New York Philharmonic

2009–2010

Gergiev Conducts Stravinsky

New York Philharmonic

Alan Gilbert: The Inaugural Season
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 iTunes Pass will give subscribers access to more than 50 works, comprising 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 and lectures.

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

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Producers: Lawrence Rock and Mark Travis
Recording and Mastering Engineer: Lawrence Rock
Performance photos: Chris Lee
Alan Gilbert portrait: Hayley Sparks

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

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Valery Gergiev, Conductor
Alexander Timchenko, Tenor
Dmitry Voropaev, Tenor
Ilya Bannik, Bass
Andrei Serov, Bass-Baritone
Alec Baldwin, Narrator
Matt Cavenaugh, Soldier
Daniel Davis, Devil

Recorded live April 30–May 2, 2010,
Avery Fisher Hall at Lincoln Center for the Performing Arts

**ALL-STRAVINSKY PROGRAM** (1882–1971)

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### Renard (1915–16) 16:19

ALEXANDER TIMCHENKO, tenor, DMITRY VOROPAEV, tenor, ILYA BANNIK, bass,
ANDREI SEROV, bass-baritone

ROBERT LANGEVIN, flute and piccolo; SHERRY SYLAR, oboe
THOMAS STACY, English horn
PASCUAL MARTINEZ FORTEZA, clarinet and E-flat clarinet;
KIM LASKOWSKI, bassoon
PHILIP MYERS, R. ALLEN SPANJER, horn; MATTHEW MUCKEY, trumpet
MARKUS RHOTEN, timpani; CHRISTOPHER S. LAMB, DANIEL DRUCKMAN, percussion
LAURENCE KAPTAIN cimbalom*; MICHELLE KIM, MARC Ginsberg, violin
IRENE BRESLAW, viola; EILEEN MOON, cello; SATOSHI OKAMOTO, bass

### L'Histoire du soldat (The Soldier's Tale) (1918) 57:03

**PART ONE**

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*Denotes guest artist

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**PART THREE**

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ALEC BALDWIN Narrator
MATT CAVENAUGH Soldier
DANIEL DAVIS Devil
MARK NUCCIO, clarinet; JUDITH LeCLAIR, bassoon; PHILIP SMITH, cornet
JOSEPH ALESSI, trombone; CHRISTOPHER S. LAMB, percussion
SHERYL STAPLES, violin; SATOSHI OKAMOTO, bass
Renard
L’Histoire du soldat (The Soldier’s Tale)
Igor Stravinsky

Even as Igor Stravinsky secured his early, career-making successes in Paris, he and his family continued to spend time at their home in Ustilug, Ukraine, during the summers. In the winter of 1914, however, his wife had a severe health crisis, the result of tuberculosis, and the Stravinskys relocated for what was supposed to be a temporary, therapeutic stay in the high, thin air of the Swiss Alps. That August World War I broke out, and the Stravinskys settled in to ride out the years of conflict in the Land of Neutrality, Switzerland, where it seemed as if Stravinsky’s home base was until he moved to France in 1920.

This period of exile from his native Russia seems to have inspired Stravinsky to compose for his loss by composing several works that are deeply anchored in Russian folklore: some small-scale songs and choruses as well as three of his more imposing stageworks: Renard, Svadebka (Les Noces or The Wedding), and L’Histoire du soldat (The Soldier’s Tale).

Renard was the first of these to be completed. For its subject he turned to a collection of Russian folktales collected and presented by Alexander Afanasiev, and particularly to two stories involving the machinations of a fox who is intent on catching and eating a rooster. The Russian title of this work goes on a bit:

In Short
Born: June 17, 1882, in Oranienbaum (now Lomonosovo), in the Northwest St. Petersburg region of Russia
Died: April 6, 1971, in New York City

Works composed and premiered:
Renard: begun in spring 1915 at Château d’Oex, Switzerland; completed at Morges, Switzerland, on August 1, 1916; dedicated to Princess Edmond de Polignac, who commissioned the piece; text adapted by the composer from Russian popular tales as related in the folklore collection of Alexander Afanasiev; premiered May 18, 1922, in a production of the Ballets Russes at the Paris Opéra, with Ernest Ansermet conducting and choreography by Bronislava Nijinska (who also danced the title role)
L’Histoire du soldat: composed 1918; premiered September 28, 1918, at the Théâtre Municipal de Lausanne, Switzerland, Ernest Ansermet, conductor
New York Philharmonic premieres:
Renard: premiered January 25, 1925, the composer conducting; most recently performed June 17, 1973, Pierre Boulez, conductor
L’Histoire du soldat: premiered July 15, 1966, Lukas Foss, conductor, most recently performed May 14, 2005, Xiang Zhang, conductor

