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THE PHILIP SMITH COLLECTION
New York Philharmonic Presents:
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In honor of Philip Smith’s 36 years as trumpeter extraordinaire of America’s oldest symphony orchestra

A THREE ALBUM COLLECTION:
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ALBUM 1 (CD AND DOWNLOAD) [76:37]
TRUMPET HIGHLIGHTS

Gustav Mahler (1860-1911)
Symphony No. 5
Movement 1, opening to measure 89 3:01
Movement 1, measure 152 to end 7:32
Alan Gilbert, conductor
April 27-28, 2011, Avery Fisher Hall

Gustav Mahler (1860-1911)
Blumine, symphonic movement 6:48
Alan Gilbert, conductor
May 7-9, 2009, Avery Fisher Hall

Modest Mussorgsky (1839-1881)
Pictures at an Exhibition
Promenade 1:37
Samuel Goldenberg and Schmuyle 2:26
Alan Gilbert, conductor
February 23, 25, 28, 2012, Avery Fisher Hall

Leonard Bernstein (1918-1992)
Three Dance Episodes from On the Town
Lonely Town 3:07
Alan Gilbert, conductor
July 22, 2012, Gerald R. Ford Amphitheater, Vail, CO

George Gershwin (1898-1937)
An American in Paris
Andantino, 5th measure of reh 45 to 47 0:51
Reh 57 to 67 2:51
Reh 96 to end 2:09
Alan Gilbert, conductor
December 31, 2009, Avery Fisher Hall

Lew Pollack (1895-1946)
“That’s a Plenty” 1:53
New York Philharmonic Principal
Brass Quintet
Philip Smith and Matthew Muckey, trumpets,
Philip Myers, horn, Joseph Alessi, trombone,
Alan Baer, tuba
December 13, 2009, Avery Fisher Hall

Aaron Copland (1900-1990)
Fanfare for the Common Man
July 13, 2013, Great Lawn, Central Park

Igor Stravinsky (1882-1971)
Petrushka (1911 version)
Dance of the Ballerina, Waltz
Alan Gilbert, conductor
June 27, 2013, Avery Fisher Hall

Igor Stravinsky (1882-1971)
Song of the Nightingale: Symphonic Poem
Fisherman’s Song, reh 68 to 71 1:02
Fisherman’s Song 96 to end 1:39
Alan Gilbert, conductor
April 25, 2007, Avery Fisher Hall

Ottorino Respighi (1879-1936)
Pines of Rome
The Pines Near a Catacomb 1:17
Alan Gilbert, conductor
September 27, 2012, Avery Fisher Hall

George Frideric Handel (1685-1759)
Messiah
Air: The Trumpet Shall Sound 4:29
Alan Gilbert, conductor
January 5, 7, 10, 2012, Avery Fisher Hall

Johann Sebastian Bach (1685-1750)
Mass in B minor, BWV 232
Patrem omnipotentem 1:57
Gloria in excelsis 5:57
Alan Gilbert, conductor
March 13-16, 2013, Avery Fisher Hall

Gustav Mahler (1860-1911)
Symphony No. 9
Movement 3, 9th measure of 36 to 23rd measure of 38 2:43
Alan Gilbert, conductor
January 5, 7, 10, 2012, Avery Fisher Hall

Charles Ives (1874-1954)
The Unanswered Question 5:56
Alan Gilbert, conductor
June 29-30, 2012, Park Avenue Armory

Georges Bizet (1838-1875)
Carmen
Habanera, The Toreador’s Song 4:30
March 6, 2009, Avery Fisher Hall

Georg Solti (1912-1997)
Mozart: The Magic Flute
Overture 3:40
March 6, 2009, Avery Fisher Hall

Maurice Ravel (1875-1937)
Pictures at an Exhibition
Promenade 2:51
Lavish 96 to end 1:03
March 25-26, 2011, Avery Fisher Hall
**Album 2** (Download Only)  [75:16]

**The Concertos**

**Henri Tomasi** (1901-1971)
Concerto for Trumpet and Orchestra

1. Allegro and Cadenza 6:52
2. Nocturne: Andante 4:26
3. Finale: Allegro 3:01

Zubin Mehta, conductor
November 8-10, 13, 1979, Avery Fisher Hall

**Antonio Vivaldi** (1678-1741)
Concerto in C major for Two Trumpets, Strings, and Basso Continuo, RV 537

4. Allegro 2:49
5. Largo 1:05
6. Allegro 3:25

Zubin Mehta, conductor
Wynton Marsalis, trumpet
November 21-23, 26, 1985, Avery Fisher Hall

