

Rachmaninoff and Prokofiev

Yefim Bronfman, piano

NEW YORK
PHIL



New York Philharmonic
Alan Gilbert, Music Director

Alan Gilbert: The Inaugural Season

This recording is in High-Resolution, 96K/24-bit FLAC format

The 2009–10 season — Alan Gilbert's first as Music Director of the Philharmonic — introduces his vision for the Orchestra, one that both builds on its rich legacy and looks to the future and reflects the diversity of his interests. He sees the Orchestra as a place that both celebrates the greatest of the classical repertoire and nurtures today's composers and tomorrow's music. The season's programming reflects his belief in the importance of artistic collaboration, his commitment to raising audience awareness and understanding of music, and his interest in making the Philharmonic a destination for all.

"I'd like to develop a special kind of rapport and trust with our audience," Mr. Gilbert says. "The kind of belief that would make them feel comfortable hearing anything we program simply because we programmed it. Looking ahead, I hope my performances with the Orchestra will consist of our tightly combined human chemistry, a clear persona that is both identifiable and enjoyable."

About This Series

In *Alan Gilbert: The Inaugural Season*, the New York Philharmonic breaks new ground by being the first orchestra to offer a season's worth of recorded music for download. Offered exclusively through iTunes, this series brings the excitement of Alan Gilbert's first season to an international audience.

The concert you have purchased is one of 30 available through the iTunes Pass, which comprises new music (including New York Philharmonic commissions) and magnificent selections from the orchestral repertoire, performed by many of the world's top artists and conductors. The subscription also features bonus content, such as Alan Gilbert's onstage commentaries, and exclusive extras, including additional performances, encores, and lectures.

For more information about the series, visit nyphil.org/itunes.

Executive Producer: Vince Ford

Producers: Lawrence Rock and Mark Travis

Recording and Mastering Engineer: Lawrence Rock

Performance photos: Chris Lee

Alan Gilbert portrait: Hayley Sparks

Piano Concerto No. 2 in G Minor, Op. 16 by Serge Prokofieff © Copyright 1925 by Hawkes & Son (London) Ltd.

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New York Philharmonic

Alan Gilbert, *Conductor*
Yefim Bronfman, *Piano*

Recorded live January 7–8 & 12, 2010,
Avery Fisher Hall at Lincoln Center for the Performing Arts

PROKOFIEV (1891–1953)

Piano Concerto No. 2 in G minor, Op. 16

(1912–13/1924)

Andantino — Allegretto — Andantino

Scherzo: Vivace

Intermezzo: Allegro moderato

Finale: Allegro tempestoso

YEFIM BRONFMAN

29:49

10:25

2:31

6:08

10:45

RACHMANINOFF (1873–1943)

Symphony No. 2 in E minor, Op. 27 (1906–08)

Largo — Allegro moderato

Allegro molto — Meno mosso — Tempo I

Adagio

Allegro vivace — Adagio — Tempo precedente

58:48

19:13

9:52

14:42

15:01



Notes on the Program

By James M. Keller, Program Annotator

Piano Concerto No. 2 in G minor, Op. 16 Sergei Prokofiev

The first two of Sergei Prokofiev's five piano concertos date from his years as a student at the St. Petersburg Conservatory, where he studied from 1904 to 1914. He capped off that period by performing his First Piano Concerto (which he had premiered two years earlier) at his graduation from the Conservatory; on that occasion he was awarded high honors and the coveted Anton Rubinstein Prize, which included a new grand piano. He would shortly embark on a dual career as a touring pianist and a composer, and he managed to balance the competing demands of those domains adeptly. He was an excellent pianist of distinct personality; the critic Boris de Schloezer described his pianistic style as "brilliant, rather dry, but extremely polished, pure and 'finished,'" and a listener has no trouble discerning that those traits ideally convey his works in performance.