Bayka pro lisu, petukha, kota da barana, which means “The Fable of the Fox, the Rooster, the Tomcat, and the Ram.” That provides a clear set-up for the action for this piece, which Stravinsky described in its subtitle as “a burlesque in song and dance in one act for clowns, dancers, and acrobats, with large chamber ensemble and four men’s voices.” Stravinsky went to great pains to insist that this should not be considered an opera. It was instead a sort of staged cantata, in which each of the four singers was not consistently associated with any single character. They were to be stationed with the orchestra at the back of the stage while the roles were to be acted in mime in front of them.

It is the story of a Fox (Renard) who has designs on a Rooster and deviously tries to earn his trust by claiming to be a nun coming to hear his confession. The ruse is unsuccessful, but Rooster descends from his perch nonetheless and is caught by Fox. Rooster calls for his friends Cat and Ram, who scare off Fox but stick around to taunt Rooster, who finally returns to his perch. Fox comes back, this time undisguised, and now she tries to seduce Rooster with offers of various foods: peas, wheat, a pancake. Again Rooster jumps from his perch and is caught; again he calls for Cat and Ram, who arrive and warn Fox that her babies are in danger in their den. Then they catch Fox by her tail and strangle her. Rooster, Cat, and Ram rejoice.

Stravinsky was already well along in the conception, and even the actual composition, of this piece before he managed to arrange for it to be commissioned. In December 1915 he traveled to Paris to conduct a concert to raise funds for the Red Cross, and while he was there he called on the Princess Edmond de Polignac, a great patron of musicians and a commissioner of new scores. She quickly extended a commission for the sum of 10,000 francs, a boon for Stravinsky at a moment of financial deprivation. His chamber-scaled forces were perfectly

Listen for …
A particularly memorable sound in the score of Renard is that of the cimbalom, the mallet-struck dulcimer most commonly encountered in connection with Hungarian folkloric music. In Expositions and Developments, one of the memoir volumes co-authored with his amanuensis, Robert Craft, Stravinsky explained that the cimbalom was actually a “make do” alternative:

Renard was also inspired by the guzla, an extraordinary instrument that is carried by the [ram] in the last part of the play, and imitated in the orchestra with good but imperfect success by the cimbalom. The guzla is a museum piece now, and it was rare even in my childhood in St. Petersburg. A kind of fine, metal-stringed balalaika, it is strapped over the player’s head like the tray of a cigarette girl in a nightclub. The sound produced is deliciously low and bright, but it is precisely tiny, too, and who, alas, now plays the guzla? … One day near the end of 1914 I heard a cimbalom for the first time, in a Geneva restaurant, and decided it could be used as a substitute for the guzla. The cimbalomist, a Mr. Racz, kindly helped me find an instrument, which I purchased and kept with me throughout my Swiss years. (In fact, I took it with me to Paris after the war.) I learned to play the cimbalom, and to love it, and I composed Renard “on” it (as I normally compose “on” a piano), with two sticks in my hand, writing down as I composed. I used the cimbalom in my Regime for 11 instruments also, as well as in incomplete versions of the Chant dissident and Les Noces.
suited to the princess's interests just then. She later reported in her memoirs:

My intention at that time was to ask different composers to write short works for me for small orchestras of about 20 performers. I had the impression that, after Richard Wagner and Richard Strauss, the days of big orchestras were over, and that it would be delightful to return to a small orchestra of well-chosen players and instruments.

The princess never did get around to having Renard performed at her private concert salon; instead, the work waited until 1922 for its premiere, at which it proved quite baffling to most of the critics in attendance.

During and immediately following World War I, nations were displaced, fortunes were decimated, and, for many, life's luxuries remained on hold. It must often have seemed in Europe that the only thing not in short supply was Necessity. Nonetheless, the tour that was to have followed (which had been the rationale of the piece in the first place) never took place. An influenza epidemic erupted, making most of the performers sick, and momentum for the tour never picked up again. In 1920 Diaghilev considered mounting the work as a “proper” ballet, with designs by Picasso (including “sandwich-man” outfits for the dancers). This came to naught, but gradually the work's reputation began to spread, and it became established as a curious little masterpiece. Whether offered as a miniature ballet or as a simple concert suite with narration, L'Histoire du soldat is strictly sui generis.

