Europe, with Toscanini; the first Tour to the USSR, in 1959; the 1998 Asia Tour with Kurt Masur, featuring the first performances in mainland China; and the 75th Anniversary European Tour, in 2005, with Lorin Maazel.

A longtime media pioneer, the Philharmonic began radio broadcasts in 1922, and is currently represented by *The New York Philharmonic This Week* — syndicated nationally 52 weeks per year, and available on nyphil.org. On television, in the 1950s and 1960s, the Philharmonic inspired a generation through Bernstein's Young People's Concerts on CBS. Its television presence has continued with annual appearances on *Live From Lincoln Center* on PBS, and in 2003 it made history as the first Orchestra ever to perform live on the Grammy Awards, one of the most-watched television events worldwide. In 2004 the Philharmonic became the first major American orchestra to offer downloadable concerts, recorded live, and in 2009 the Orchestra announced the first-ever subscription download series: *Alan Gilbert: The Inaugural Season*, available exclusively on iTunes, comprising more than 50 works performed during the 2009–10 season. Since 1917 the Philharmonic has made nearly 2,000 recordings, with more than 500 currently available.

On June 4, 2007, the New York Philharmonic proudly announced a new partnership with Credit Suisse, its first-ever and exclusive Global Sponsor.

## The Music Director



**Alan Gilbert** became Music Director of the New York Philharmonic in September 2009, the first native New Yorker to hold the post, ushering in what *The New York Times* called “an adventurous new era” at the Philharmonic. In his inaugural season he introduced a number of new initiatives: the positions of The Marie-Josée Kravis Composer-in-Residence, held by Magnus Lindberg; The Mary and James G. Wallach Artist-in-Residence, held in 2010–11 by violinist Anne-Sophie Mutter; an annual three-week festival, which in 2010–11 is titled *Hungarian Echoes*, led by Esa-Pekka Salonen; and *CONTACT!*, the New York Philharmonic’s new-music series. In the 2010–11 season Mr. Gilbert will lead the Orchestra on two tours of European music capitals; two performances at Carnegie Hall, including the venue’s 120th Anniversary Concert; and a staged presentation of Janáček’s *The Cunning Little Vixen*. In his 2009–10 inaugural season Mr. Gilbert led the Orchestra on a major tour of Asia in October 2009, with debuts in Hanoi and Abu Dhabi, and performances in

nine cities on the EUROPE / WINTER 2010 tour in February 2010. Also in the 2009–10 season, he conducted world, U.S., and New York premieres, as well as an acclaimed staged presentation of Ligeti’s opera, *Le Grand Macabre*.

Mr. Gilbert is the first person to hold the William Schuman Chair in Musical Studies at The Juilliard School, and is conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg’s NDR Symphony Orchestra. He has conducted other leading orchestras in the U.S. and abroad, including the Boston, Chicago, and San Francisco symphony orchestras; Los Angeles Philharmonic; Cleveland and Philadelphia Orchestras; and the Berlin Philharmonic, Munich’s Bavarian Radio Symphony Orchestra, and Amsterdam’s Royal Concertgebouw Orchestra. From 2003 to 2006 he served as the first music director of the Santa Fe Opera.

Alan Gilbert studied at Harvard University, The Curtis Institute of Music, and The Juilliard School. From 1995 to 1997 he was the assistant conductor of The Cleveland Orchestra. In November 2008 he made his acclaimed Metropolitan Opera debut conducting John Adams’s *Doctor Atomic*. His recording of Prokofiev’s *Scythian Suite* with the Chicago Symphony Orchestra was nominated for a 2008 Grammy Award, and his recording of Mahler’s Symphony No. 9 received top honors from the *Chicago Tribune* and *Gramophone* magazine. On May 15, 2010, Mr. Gilbert received an Honorary Doctor of Music degree from The Curtis Institute of Music.

## Q & A: Carter Brey, Principal Cello

### *The Fan Fox and Leslie R. Samuels Chair*



CHRIS LEE

**The Facts:** Born in Glen Ridge, New Jersey. Attended the Peabody Institute, studying with Laurence Lesser and Stephen Kates; and Yale University as a Wardwell Fellow and Houghton Scholar, studying with Aldo Parisot. Prior to the Philharmonic: soloist, and prize winner in major competitions. **At the Philharmonic:** Joined in 1996; solo debut in 1997 in Tchaikovsky's *Rococo Variations* with Kurt Masur. Most recent recording: the complete cello and piano works of Chopin, with Garrick Ohlsson.