"The charges of surface brilliance and certain 'soccer-player' tendencies in the First Concerto induced me to strive for greater depth in the Second," reported Prokofiev in his *Soviet Diary* of 1927. Notwithstanding the commendable qualities of the First Concerto — a remarkable achievement, and not just for a 21-year-old — the Second does indeed surpass it by most yardsticks, even though it was begun only a few months after the completion of its predecessor. Certainly,

In Short

Born: either April 23 (according to his own report) or April 27 (according to his birth certificate), 1891, in Sontsovska (now called Krasnoye), Ukraine

Died: March 5, 1953, in Nikolina Gora, near Moscow

Work composed: 1912–13; as the original score was destroyed in a fire, Prokofiev reconstructed — or, better put, rewrote — the piece in 1923–24; dedicated to the memory of Maximilian Schmidhof, a friend of Prokofiev at the St. Petersburg Conservatory, who had committed suicide in 1913

World premiere: September 5, 1913, at the Vauxhall in Pavlovsk Park, outside St. Petersburg, Alexandr Aslanov, conductor, Prokofiev as soloist; re-introduced May 8, 1924, in Paris, Serge Koussevitzky, conductor, Prokofiev as soloist

New York Philharmonic premiere: January 31, 1948, Charles Munch, conductor, Zadel Skolovsky, soloist

it is a more imposing work: the three connected movements of the First run just over 15 minutes, while the four independent movements of the Second last twice as long. That extra time is well spent, and the Second Concerto impresses with the variety of moods it traverses and the skill with which Prokofiev balances the contrasts of its material. It does not, however, lack anything in the department of athletic brilliance, as Prokofiev's comment might be taken to imply. Quite the contrary: many pianists would agree that from a technical viewpoint it is the most unrelentingly taxing of all of Prokofiev's piano concertos. The composer had not set out with that goal in mind, and in preparing for the premiere he complained about the amount of time and trouble he had to invest in learn-

ing the solo part he had composed — this from a soon-to-be first-prize piano graduate of the St. Petersburg Conservatory.

The premiere of the work evoked a dynamic audience response. The critics were divided. Conservative voices greeted the piece with outrage or disdain: Yuri Kurdyumov, in *Peterburgsky Listok*, declared that it was "a Babel of insane sounds heaped upon one another without rhyme or reason," and Nikolai Bernstein, in *Peterburgskaya Gazeta*, opined of the work's terrifying cadenzas that "one might think [they] were created by capriciously emptying an inkwell on the page." On the other hand, the open-minded critic Vyacheslav Karatygin, writing in the newspaper *Rech*, took a longer view: while the piece "left listeners frozen with fright, hair standing on end" and although "the audience hissed," he insisted that "this means nothing. Ten years from now it [the public] will atone for last night's jeering by unanimously applauding a new composer with a European reputation."

But even after ten years — ten and a half, to be precise — many music lovers would just be getting their first taste of this work. In 1918 Prokofiev had left his Revolution-wracked native land for Paris. His manuscript for this unpublished concerto remained behind, and it was lost in a fire. In 1923–24 Prokofiev finally reconstructed the work from his remaining sketches; while he was at it (he claimed) he incorporated a good deal of new composition that reflected the experience he had gained in the intervening decade, during which he had, far from incidentally, composed his famous Third



Alan Gilbert on This Program

The program is obviously Russian, and we are joined by one of the greatest Russian pianists, Yefim Bronfman.

When I first heard Yefim play the Prokofiev Piano Concerto — one of the most exciting 20th-century piano concertos — I was so blown away: it seemed almost impossible that a human being could play the piano with such epic grandiosity and amazing technical command.

I think that Rachmaninoff's Second Symphony fits perfectly with the Prokofiev because, while it's Russian as well, it's a completely different side of the Russian way of writing music.

Prokofiev is at times lyrical, but he is definitely on the spikier side. In this concerto there are folk melodies that are contrasted with a dark, brutal, industrial cast. In contrast, Rachmaninoff has a way with melody and with sweeping tunes that is really unparalleled. The two pieces complement each other beautifully.