Eleven numbers make up the piece; some of these are repeated in the course of the show, and several consist of multiple sections. Together they tell a story amalgamated by Ramuz from an anthology of Russian folktales that had been assembled by Alexander Afanasiev. Ramuz's libretto-scenario is structured in two parts, each comprising three scenes. In the first scene, a Soldier on leave trades his magic fiddle to the Devil, launching a bizarre sequence of enchanted encounters in which he gains wealth and then learns to despise it, wishing only that he had his fiddle back. In the second part, the Soldier does manage to regain his violin, as well as the hand of a princess; however, in the end, he unwisely crosses over into the Devil's territory once more and loses his fiddle again. The music is minutely intertwined with the stage action, carefully matching the dramatic trajectory of the play. Although only two of the eleven musical numbers bear key signatures, Stravinsky's tonality remains clearly rooted. References to popular musical genres are clear: tango, waltz, ragtime, even the Spanish pasodoble of The Royal March. As befits the slender forces, Stravinsky's score is taut, pithy, ultracondensed, and more than a little cynical.

Instrumentation:

Renard: flute (doubling piccolo), oboe and English horn, clarinet (doubling E-flat clarinet), bassoon, two horns, trumpet, timpani, tambourine, snare drum, cymbals, bass drum, cimbalo, two violins, viola, cello, bass; also two tenors, one bass, and one bass-baritone singers.

L'Histoire du soldat: clarinet, bassoon, cornet, trombone, violin, bass, bass drum, field drum, two snare drums, tambourine, triangle, and cymbal, in addition to the three actors.
**Renard**

Kuda, kuda, kuda, kuda, kuda?
Podai mne ego syuda!
Ya nogami stopchu, toporom srublyu.
Ya nogami stopchu, i toporom srublyu.

Kuda, kuda, kuda, kuda, kuda, kuda?
Podai mne ego syuda!
Podai mne ego skorey syuda!
Kuda, kuda, kuda, kuda, kuda, kuda, kuda?
Kuda?

I nozhishko zdesya.
I nozhishko zdesya, i guzhishko zdesya.
I zarezhem zdesya, i povesim zdesya.

Kuda, kuda, kuda, kuda, kuda, kuda?
I no… i nozhishko zdesya, i gu… i guzhishko zdesya, i za… i zarezhem zdesya, i po… i povesim zdesya.

Sizhu na dubu, sizhu, dom steregu, pesnyu poyu.

---

Zdrastvui, krasnoe chado, petel!
Sndi, krasnoe chado, na zemlyu, da pokaysya!
Ya shla iz da’nikh pustyn’ ne pila, ne ela …

Podai von, lisa!

Mnogo nuzhdy preterpela.
Tebya, miloe chado!
Cpovedat’ khotele.

O, mati moya, lisitsa!
Ya ne postilsya, ne molilsya; pridi v innoe vremya.

O moe chado, petel!
Sndish’ ty na visotsem dreve, da myslish’mystli nedobryya, proklyatyya.

Vy derzhite zhen po mnogu; kto derzhit desyat’ zhen, innyi derzhit tselykh dvatsat’ zhen, prbyvaet so vremenem do soroka!
Gde soidyotes’, tut i deryotes’ o svoikh zhenakh, kak o nalazhinitakh.

Sndi, miloe chado, na zemlyu i pokaysya, da ne vogrekakh umreshi.

---

Enter Renard dressed as a Nun:
Hail, my son, you crimson crested one.
Come down from off your lofty perch up there, your sins confess.
I have come from dusty deserts far away, not a drop to drink nor food for many a day.

The cock, impatiently:
Gosh, it’s old Mother Fox!

Renard, continuing:
I can’t tell you what I’ve suffered, but now, my son my dearest boy, I’ve come to give you absolution.

The cock, arrogantly:
Oh, dearest fox, dear Mother Fox, don’t think you can humbug me, so easily! Come again another day. Now go away!

Renard:
Oh, my son, listen to me. Though you sit up there on high, you’re a sinner. I’ll tell you why so take heed, my son, and hear what you’ve done.

You and all your kind have far too many wives. Some of you I’m told have ten or more, others even have a score. Twenty wives are cause for trouble; how much more then, if their numbers double. Everywhere you go you’re always fighting, squabbling over all your wives, as if they were your sweethearts.

Come then near, approach, my son, and I will hear your confession, so that you may thus be spared the risk of dying in sin.
Ponesla menya lisa, ponesla petukha, po krutym berezhkam, po wysokim goram, v chuzhiya zemli, v dalekiya strany, za tridevyat’ zemel’, v tridtsatoe tsarstvo, v tridesyatoe gosudarstvo.