**Johann Melchior Molter** (1696-1765)
Concerto No. 2 for Trumpet and Orchestra in D major

7. Allegro 3:42
8. Largo 5:33
9. Allegro 2:18

Zubin Mehta, conductor
April 24-26, 1986, Avery Fisher Hall

**Joseph Turrin** (b. 1947)
Concerto for Trumpet and Orchestra (In One Movement) 15:00

Erich Leinsdorf, conductor
April 27-29, 1989, Avery Fisher Hall

**Franz Joseph Haydn** (1732-1809)
Trumpet Concerto in E-flat major, Hob.VIIe:1

10. Allegro 5:51
11. Andante 3:13
12. Finale: Allegro 4:30

Zubin Mehta, conductor
January 11, 1990, Avery Fisher Hall

**Jacques Hétu** (1938-2010)
Concerto for Trumpet and Small Orchestra, Op. 43

13. Allegro — Moderato 4:30
14. Lento 5:26
15. Allegro vivace 3:15

Kurt Masur, conductor
February 1-3, 1996, Avery Fisher Hall

**Eino Tamberg** (1930-2010)
Trumpet Concerto

16. Allegro 4:50
17. Lento — Anamato — Lento ma non troppo 4:54
18. Allegro molto 5:13

Neeme Järvi, conductor
February 27-28, 1997, Avery Fisher Hall

**Alexander Arutiunian** (1920-2012)
Concerto for Trumpet and Orchestra (Cadence by Joseph Turrin)

19. Andante — Allegro energico — Meno mosso — Allegro (Tempo I) played without pause 15:00

Kurt Masur, conductor
February 9-11, 14, 1995, Avery Fisher Hall

**Charles Chaynes** (b. 1925)
Concerto for Trumpet and Chamber Orchestra

20. Moderato 3:57
21. Adagio, molto espressivo 4:47
22. Allegro giocoso 4:30

Kurt Masur, conductor
May 7-9, 2003, Avery Fisher Hall

**Ellen Taaffe Zwilich** (b. 1939)
American Concerto for Trumpet and Orchestra 15:15

Bramwell Tovey, conductor
April 6-8, 2006, Avery Fisher Hall

**Siegfried Matthäus** (b. 1934)
Concerto for Two for Trumpet, Trombone, and Orchestra

23. Molto cantabile — Con brio — Con anima — Tempo ad libitum — Con fuoco 18:28

Kurt Masur, conductor
Joseph Alessi, trombone
May 14, 2003, Avery Fisher Hall

nyphil.org/SmithCollection
THE SINGING TRUMPET OF PHIL SMITH

"Of course his command of the instrument and ability to deliver glorious performances night after night are legendary," says Philharmonic Music Director Alan Gilbert, "but it is his humility, deep humanity, and warmth as a person that have made him truly a model colleague: someone we all learn from on a daily basis, and who is a great inspiration both on stage and off."

Known for his clarity, precision and "God-breathed tone," longtime New York Philharmonic Principal Trumpet Philip Smith is equally known as a "really nice guy." Tributes from his Orchestra colleagues refer to him as "a musician’s musician" with a "cool head and calm leadership," a "mensch" with "professional dignity," "the best of humanity," and "a kind and gentle soul" who is always "supportive and constant."

Smith first learned how to play cornet from his father, cornet virtuoso Derek Smith. The younger Smith continued to record and tour with his father’s Salvation Army New York Staff Band through his early college years.
Only at The Juilliard School would Smith begin to study the symphonic trumpet repertoire that would lead him to the Philharmonic. To this day, Smith’s tone retains the celebrated vocal quality that he had first developed by listening to his father play in the Salvation Army’s brass band.

Smith studied at Juilliard from 1970 to 1975 under Edward Tuertel and the Philharmonic’s Principal Trumpet William Vacchiano. Following a productive three years in the Chicago Symphony Orchestra as Fourth Trumpet under his mentor and Principal Bud Herseth, Smith returned to New York in 1978 to join the New York Philharmonic. He served as Co-Principal for ten years, sharing the title with John Ware, and then became Principal Trumpet, The Paula Levin Chair, from 1988 to 2014.