Notes on the Program (continued)

Piano Concerto. The Second Concerto as it now exists is therefore not really the same piece that was heard in 1913. The audience at the unveiling of the revised Second Concerto, in 1924 in Paris, proved to be as resistant as the Russian listeners had been at the “first premiere” a decade earlier, but now it was for the opposite reason: Prokofiev was criticized for not being edgy enough for Roaring Twenties Paris.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, snare drum, tambourine, bass drum, cymbal, and strings, in addition to the solo piano.

In the Composer's Words

On February 7, 1927, Prokofiev was in Moscow, where he performed his **Second Piano Concerto** (with Lev Moiseevich Tseitlin conducting the orchestra). In his diary he set down the feelings that accompanied him before and during the performance:

I am nervous and ask myself why. Vanity, of course. What if they say that Prokofiev himself plays his own works badly? I try to persuade myself not to look at things in that light: supposing he does make mistakes, what does it really matter? The concerto is still the concerto. This line of reasoning is of help to me and I come out to play in a more or less calm frame of mind. But I do not manage to stay calm during the most difficult parts: in the cadenza (specifically where I mark *colossale*), and at the beginning of the third movement, where the hands keep jumping over one another, I play badly. However, the rest I play well and with enthusiasm. There is no doubt that the first movement goes down well. Before the *Scherzo* we take a little break. After it there are shouts of “encore” (*bis*), but of course I can't play it again. No question that this concerto produces a far stronger impression than the Third. After I have come out and taken several bows, Tseitlin asks me in a whisper to consider repeating the *Scherzo*. I could really do with recouping a bit more strength first, but the triumphal mood of the hall and even the orchestra spurs me on. We repeat the *Scherzo*, this time pushing it a bit too hard and smoothing over some of its articulated sharpness.

Symphony No. 2 in E minor, Op. 27 Sergei Rachmaninoff

Sergei Rachmaninoff was very nearly undone by the violent and mean-spirited criticism that greeted the unveiling of his First Symphony in 1897 — so much so that for the next three years he did not write a note. He worried that he might not be suited to be a composer after all.

The young Rachmaninoff had gotten off to a very promising start. At first he had not been a standout at the Moscow Conservatory, but by the time he graduated, in 1892, he was deemed worthy of receiving the Great Gold Medal in composition, an honor that had been bestowed on only two students prior to him. Upon graduating he was signed to a publishing contract, and one of his first published pieces — the Prelude in C-sharp minor for piano — became an instant hit. Tchaikovsky himself warmly applauded the premiere of Rachmaninoff's opera *Aleko* at the Bolshoi Theatre.

However, the premiere of the composer's First Symphony was a disaster of Biblical proportions: a review by the elder composer César Cui had, in fact, likened it to the seven plagues of Egypt. The fact that the performance was sub-par (Alexander Glazunov, who conducted, was reputedly drunk at the podium) did little to dull the pain caused by the reviews.

In the psychological aftermath of this

In Short

Born: April 1, 1873, in either Oneg or Semyonovo, Russia

Died: March 28, 1943, in Beverly Hills, California

Work composed: Autumn 1906–January 1908, in Dresden, Germany; dedicated to the composer Sergei Taneyev

World premiere: February 8, 1908, in St. Petersburg, the composer conducting

New York Philharmonic premiere: November 3, 2007, Semyon Bychkov, conductor

public failure, Rachmaninoff's multiplicity of talents allowed him to turn to a different musical pursuit and focus on conducting for the next few years. Before long he sought the help of Dr. Nikolai Dahl, a physician who was investigating psychological therapy through hypnosis. Beginning in January 1900, Rachmaninoff consulted him daily; by the end of that summer he was composing again, starting with modest projects — an a cappella chorus, a love duet for an opera — and then two movements of a piano concerto that had been on the back burner for several years. This last composition would grow into his Second Piano Concerto, which was well liked when it was premiered (and still is today).