Kot da baran, khochet s est’ menya lisa!
Kot da baran, khochet s est’ petukha!
Kot da baran, o tymite menya!

Ech ty, kumushka golubushka! Ne kuplennoe u tebya, deshevoe. Uzh ne podelish’ li myastsa? Al’ ne vedaesh’ Ermak zatrehchal natoshchak. I tebe togo ne minovat’!

Enter the cat and the goat:
Ha ha ha, my good fellow Renard, what you've got there shows us you've been robbing the barnyard. Don't you want to part with it?
You know we're honest men, and so we'll pay our share, and play fair. So drop it quick or you will feel the stick.

Renard lets the cock go and runs away.
The cock, the cat, and the goat dance:
Mother Fox one day came to stay, and soon of everything made hay, Then the old wretch began to boast of what she had done and what she would do, it's true. She'd a thing to smash every bone in your body, so she boasted.

Now we see the cock out walking (out walking). With him go all his lady wives (lady wives), all his dear little henny-pennies.

Then came Renard, sly and leering, quickly from a hedge appearing, what a lucky meeting, and a cruel greeting:
“Have a care; it's all up with you, I fear. You'll catch it now, my dear fine fellow.”

“Please don't eat me, Mother Fox. Mother Fox, spare me, I pray! Take my wives but don't take me! Oh, take my wife, spare my life!”

“Ne esh’ menya, lisyn’ka, ne esh’menya, krasnaya! Ne budei li s tebya kurochek rybushechek?”

“Ne khochu myastsa innago, khochu petushinago!”

Vzyala lisa kycheta za boki, ponesla ego dalyoko, za pen’, za kolodu, za beluyu berezu …
Kychet klichet da kychet klichet…
Kury kycheta ne slyshut.

Cock­a­doo, cock­a­doo, he's screaming! But the hens don't hear, they're dreaming.

The cat and the goat retire.
The cock climbs onto his perch again and settles down comfortably:
Here am I up on high, on the house keeping an eye, uttering my cry.
Kukuareku, petushok, zolotoi grebeshok, chesana golovushka, shelkova borodushka, vyglyani v okoshko.

Ne glyazhu v okoshko.

Dam tebe goroshku.

Ne nado mne goroshku.

Petushok, petushok!
U menya-to khoromy bol'shie,
v kazhdom uglu pshenichki po merochke:
es', syt, ne khochu!

Kukuareku, petushok, zolotoi grebushok shelkova borodushka! Vyglyani v okoshko, dam tebe lepyoshku.

Ne nado mne lepeshki.

Petukh ne tak to glup,
Ne glodat' tebe moi khlup.

Okh, ty petya, petushok, spushchaisya-ka ty na nizyashchee, s nizyashchago na zemlyashchee.
Ya tvoyu dushu na nebesa vsnesu!

Enter Renard. He throws off his Nun’s disguise:
Cock-a-doo, good master cock,
with your fine scarlet crest,
dressed in your best,
looking so bold in your tunic of gold,
so open the door, pray.

The cock:
No, I will not open.

Renard:
I'll give you some green peas.

The cock:
No peas for me, I've spoken.
The only thing we cocks like is grain,
so I fear you talk in vain.

Renard:
Cocky, dearest cocky, dear old cock,
I've a great big house quite full of lovely grain.
You shall have as much as you could ever eat,
until you want no more.

Cock-a-doo, good master cock,
with your fine scarlet crest,
dressed in your best,
looking so bold in your tunic of gold.
Here's some breadcrumbs for you.

The cock:
To blazes with your bread crumbs.
I'm not as simple as all that.
I'll stick to mine, and you to yours.

Renard:
Cocky, dearest cocky, dear old cock,
come down from where you're sitting up there.
Lower still until you're quite on the ground.
Then I'll take you all alive to Paradise!

Ne oskorom'sya Lisyn'ka!

Komu skoromno,
a nam zdorov'e!

Ponesla menya lisa,
ponesla petukha,
po krutm berezhkam,
po vysokim goram,
v chuzhyia zemli,
v dalekiya strany,
za tridevyat' zemel',
v tridtsatoe tsarstvo,
v tridesyatoe gosudarstvo.

Kot da baran,
khochet s est' menya lisa!
Kot da baran,
khochet s est' petukha!
Kot da baran,
o tymite menya!

Okh, ty lisyn'ka, lisitsa,
so charitable, so venerable,
come with me as my guest, and you will see
how fine a life we lead,
how well we feed, a much richer spread.
We always have good butter on our bread.