As a frequent soloist with the Philharmonic, Smith championed underappreciated Baroque concertos (such as Johann Melchior Molter’s) along with modern works and commissions (by the likes of Ellen Taaffe Zwilich and Joseph Turrin) throughout the years. He has performed with the Philharmonic under more than 200 conductors, including in 188 cities in 53 countries while on tour.

In addition to his New York Philharmonic duties, Philip Smith performed frequently with brass band groups around the world. Not least among his commitments were his Gospel ensemble, Resounding Praise, and his collaborations with his wife, vocalist Sheila Smith. Upon his retirement from the Philharmonic in 2014, Smith joined the faculty at the University of Georgia’s Hugh Hodgson School of Music as the William F. and Pamela P. Prokasy Professor in the Arts.

Smith is an exemplary musician whose humble personality has been shaped by his musical upbringing and whose religious belief is likewise reflected in his hymn-like trumpet playing. The orchestral excerpts on the CD and the complete concertos available as downloads feature Smith’s “singing tone” that Philharmonic patrons have treasured for more than 35 years. As Smith himself has said: “If I think about my dad, what I heard from him in his playing, from his teaching and what continued with Ed Tuertel, his bel canto teaching style, and what I heard in Herseth, what’s always impressed me coming out of my experience as a Christian is the one simple thing that I would say to any young kid: ’Sing, sing!’ Let song be the guide, because all the technical things will be fixed if it all comes out sounding songful, if it’s sounding beautiful.”
PROGRAM NOTES
THE CONCERTOS

ALBUMS 2 AND 3 (Download Only at nyphil.org/SmithCollection)

Henri Tomasi (1901-71)
CONCERTO FOR TRUMPET AND ORCHESTRA

Tomasi’s Concerto for Trumpet and Orchestra was premiered by the Orchestre National in Paris on April 7, 1949. Smith later performed the Tomasi concerto for his 1979 Philharmonic solo debut. Critics were enthralled. The New York Times declared that the “dewy-eyed and fuzzy-cheeked” young soloist “represented what one can hope is the new wave of Philharmonic youth.” The neoclassical concerto is divided into three movements, described below:

I. Allegro and Cadenza.
A short prefatory section introduces the main materials: a fanfare vacillating between mock-heroic and wistful, and a blues-like muted-trumpet melody accompanied by a repeated series of four chords. A variant of the trumpet melody then appears as a second subject in lush tutti harmonization. The movement’s quiet conclusion, with alternating chords by muted strings (C major) and muted...
horns (G-flat major), is harmonically ambiguous and has a coloristically miste-rioso atmosphere.

II. Nocturne: Andante.
The slow movement opens with a lullaby-like theme in the muted trumpet evocatively accompanied by slow harp arpeggios in a tenuous suspended cym-bal haze. The full orchestra continues the lullaby in the central section, followed by a luminous muted episode that culminates in a passage for flute and celeste. The opening music, now without cymbal, returns for a peaceful close.

III. Finale: Allegro.
Following a sham-furioso introduction, a cheerful trumpet two-step that is sometimes caught wittily wrong-footed creates a distinctly populist boulevard atmo-sphere. At length, a more serious note is sounded by the full orchestra: a fervent, songful episode in broader tempo. The concerto ends with a brilliant accelarando.

Antonio Vivaldi (1678-1741)
CONCERTO IN C MAJOR FOR TWO TRUMPETS, STRINGS, AND BASSO CONTINUO, RV 537

A ntonio Vivaldi penned more than five hundred concertos, of which some three hundred and fifty are for solo instrument with orchestra. This piece was originally written for clarino trumpets, i.e., “Baroque trumpets” with neither valves nor keys that might enable the player to rapidly and efficiently alter the length of tubing through which the column of air is made to vibrate. As a result, the Baroque trumpet is limited to sounding only the notes that occur naturally as higher partials of the system of overtones inherent in its lowest note.

These limitations also led Vivaldi to omit a solo part for the second move-ment of his work. This middle move-ment lasts only six measures, and allows the orchestra to explore a chromatic harmonic progression that would have been out of reach for the Baroque trum-pets of Vivaldi’s time. The two soloists in this work play only 11 different notes between them, sometimes in simple harmonies (principally thirds and sixths) and sometimes in close imitation.