Finally, Rachmaninoff was back on track, busily working on chamber music, choral compositions, piano pieces, and three further operas. By 1906 he felt ready to confront any lingering compositional demons, and he embarked on another symphony.

Notes on the Program (continued)

Rachmaninoff had recently moved to Dresden for the weather, which was expected to improve his daughter's problematic health, and to escape some of the constant social and professional pressures that accompanied his mounting celebrity. In February 1907 he wrote to his friend Nikita Morozov in Russia:

A month ago, or more, I really did finish a symphony, but to this must be added the phrase "in draft." I have not announced it to "the world," because I want first to complete its final writing. While I was planning to put it in "clean" form, it became terribly boring and repulsive to me. So I threw it aside and took up something else.

Nonetheless, word was out, and Rachmaninoff very quickly received an invitation to conduct his new symphony during the upcoming season — before he was anywhere near finished with it. Rachmaninoff's letter continued:

I can tell you privately that I am displeased with it, but that it really "will be," though not before autumn, as I shall not begin its orchestration until summer.

That proved to be the case, and on August 2 Rachmaninoff wrote again to Morozov:

For two weeks now I have been busy with the orchestration of the Symphony. The work proceeds very laboriously and

Tchaikovsky On Rachmaninoff

In a volume of reminiscences that were related to Oskar von Reinemann, and published in 1934 (by the firm of Allen & Unwin) under the title *Rachmaninov's Recollections*, the composer told an anecdote about his final examinations at the Moscow Conservatory in the spring of 1891:

Amongst the professors at the green table sat Tchaikovsky. The highest mark given was a five, which could, in exceptional cases, be supplemented by a plus sign. I knew already that I had been given this mark. When it was my turn to play, Arensky drew Tchaikovsky's attention to the fact that I had been the only pupil who, during the last lesson, had written two-part "songs without words," and asked whether he would like to hear them. Tchaikovsky nodded his assent, and as I knew my songs by heart I sat down and played them. When I finished, Tchaikovsky rose and busied himself with the examination journal. It was only after a fortnight that I heard what he had been doing with it: he had added three more plus signs to my mark, one on top, one below, and one behind. This five with four plus marks — a unique occurrence in the annals of the Conservatoire — was naturally much discussed, and the story made the round of all Moscow.

sluggishly. It's slow not only because of the instrumentation, which ordinarily comes to me with difficulty, but also because I left it in draft, and some movements are yet to be worked out.

Fortunately for posterity, Rachmaninoff toughed it out, finally vindicating himself as a gifted symphonist. His Second Symphony scored a popular success, and in December 1908 the work was honored with a Glinka Award for symphonic composition.

Instrumentation: three flutes (one doubling piccolo), three oboes (one doubling English horn), two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, orchestra bells, snare drum, and strings.

The length of Rachmaninoff's Second Symphony has always been a problematic issue, and over the years many conductors have effected cuts both large and small in the score, some ostensibly with the composer's explicit approval. This performance presents the complete work, without cuts.

In the Music Director's Words

Perhaps because Rachmaninoff is a "popular" composer, it has become something of a fashion to dismiss him as being conservative. After all, he was so successful as a pianist, and his works, for the most part, stayed away from the tremendous upheaval and rapid transformations in musical language that were emerging during the years when he was composing — reflected by the music Debussy was writing in France, Schoenberg in Germany, and even Stravinsky and Prokofiev in Russia.

But I really believe in Rachmaninoff's Second Symphony. I think it can be seen as one of the last works in the great line of Romantic symphonies. In fact, it is as brave in its way as were many of its contemporaries; it steadfastly celebrates beauty and accessibility at the same time that Mahler wrote his Eighth Symphony and Schoenberg wrote his first Chamber Symphony — both works that were expanding and even supplanting the traditional ideas of tonality.