O Lord, preserve, I pray, my cousin Seraphina,
Godmother Catherina, and all the saints,
Andrew my patron, Uncle John the miller,
and Aunt Adelina and Aunt Felicia,
and cousin Sidonie and …

The cock prepares to jump (“salto mortale”).
You should keep off meat, Foxy!

The cock jumps. Renard seizes him.
Others can eat meat,
it's we who have to fast!

Renard goes round the stage holding the cock under his arm. The cock struggles desperately:
Help, oh help, oh help, oh help.
He's got me by the scalp,
he's got me by the hair;
it's more than I can bear.
Can't you rescue me?
Don't you see he's killing me?
Oh, what shall I do? I'm through.
It's all up with me now.
Is there no one here to save me?

Br'er Goat, Br'er Cat,
oh, why don't you come to me?
Br'er Goat, Br'er Cat,
oh, why don't you run to me?
Br'er Goat, Br'er Cat,
oh, he's done for me now.

Renard carries off the cock to the side of the stage, and begins to pull out his feathers. The cock begs for mercy:
Ah, Mother Fox,
so charitable, so venerable,
come with me as my guest, and you will see
how fine a life we lead,
how well we feed, a much richer spread.
We always have good butter on our bread.
O Lord, preserve, I pray, my cousin Seraphina,
Godmother Catherina, and all the saints,
Andrew my patron, Uncle John the miller,
and Aunt Adelina and Aunt Felicia,
and cousin Sidonie and …
The cock passes out.

Continued on next page.
Tyuk, tyuk, guseltsy, baranovy strunochki …
Tyuk, tyuk …
Kak struna to zagula.
Tyuk, tyuk …
Da zagula, a drugaya prigovarivala:
Tyuk, tyuk, guseltsy, baranovy strunochki …
Tyuk, tyuk …

Uzh kak doma li lisa?
Uzh kak doma li lisa?
Uzh kak doma li lisa Ivanovna?
Tyuk, tyuk.
Vo svoem zolotom gnezde,
da so svoimi malymi detushkami?

Tyuk, tyuk, guseltsy, baranovy strunochki …
Tyuk, tyuk …

Pervaya-to doch' Chuchelka,
a vtoraya-to Podchuchelka,
tret'ya-to Podai-pirozhok,
a chetvertaya Zazhmi-kulachek.

Tyuk, tyuk, guseltsy, baranovy strunochki …
Tyuk, tyuk …

Kto tam pesni poet?
Da uzh kto tam lisku zovet?

Idut zveri na pyatakh,
nesut kosu na plechakh,
khochut lys'nu posechi
po samyxa plechi.

Akh! vy moi glazyonki,
glazyonki,
i chto vy moi,
milye delali?
My smotreli, smotreli,
chtob zveri lisku ne s'eli.

Akh, vy moi, nozhun'ki,
nozhun'ki,
i, chto vy, moi
milya delali?
My bezhali, bezhali
chtob zveri lisku ne porvali.

A ty, moi khvost glyacha ros?
Ya po pnyam, po kustam,
po kolodam zatseplyal,
chtob lisu zveri khvatili,
da zakamshili.

Akh! ty kanal'ya,
tak zhe tebya zveri edyat!

Enter the cat and the goat. Accompanying
themselves on the "guzla" they sing for
Renard a nice little song:
(Tiouc, tiouc.)
Here's a pretty song, not too long, just a sing-song.
(Tiouc, tiouc.)
We will sing you a pretty song.
(Tiouc, tiouc.)
All for love of you, it's not very long,
but it's something quite new.
(Tiouc, tiouc.)
Here's a pretty song, not too long, just to please you.
(Tiouc, tiouc.)
Are you there, old Mother Fox?
Are you there, old Mother Fox?
Are you there, old Mother Fox?
Madame Renard, where are you? I want to see you.
(Tiouc, tiouc.)
Is she there? Is she there?
I want to see her, speak to her
and to her charming daughters.
(Tiouc, tiouc.)
Here's a pretty song, not too long, just to please you.
(Tiouc, tiouc.)
Now the first daughter's name is What-have-you,
And the second daughter's called Thingummy.
And the third one's name is What's-it.
And the fourth child's name is Little So-and-So.
(Tiouc, tiouc.)
Here's a pretty song, not too long, just to please you.
(Tiouc, tiouc.)
We will sing you a pretty song.
(Tiouc, tiouc.)
All for love of you, it's not very long,
but it's something quite new.

Are you there old Mother Fox?
What are you doing now?
Where are you Mother Fox?
Madame Renard, where are you? I want to see you.

Continued on next page.

Renard pokes his nose out:
What on earth is this row?
Who is there and what do you want now?