Smith has performed Vivaldi’s Trumpet Concerto with a number of distinguished duet partners at the Philharmonic, including former Associate Principal Trumpet George Coble; Smith’s Chicago mentor, the indomi-table “Bud” Herseth; and the legendary jazz trumpeter Wynton Marsalis.

Johann Melchior Molter (1696-1765)
CONCERTO NO. 2 IN D MAJOR FOR TRUMPET AND ORCHESTRA

J ohann Melchior Molter was a rest-less musical innovator. In an age of clearly-defined national musical styles, Molter experimented frequently with Italian, German, and French idioms to explore the outer reaches of musical acoustics. He tinkered with the newest instruments of his day in his “concerti-nos” with ingenious combinations of
players on strings, winds, and brass.

This concerto is no exception. Baroque trumpets could not play a full scale in their lower register, which posed a particular problem for the orchestra’s slow movements. Some composers had their soloists rest altogether for these interludes, as Vivaldi did in his Concerto for Two Trumpets that appears on this album. The audacious Molter broke with this tradition with his own slow movement for trumpet in B minor. While the Baroque trumpet could not play the B above middle C, Molter’s clever writing skirts the home key of B minor as much as possible to eliminate the conflict.

Molter’s experiments adapted his artistic ideas to the practical limitations of the instruments of his day. Molter’s sparkling writing for the trumpet required absolutely top-flight virtuosity from the valveless-trumpet players of his era. Even with today’s more tractable instruments, the piece still requires a soloist who can perform with uncommon agility and grace.

Joseph Turrin (b. 1947)
CONCERTO FOR TRUMPET AND ORCHESTRA

Joseph Turrin has had a varied career as a composer, arranger, musical director, conductor and pianist. His early musical work with Phil Smith has led to a number of collaborations with the star-studded troika of Smith, Turrin, and the New York Philharmonic.

Turrin’s first Philharmonic commission was the Trumpet Concerto (1982, revised 1988), which the composer describes as “tonal but dissonant.” Since the concerto’s première, the Philharmonic has performed Turrin’s Jazzalogue No. 1 (1997), Two Gershwin Portraits (Summer 1998), Fandango (July 2002), and arrangements of West Side Story and various holiday carols for the Holiday Brass series at Avery Fisher Hall.

Joseph Turrin has provided the following commentary for his piece:

My Trumpet Concerto, which was
written for Philip Smith, explores the complete range of dramatic and virtuosic trumpet technique. The score is in one movement divided into three sections, cast loosely in ABA form... The Book of Revelations from the New Testament of the Bible is rich in trumpet imagery. The passage that best seemed to sum up the dramatic yet mystical qualities of the trumpet, and which appears on the opening page of the score, reads as follows: “...and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will show thee things which must be hereafter.” [Revelation 4:1]  

Franz Joseph Haydn (1732-1809)  
TRUMPET CONCERTO IN E-FLAT MAJOR, Hob. V:1  

Joseph Haydn was semiretired when he wrote his Trumpet Concerto in 1796. He had spent three decades, beginning in 1761, laboring assiduously in the service of the exorbitantly wealthy Esterházy Court and, in the process, becoming the most revered composer in Europe. However, in late 1790 Haydn's chief patron died and was succeeded by a younger prince who did not much care for music. The new prince granted the composer a pension of 1,000 florins a year, and, although he kept Haydn on staff as his music director, he made it clear that no particular duties—or even his attendance—would be required. Suddenly, Haydn was free to do what he wanted. During the 1790s he undertook two extended residencies in London (for which visits he composed his last 12 symphonies) and then returned to his home in Vienna, where he devoted himself to the two genres that by then lay closest to his heart: string quartets and sacred music. Haydn's Trumpet Concerto dates from these years of fullest maturity.  

Smith performed the Haydn Trumpet Concerto frequently with the New York Philharmonic, notably on the 1989 Asia Tour with Zubin Mehta. Smith also performed this concerto at a number of Young People's Concerts with the Philharmonic. The Haydn concerto’s amiable nature makes it an ideal demonstration piece for concerts like these; it shows that the orchestral trumpet, while occasionally bombastic, is also an instrument with endless lyrical possibilities.  