New York Philharmonic

2009–2010 Season

ALAN GILBERT *Music Director*

Daniel Boico, *Assistant Conductor*

Leonard Bernstein, *Laureate Conductor, 1943–1990*

Kurt Masur, *Music Director Emeritus*

Violins

Glenn Dicterow
Concertmaster
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
Kerry McDermott
Anna Rabinova
Charles Rex
The Shirley Bacot Shamel
Chair
Fiona Simon
Sharon Yamada
Elizabeth Zeltser
Yulia Ziskel

Marc Ginsberg
Principal
Lisa Kim*
In Memory of Laura
Mitchell
Soohyun Kwon
The Joan and Joel I. Pickett
Chair
Duoming Ba

Marilyn Dubow
The Sue and Eugene
Mercy, Jr. Chair
Martin Eshelman
Quan Ge
Judith Ginsberg
Myung-Hi Kim+
Hanna Lachert
Hyunju Lee
Daniel Reed
Mark Schmoochler
Na Sun
Vladimir Tsy-pin

Violas

Cynthia Phelps
Principal
The Mr. and Mrs. Frederick
P. Rose Chair
Rebecca Young*+
Irene Breslaw**
The Norma and Lloyd
Chazen Chair
Dorian Rence
Katherine Greene
The Mr. and Mrs. William J.
McDonough Chair
Dawn Hannay
Vivek Kamath
Peter Kenote
Barry Lehr
Kenneth Mirkin
Judith Nelson
Robert Rinehart
The Mr. and Mrs. G. Chris
Andersen Chair

Cellos

Carter Brey
Principal
The Fan Fox and Leslie R.
Samuels Chair
Eileen Moon*
The Paul and Diane
Guenther Chair
Qiang Tu
The Shirley and Jon
Brodsky Foundation Chair
Evangeline Benedetti
Eric Bartlett
The Mr. and Mrs. James E.
Buckman Chair
Elizabeth Dyson
Maria Kitsopoulos
Sumire Kudo
Ru-Pei Yeh
Wei Yu

Basses

Eugene Levinson
Principal
The Redfield D. Beckwith
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*
Renée Siebert
Mindy Kaufman

Piccolo

Mindy Kaufman

Oboes

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

English Horn

Thomas Stacy
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
Erik Ralske
Acting Associate Principal
R. Allen Spanjer
Howard Wall

Trumpets

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

Trombones

Joseph Alessi
Principal
The Gurnee F. and
Marjorie L. Hart Chair
Amanda Stewart*
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

Percussion

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

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

New York Philharmonic

Gary W. Parr
Chairman
Zarin Mehta
President and Executive
Director

The Music Director



In September 2009 **Alan Gilbert** began his tenure as Music Director of the New York Philharmonic, the first native New Yorker to hold the post. For his inaugural season he has introduced a number of new initiatives: the positions of The Marie-Josée Kravis Composer-in-Residence, held by Magnus Lindberg, and Artist-in-Residence, held by Thomas Hampson; an annual three-week festival; and *CONTACT!*, the New York Philharmonic's new-music series. He leads the Orchestra on a major tour of Asia in October 2009, with debuts in Hanoi and Abu Dhabi; on a European tour in January–February 2010; and in performances of world, U.S., and New York premieres. Also in the 2009–10 season, Mr. Gilbert becomes the first person to hold the William Schuman Chair

in Musical Studies at The Juilliard School, a position that will include coaching, conducting, and hosting performance master classes.

Highlights of Mr. Gilbert's 2008–09 season with the New York Philharmonic included the Bernstein anniversary concert at Carnegie Hall, and a performance with the Juilliard Orchestra, presented by the Philharmonic, featuring Bernstein's *Kaddish* Symphony. In May 2009 he conducted the World Premiere of Peter Lieberman's *The World in Flower*, a New York Philharmonic Commission, and in July 2009 he led the New York Philharmonic Concerts in the Parks and Free Indoor Concerts, Presented by Didi and Oscar Schafer, and four performances at the Bravo! Vail Valley Music Festival in Colorado.