The animals:
We have come to call on you.
We are saying "How d'you do."
In our hands, a great big knife.
We've come to take your life.

The animals brandish a big knife.
Renard is terrified:
Oh, my eyes, oh you precious pair of eyes,
what have you done for me,
what have you been doing?
"Watching over you always
to protect you from all your wicked foes."

Oh, my feet, you, my feet
so fleet in your running,
what have you done for me
with all your great cunning?
"Well, we ran away so fast,
that from your pursuers you escaped at last."

Now you, my tail, have brought me bad luck.
In the hedge I got stuck.
Wasn't that just rotten luck?
"Thus I helped all the beasts waylay you,
and so to slay you."

Renard, in a rage, lashes his tail.
Addressing it, he cries:
Ah, you miserable wretch,
now may the animals tear you to pieces!

The animals catch Renard by the tail, pull him out
of the house and strangle him.
Renard dies.
Лиська, лисица!
Гляча долго не жила?
Я боюся тишуна,
а тишуна не судья,
а судьи — ладыга.
Ладыгіні діти
хочуть улетіти,
хочуть улетіти.
За Іванов-город …
Они по грамотке писют,
да на лисицю дышут.

Музик гіпнує спел …
Сюм, сюм, сюм, пересюм,
на капустник сел.
Сюм, сюм, сюм, пересюм, пересюм,
на коробки блинов.

Господи помилуй,
на коніке Даніло,
на лавці Флор
на печі прягові.
В печі калачі,
какогон’ гюйчі
про бояр печені.
Наехали бояре
да собаки везли,

The cock, the cat, and the goat
begin to dance.
Mother Fox, old Renard,
why did you want to leave us?
’Cos I’ve work to do at home,
I must do it all alone.
John gives his wife a beating.
Listen to the row they’re making,
waking all the neighbors,
while the children,
mocking Mother Fox, say:
“Foxy, would you like a sweet?
Something very nice to eat?”

Mother Fox refuses,
Now she knows she loses.
She can hear the wolves are there,
but she does not care.
Sits upon the stove:
“Look out they’re coming near.”
Now she jumps in fear,
too late, her leg is broken.
(Zoum! zoum! zoum! patazoum! patazoum!)
Now the hens can rest in peace.

Least said soonest mended
(Zoum! zoum! zoum! patazoum!)
Now my story’s ended.
(Zoum! zoum! zoum! patazoum! patazoum! patazoum!)
Now we’re off to find some grub,
yes, some grub to find we’re
off to find some liquor
and some pancakes fried in oil,
and wine in plenty, wine in plenty.

Lord have mercy on us.
See, there goes Simple Thomas.
He’s got a head,
but Lord, his brains are dead.
To rain it’s turning.
We’ve a good fire burning,
to warm these gentlemen,
who’ve come to have some fun.
Hear how their horns are sounding.

Continued on next page.
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
Glen Dicterow
Principal
The Charles E. Culpeper Chair
Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Benecke Chair
Michelle Kim
Assistant Concertmaster
The William Petscheck Family Chair
Enrico Di Cecco
Principal Associate
Sheryl Staples
Glenn Dicterow
Violins
Kurt Masur,
Leonard Bernstein,
Daniel Boico,
ALAN GILBERT
2009–2010 Season
Chair
The Joan and Joel I. Pickett Mitchell
In Memory of Laura
Principal
The William and Elfriede Pilcher Chair
The Edward and Priscilla M. George Chair
The Mr. and Mrs. Timothy Family Chair
The William Petschek Assistant Concertmaster Chair
Concertmaster Chair
The Charles E. Culpeper Concertmaster Chair

Cello
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 Schmoockler
Na Sun
Vladimir Tsylin

Violes
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

Basses
Eugene Levinson
The Redfield D. Buckman Chair
Orin "B" O'Brien
Acting Associate Principal
The Herbert M. Cahn 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
Eileen Moon*
The Paul and Diane Guenther Chair
Qiang Tu
The Shirley and Jon Brodsky Foundation Chair
Evangelina Benedetti

Eric Bartlett
The Mr. and Mrs. James E. Buckman Chair
Elizabeth Dyson
Maria Kitsopoulos
Sumire Kudo
Ru-Pei Yeh
Wei Yu

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

English Horn
Thomas Stacy
The Joan and Joel Smilow Chair

Clarinets
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Satoshi Okamoto

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Pascual Martinez Forteza

Bass Clarinet
Amy Zoiloto++

Bassoons
Judith LeClair
Principal
The Pels Family Chair
Kim Laskowsk*
Roger Nye
Arlan Fast