Jacques Hétu (1938-2010)  
CONCERTO FOR TRUMPET AND SMALL ORCHESTRA, Op. 43  

Glenn Gould spoke highly of his fellow Canadian musician Jacques Hétu. The famous pianist remarked that Hétu combined a “singularly euphonic approach to twelve-tone material” with music of an “unabashedly theatrical inclination.” Hétu’s idiosyncratic style is another paradox: inventively neo-Classical in organization but neo-Romantic in its musical expression. In 1978, he wrote: “The essential is not to try to find a completely novel way of organizing sounds but rather to find one’s own way of perceiving music. To me, true originality is more authentic than eccentric.”  

Jacques Hétu has provided the following commentary on his Trumpet Concerto:  

The work...is a happy and uncomplicated piece, without any great dramatic moments. The rapid sections exploit the natural and brilliant colors of the trumpet; the intense and expressive colors of the muted instrument are heard in the slow movement. The first movement is divided into three sections: an Allegro, followed by a slower section, Moderato, in turn followed by a short cadenza leading to the abbreviated repeat of the Allegro.  

The slow movement, Lento, a kind of nocturne, starts with a string introduction before a lyrical muted-trumpet entrance. The trumpet melody, ac-
companied at first only by the strings, gradually enters into a dialogue with the three woodwind instruments.

The finale [Allegro vivace] conforms to a standard scherzo movement, with the clarinet featuring an important role in the trio section.

Each movement has only one theme, the favored melodic interval being the major third.

Alexander Arutiunian (1920-2012) (Cadenza by Joseph Turrin)
CONCERTO FOR TRUMPET AND ORCHESTRA

Alexander Arutiunian was born in Erevan, Armenia, in 1920, the year in which that country became part of the Union of Soviet Socialist Republics. Perhaps the best-known Armenian composer since Aram Khachaturian, Arutiunian has written a wide variety of pieces for both instrumental and vocal forces, many of them based on folk song.

The Trumpet Concerto (1950) is an exhilarating single-movement composition that offers the soloist both ample technical challenge and an opportunity to display his or her lyrical gifts. There is some succulent chromatic melody of the kind that has only been possible in the lower reaches of the trumpet’s range since the experimental fitting of keys to the instrument toward the end of the eighteenth century and the decisive introduction of valves early in the nineteenth. In the slower middle section of the concerto, the color palette is extended by the use of the mute.

Music critic Bill Zakariasen (The Westsider, Feb. 23-March 1, 1995) offers the following account of Smith’s performance:

The music evokes caravans traversing the hills of Armenia as fetchingly as anything from Arutiunian’s compatriot Khatchaturian, and the piece surely gives the Philharmonic’s stellar trumpeter Philip Smith a great showcase, not only for his virtuosity but also for letting him show that the trumpet can be a lovely lyrical instrument as well as a martial one.

Charles Chaynes (b. 1925)
CONCERTO FOR TRUMPET AND CHAMBER ORCHESTRA

Charles Chaynes began his musical studies as a violinist in Toulouse before moving to Paris to study composition with Darius Milhaud. After receiving the prestigious Prix de Rome, Chaynes began his work as director of programming for France-Musique. He later became the chief of music service at Radio-France in 1975, a position that he continued to hold throughout his career as a composer.

The Concerto for Trumpet and Chamber Orchestra evinces Chaynes’ allegiance to a leading style of the mid-1950s, a “chromatic tonality” in which a harmonic center is often obscured by bitonality or a free adaptation of dodecaphony. The complex and dissonant concerto stresses chords full of semitones, sometimes reducing them to virtual tone clusters. Melodic lines, particularly those of the solo trumpet, frequently unroll as segments of the chromatic scale, though the composer tends to complicate these passages by skipping over a chromatic note here and there. (This keeps both the players and the listeners on their toes.)

The solo part’s subtle virtuosic demands are much feared by trumpeters. And yet, a lyric spirit pervades sections of this piece, as in the main theme of the first movement, a semitone-laden passage first annunciated quietly by the muted trumpet following an attention-grabbing introduction. The meter is fluid throughout the concerto; to take but one example, the finale (Allegro giocoso) alternates between measures of two, three, four, and five beats in quick succession.
Eino Tamberg (1930-2010)
TRUMPET CONCERTO

The Estonian composer Eino Tamberg wrote music for a wide variety of genres, including music for stage and film as well as ballets, operas, and symphonic music. His orchestral works are especially distinguished by their colorful orchestration and careful handling and balance of textures.