**Earliest musical memories:** My mother singing lullabies to me, and my parents taking me to a revival of *Porgy and Bess* when I was five

**When did you start learning an instrument?** I began the violin at nine, switched to the cello at 12, and began private lessons at 16. I thought the violin sounded shrill. I regret that decision every time I hear a Mozart violin concerto!

**What would you be if not a musician?** An airline pilot or a delivery captain for offshore yachts

**How many cellos do you have?** Three: a 1754 Guadagnini for most of my concert use, a 2010 James McKean for backup, and a Yamaha folding electric for practice and travel

**Who were your most important musical influences?** Judy Garland, Jascha Heifetz, Mstislav Rostropovich, Glenn Gould, and The Beatles

**You had a major solo career – why did you join the Philharmonic?** It was a once-in-a-lifetime opportunity to join one of the great orchestras of the world, and it gave me more time to spend with my family.

**Most memorable moment with the Orchestra:** Playing Tchaikovsky's *Pathétique* Symphony with Kurt Masur in Cologne in 1998

**What are your duties as Principal Cello?** Playing solos to a high standard and taking care of section bowings and *divisi* assignments

**What are you especially looking forward to this season?** Performing Ligeti and Bartók in March

**What's in your CD player right now?** The Bill Evans Trio's *Portrait in Jazz*

**Do you perform outside of the Philharmonic?** I occasionally go back on the road as a recitalist, soloist, or chamber musician.

**How do you spend your summers?** Sailing to New England and traveling to Italy with my family

**What do you like to do outside of work?** Running, dancing, and sailing. Sailing has a lot in common with playing music – an ideal balance between art and science. And ballroom dancing lets you channel your musical abilities in a different way.

## Q & A: Rebecca Young, Associate Principal Viola



SUSAN JOHANN

**The Facts:** Born in Perth Amboy, New Jersey. Graduate of The Juilliard School. **At the Philharmonic:** Joined in 1986 while still at Juilliard. Named Associate Principal in 1991.

**Earliest musical memory:** Attending a Bernstein Young People's Concert [YPC] at age two and a half, straining to see around TV cameras that were taping the show. Also, an old recording my parents gave me of a Vivaldi violin concerto. I was five and couldn't read music yet, so I listened to the record over and over until I figured out how to play it by ear.

**Solo debut with the Philharmonic:** The world premiere, in 1999, of Sofia Gubaidulina's *Two Paths: Music for Two Solo Violas and Symphony Orchestra*, commissioned for me and Principal Viola Cynthia Phelps

**Most recent recording:** Debussy's Sonata for Flute, Harp, and Viola, now being edited; recorded in spring 2010 with Philharmonic flutist and piccolo player Mindy Kaufman and harpist June Han, a regular at the Philharmonic

**When did you know you wanted to be a musician?** While at those Bernstein Young People's Concerts, I used to roll up the programs, put one under my chin, and use the other as a bow. Not only did I always know I would be a musician (except for a short flirtation with the idea of medical school), I always knew I would be in the New York Philharmonic.

**Who were your most important musical influences?** Bernstein's YPCs were my *first* musical influences. Technique I learned on violin, but became aware of the "heart and soul" of music as a violist at Tanglewood from coaches and fellow students. I also learned a great deal about music as poetry, not just notes, from our former Music Director, Maestro Masur.

**What is the best thing about your job?** Hosting the Very Young People's Concerts

**What is your primary responsibility as Associate Principal?** The serious answer is that I lead the section and play any solos when the principal is not there. However, my personal goal is to try to get Cynthia Phelps to laugh as often as possible. (Yes, even when we're playing. Don't tell the maestro!) We're good colleagues, but even better friends.

**Most memorable moments with the Orchestra:** *Sweeney Todd*, *My Fair Lady*, and anything with John Williams. In my next life I'll still be a performer, but in a different capacity. Maybe I'll be Patty Lupone!

**What's in your CD player right now?** Flamenco music; I'm studying flamenco.

**What do you like to do outside of work?** My kids and I love ballroom dancing; we take lessons whenever we can. Also, our home is like a zoo: we've got dogs, cats, birds, fish, and even pet rats to take care of!