Contrabassoon
Arlan Fast

Horns
Philip Myers
Principal
The Ruth F. and Alan J. Broder Chair
Erik Ralske
Acting Associate Principal
R. Allen Spanjer
Howard Wall

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

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Joseph Alessi
Principal
The Gurnee F. and Ulrich Chair
Amanda Davidson*
David Finlayson
The Donna and Benjamin M. Rosen Chair

Bass Trombone
James Markey

Timpani
Markus Rhoten
Principal
The Carlos Moseley Chair

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The Constance R. Hogue Friends of the Philharmonic Chair
Daniel Druckman*
The Mr. and Mrs. Ronald J. Ulrich Chair

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The Mr. and Mrs. William T. Knight III Chair

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In Memory of Paul Jacobs

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Carl R. Schiebler

Stage Representative
Louis J. Patalano

Audio Director
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The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.
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 The Mary and James G. Wallach 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 Lieberson’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. On May 15, 2010, The Curtis Institute of Music awarded him an Honorary Doctor of Music degree.
Valery Gergiev has been artistic and general director of the Mariinsky Theatre since 1988. He has taken Mariinsky ensembles to 45 countries and brought universal acclaim to the Mariinsky institution, which is now in its 226th season. Mr. Gergiev is principal conductor of the London Symphony Orchestra (LSO) and founder and artistic director of the Artists of the World Orchestra for Peace.

Born in Moscow, Mr. Gergiev studied conducting with Ilya Musin at the Lenin grad Conservatory. At age 24 he won the conducting faculty of the St. Petersburg State Rimsky-Korsakov Conservatory in 1993. In addition, he graduated from the choral conducting faculty of the St. Petersburg State Rimsky-Korsakov Conservatory in 1998, and from the Conservatory's vocal faculty in 2002. He was a soloist with the Mariinsky Academy of Young Singers beginning in 2001, and he has been a soloist with the Mariinsky Theatre itself since 2005.

Mr. Timchenko has toured with the Mariinsky Opera Company to Austria, Holland, Finland, Japan, and France. His roles have included the Holy Fool in Mussorgsky's Boris Godunov, Guidon in Rimsky-Korsakov's The Tale of Tsar Saltan, Lensky in Tchaikovsky's Eugene Onegin, the Fisherman in Stravinsky's Le Rossignol, the title role in Stravinsky's Oedipus Rex, Beppe in Leoncavallo's I pagliacci, Ferrando in Mozart's Così fan tutte, Tamino in Mozart's The Magic Flute, Froh in Wagner's Das Rheingold, Quint in Britten's The Turn of the Screw, and Laca Klemeň in Janáček's Jenůfa.

Valery Gergiev's current and future releases on LSO Live include a complete Mahler cycle, Bartók's Bluebeard's Castle, and Prokofiev's complete Romeo and Juliet.

The Nose at The Metropolitan Opera. Next season he will conduct a Mahler cycle in London, New York, Paris, and in Japan.

Valery Gergiev's honors include a Grammy Award; the Dmitri Shostakovich, Golden Mask, World Economic Forum Crystal, and People's Artist of Russia awards; the Herbert von Karajan Music Prize; a Shostakovich cycle in Vienna with the Mariinsky Orchestra; works of Henri Dutilleux with the LSO; and Shostakovich's The Nose at The Metropolitan Opera. Next season he will conduct a Mahler cycle in London, New York, Paris, and in Japan.

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A lead singer at the Mariinsky Theatre, bass Ilya Bannik has performed the role of the Post Officer in Shostakovich’s The Nose with the company in St. Petersburg, London, and Paris.

A finalist in the Plácido Domingo Opera Competition in 2000 and 2002, he was a prizewinner at the Rimsky-Korsakov St. Petersburg Competition in Parma, Italy (2000) and at the Maria Callas International Voice Competition in Parma, Italy (2000). He has sung Ferrando in Verdi’s Il trovatore at Parma’s Teatro Regio, and other principal roles at the Verdi Festival (Parma), Welsh National Opera, Teatro Carlo Felice (Genoa), and on the Mariinsky Theatre stage. Mr. Bannik’s other roles include Samuel in Verdi’s Un ballo in maschera, Banquo in Verdi’s Macbeth, Oroevo in Bellini’s Norma, Don Basilio in Rossini’s The Barber of Seville, Mephistophélés in Berlioz’s La Damnation de Faust, Prince Gremin in Tchaikovsky’s Eugene Onegin, Leporello in Mozart’s Don Giovanni, and Colline in Puccini’s La bohème.