In June 2008 Mr. Gilbert was named conductor laureate of the Royal Stockholm Philharmonic Orchestra, following his final concert as its chief conductor and artistic advisor. He has been principal guest conductor of Hamburg's NDR Symphony Orchestra since 2004. Mr. Gilbert regularly conducts other leading orchestras in the U.S. and abroad, including the Baltimore, Boston, Chicago, and San Francisco symphony orchestras; The Cleveland Orchestra; Munich's Bavarian Radio Symphony Orchestra; Amsterdam's Royal Concertgebouw Orchestra; and Orchestre National de Lyon. In 2003 he was named the first music director of the Santa Fe Opera, where he served for three seasons.

Alan Gilbert studied at Harvard University, The Curtis Institute of Music, and

The Juilliard School. He was a substitute violinist with The Philadelphia Orchestra for two seasons and assistant conductor of The Cleveland Orchestra from 1995 to 1997. In November 2008 he made his acclaimed Metropolitan Opera debut conducting John Adams's *Dr. Atomic*. His recording of Prokofiev's *Scythian Suite* with the Chicago Symphony Orchestra was nominated for a 2008 Grammy Award for Best Orchestral Performance.

The Artists



**Yefim
Bronfman**

is regarded as
one of the most
talented virtuoso
pianists performing today.

Highlights of his 2009–10 season include performances at the Tanglewood Festival with the Boston Symphony Orchestra under James Levine and Michael Tilson Thomas; at the Lucerne Festival with London's Philharmonia Orchestra and Esa-Pekka Salonen; with the Philharmonia and Christoph von Dohnányi, the Vienna Philharmonic and Zubin Mehta, the Lucerne Academy Orchestra and Pierre Boulez, the Los Angeles Philharmonic, and the Chicago Symphony, Philadelphia, and Cleveland orchestras; as Artiste Étoile at the Lucerne Festival; and on a recital tour of Japan and a European tour with the New York Philharmonic and Alan Gilbert. Other engagements include appearances at New York's Carnegie Hall, both in solo recital and with mezzo-soprano Magdalena Kožená; a recital tour of ten cities in the United States; and performances in Rome, Vienna, and Warsaw. Recently Mr. Bronfman made a live television appearance with Sir Simon Rattle and the Berlin Philharmonic.

Yefim Bronfman's discography includes

solo, chamber, and orchestral recordings. In 1997 he won a Grammy Award for his recording of the three Bartók Piano Concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. His most recent releases are Tchaikovsky's Piano Concerto No. 1 with Mariss Jansons and the Bavarian Radio Symphony Orchestra; a recital disc, *Perspectives*, which complemented Mr. Bronfman's designation as a Carnegie Hall *Perspectives* artist for the 2007–08 season; and recordings of all of Beethoven's piano concertos, as well as his Triple Concerto with violinist Gil Shaham, cellist Truls Mørk, and the Tonhalle Orchestra under David Zinman for the Arte Nova/BMG label.

Mr. Bronfman was born in Tashkent, in the Soviet Union, and immigrated to Israel with his family in 1973. In Israel, he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the U.S., he studied at The Juilliard School, Marlboro, and The Curtis Institute of Music, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin.

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 December 18, 2004, gave its 14,000th 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 works such 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; and Esa-Pekka Salonen's Piano Concerto.

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 61 countries on 5 continents. 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 received 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 and Sirius XM Radio. 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 New York Philharmonic was the first major American Orchestra to offer downloadable concerts, recorded live. Following on this innovation, in 2009 the Orchestra announced the first-ever subscription download series, *Alan Gilbert: The Inaugural Season*, available exclusively on iTunes, produced and distributed by the New York Philharmonic, and 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.



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