Tamberg’s Trumpet Concerto is certainly not a twelve-tone piece, but it does show a fascination with the harmonic tensions inherent in the interval of the semitone (the distance separating any consecutive notes of the chromatic scale). Throughout the piece, motifs and themes are built around slight semitone displacements, yielding a constant sense of fluctuation between major and minor mode and, occasionally, of bitonality. This compositional “premise” is announced at the outset as the unaccompanied trumpet plays and repeats the semitone of G and A-flat (though with an octave separating them), and then allows the harmonic tension to push the A-flat up by another semitone to A as the theme unfolds.

Again in the finale, a solo clarinet shares a theme with the second violins, leaving the listener wondering whether D or E-flat (a semitone away) is the phrase’s anchor. “D,” says the timpani; “E-flat,” insist the double basses; and the bassoons, refusing to commit, pump out a figure comprising the two notes in alternation. The often bristling Allegro molto eventually yields to a quick succession of varying characters in the concerto’s concluding pages before, as in the earlier movement, the work finally fades to nothingness.

Siegfried Matthus (b. 1934)
CONCERTO FOR TWO FOR TRUMPET, TROMBONE, AND ORCHESTRA

Siegfried Matthus completed his Concerto for Two in Berlin on Februa-
January 3, 2002. The composer dedicated the Philharmonic commission “to my friend Kurt Masur on his 75th birthday; for Philip Smith and Joseph Alessi.” Matthus and Masur have been friends and musical partners since 1964. As Matthus himself relates, (translation by C.W. Kraft):

Upon completing my studies, I entrusted him [Masur], then a young conductor at the Komische Oper in Berlin, with my composition Es wird ein großer Stern in meinen Schoß fallen… [Since then,] our friendship has always endured, through thick and thin, in good times and in hard times…my works have been heard throughout the world under his baton.

The Concerto for Two exploits Smith’s and Alessi’s rapport by turning a concerto into a two-player competition. Opportunities for improvisation abound. On the third movement, Matthus writes:

“I composed] a cadenza conceived as a sports competition, in which each plays his instrument in an attempt to outdo his partner. The increasingly exuberant instrumental jests are interrupted by two impressive tutti chords in the orchestra, and it is these chords that move the soloists to a final virtuoso section.” The Concerto for Two is truly a Philharmonic (“music-loving”) composition, animated by the bonds of friendship that exist between the composer, the conductor, and the two performers.

Ellen Taaffe Zwilich (b. 1939)  
American Concerto, for Trumpet and Orchestra

Ellen Taaffe Zwilich catapulted to fame in 1983 when she became the first woman ever to win the Pulitzer Prize in Music. The honor was accorded for Zwilich’s Symphony No. 1, which the American Composers Orchestra had introduced the preceding year under the baton of Gunther Schuller. The Pulitzer Prize decisively repositioned Zwilich from being an active but struggling composer to being a star. Since then, the composer has written a number of instrumental compositions for leading orchestras across the United States, including two commissions at the Philharmonic: Symbolon for Orchestra (1988) and the Symphony No. 3 (1993). While her early music was comprised of craggy, atonal works, the death of Zwilich’s husband in 1979 led the composer to create more expressive and euphonious works. The American Concerto, composed in 1994, is in this second, lyrical mode of composition.