Last season Mr. Bannik made his debut with the Paris Opéra in R. Strauss’s Salome and Mozart’s Idomeneo; sang in Wagner’s Das Rheingold at Valencia Opera House (conducted by Zubin Mehta and released on DVD earlier this year) and Teatro di Firenze; and performed Shostakovich’s Katerina Ismaïlova with the Orchestre Philharmonique de Radio France and Tchaikovsky’s Iolanta with the Orchestre National du Capitol de Toulouse. He recently appeared in Prokofiev’s Betrothal in a Monastery in Valencia and in Verdi’s Rigoletto with the Opéra de Lille.

His future engagements include his debut at the Glyndebourne Festival (as Banquo), and appearances in Shostakovich’s Lady Macbeth of the Mtsensk District at Paris’s Théâtre du Châtelet, Prokofiev’s War and Peace with Canadian Opera, Idomeneo with Paris’s Opéra Bastille, Gounod’s Faust with Den Norske Opera, Prince Gremin in Eugene Onegin in Antwerp, and Sarastro in Mozart’s The Magic Flute with Seattle Opera.
Glen Ross, Heaven’s Prisoners, Ghosts of Mississippi, The Edge, The Cat in the Hat, The Aviator, The Departed, Running with Scissors, The Good Shepherd, and It’s Complicated. He received the National Board of Review Award for Best Supporting Actor for his work in The Cooler, directed by Wayne Kramer (2003), and he was nominated for an Oscar for the same role. Mr. Baldwin’s numerous television credits include Knots Landing on CBS, the miniseries Dress Grey, Nuremberg: Infamy on Trial, and multiple appearances on Saturday Night Live. His production company, El Dorado Pictures, has produced the films The Confession (for Showtime), which won the Writer’s Guild Award for Best Original Screenplay, and David Mamet’s State and Main, among others.

Mr. Baldwin is a graduate of New York University. His book, A Promise to Ourselves, was published in 2008 by St. Martin’s Press. This season he became the host of the Philharmonic’s radio series, The New York Philharmonic This Week.

In his 40-year career, Arkansas native Daniel Davis has appeared in regional theater in the United States and Canada, primarily at The American Shakespeare Festival, The Stratford National Theatre of Canada, The Guthrie, Seattle Rep, Actors Theatre of Louisville, and The Old Globe Theatre; he also spent ten seasons with the Williamstown Theatre Festival and six seasons with the American Conservatory Theatre in San Francisco. Mr. Davis’s favorite roles include Alceste in Garland Wright’s production of The Misanthrope (Alceste); Lambert LeRoux in the American premiere of David Hare and Howard Brenton’s Pravda, directed by Robert Falls; Jonathan Balton in the world premiere of The Film Society by Jon Robin Baitz; and title roles in Hamlet, Peer Gynt, and Arturo Ui. New York credits include Wrong Mountain (for which he received a Tony Award nomination), Talking Heads (Obie and Outer Critics Circle Awards), La Cage aux Folles (revival), and, for Lincoln Center, The Invention of Love and The Frogs. In 1971 he toured with Katharine Hepburn in Coco and toured again in 1982 as Salieri in Peter Shaffer’s Amadeus, a role that he also played on Broadway. He spent six seasons as Niles the Butler on the show The Nanny, and he has had numerous television guest spots, most notably as Professor Moriarty on Star Trek: The Next Generation. His film credits include The Prestige, Sydney Pollack’s Havana, and The Hunt for Red October.

Matt Cavenaugh, a native Arkansan, was most recently seen on Broadway as Tony in the revival of West Side Story. His previous Broadway credits include Grey Gardens, playing both Joe Kennedy, Jr., and Jerry Torre, and A Catered Affair. Mr. Cavenaugh made his Broadway debut as Bud in the musical version of the film Urban Cowboy. He has traveled the country in the national tour of Thoroughly Modern Millie and worked at numerous regional theaters including The Old Globe, La Jolla Playhouse, Williamstown Theatre Festival, George Street Playhouse, The Goodspeed Opera House, and The Denver Center. His television credits include As the World Turns and One Life to Live, and he has appeared in the independent films Sexual Dependency and New Brooklyn. Mr. Cavenaugh appears on original cast recordings of West Side Story, Grey Gardens (Broadway and Off-Broadway), and A Catered Affair. He serves on the advisory board of Early Stages, a not-for-profit organization that fosters literacy through the arts in New York City’s public school system. Matt Cavenaugh is also a regular contributor to Beverly Hills Lifestyle magazine.
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.