Zwilich chose to title her American Concerto in honor of two renowned American brass players. Zwilich writes that her first dedicatee, Doc Severinsen, exemplifies “the distinctive and virile style of American brass playing.” The second dedicatee, of course, is Philip Smith. Both trumpeters are versed in a number of genres: Severinsen in jazz and pop, and Smith in symphonic classical music and Salvation Army hymnody. The American Concerto audaciously combines many genres within a single piece as a tribute to the heterogeneous musical styles that strengthen the American trumpeting tradition.
FIRST VIOLINS
Glenn Dicterow, Concertmaster (1976–1980)
Sheryl Staples, Principal Associate Concertmaster
Michelle Kim, Assistant Concertmaster
Frank Gullino, Associate Concertmaster (1942–1979)
Kenneth Gordon, Assistant Concertmaster (1961–2007)
Enrico Di Cecco (1961–2013)
Carol Webb
Yoko Takebe
Björn Andreasson (1949–1987)
Emanuel Boder (1978–2006)
Minyoung Chang (2006–2011)
Quan Ge
Hae-Young Ham
Lisa Gi Hae Kim
Kuan Cheng Lu
Newton Mansfield
Kerry McDermott
Alfio Micci (1949–1980)
William Novinski (1943–1983)
Theodor Podnos (1965–1984)
Anna Rabinova
Charles Rex, Associate Concertmaster (1980–1999)
Leon Rudin (1946–1979)
Allan Schiller (1964–1999)
Fiona Simon
Max Weiner (1946–1994)
Donald Whyte (1972–2000)
Sharon Yamada
Elizabeth Zeltser
Yulia Ziskel
SECOND VIOLINS
Marc Ginsberg, Principal
Lisa Eunsu Kim, Associate Principal
Soohyun Kwon
Duoming Ba
Denise Ayres (1982–1985)
Eugene Bergen (1962–1986)
Luigi Carlini (1955–1980)
Marilyn Dubow
Martin Eshelman
Judith Ginsberg
Nathan Goldstein (1964–2002)
Marina Kragikov (1980–1987)
Hanna Lachert (1972–2012)
Hyunjoo Lee
Jacques Margolies (1964–2002)
Joo Young Oh
Daniel Reed
Carlo Renzulli (1957–1982)
Bernard Robbins (1964–1983)
Mark Schmoockler
Na Sun
Vladimir Tsypin
Violas
Cynthia Phelps, Principal
Paul Neubauer, Principal (1984–1989)
Sol Greitzer, Principal (1953–1984)
Leonard Davis, Principal (1949–1991)
Rebecca Young, Associate Principal
Irene Breslaw, Assistant Principal
Dorian Rence
Eugene Becker (1957–1989)
Katherine Greene
Dawn Hanay
Vivek Kamath
Peter Kenote
Barry Lehr (1972–2011)
Ralph Mendelson (1953–1979)
Kenneth Mirkin
Judith Nelson
Larry Newland (1960–1980)
Henry Nigrine (1957–1989)
Kémi Pelletier
Robert Rinehart
Raymond Sabinsky (1943–1983)
Robert Weinrebe (1949–1983)

CELLOS
Carter Brey, Principal
Lorne Munroe, Principal (1964–1996)
Eileen Moon, Associate Principal
Hai-Ye Ni, Associate Principal (1999–2007)
Alan Stepansky, Associate Principal (1989–1999)
Gerald K. Appleman, Associate Principal (1986–1998)
Nathan Snitch, Associate Principal (1946–1989)

Katherine Greene
Dawn Hanay
Vivek Kamath
Peter Kenote
Barry Lehr (1972–2011)
Ralph Mendelson (1953–1979)
Kenneth Mirkin
Judith Nelson
Larry Newland (1960–1980)
Henry Nigrine (1957–1989)
Kémi Pelletier
Robert Rinehart
Raymond Sabinsky (1943–1983)
Robert Weinrebe (1949–1983)

ERIC BARTLETT
MARIA KITOPoulos
BERNARDO ALTICNAN (1952–1996)
EVANGEline Benedetti (1967–2011)
LORIN BERNsoHN (1958–2000)
PAUL CLement (1963–1995)
Nancy Donaruma (1976–2007)
ELIZAETH Dyson
ALEXi YUPANquI Gonzales
VALENTIN Hirsu (1976–2009)
Patrick Lee
SUNMIde Kudo
AVRAM A. Lavin (1963–2004)
THOMAS LEBERTI (1966–1996)
Asher Richman (1957–1993)
Qiang Tu
Nathan Vickery
Ru-Pei Yeh
Wei Yeh

FLUTES
Robert Langevin, Principal
Julius Baker, Principal (1965–1983)
Sandrea Church, Associate Principal
Paige Brook, Associate Principal (1952–1988)
Frederick W. Hein (1952–1979)
Yoobin Son
Mindy Kaufman

BASSOONS
Judith LeClair, Principal
Kim Laskowski, Associate Principal
David Carroll, Associate Principal (1983–2000)
Marc Goldberg, Associate Principal (2000–2002)
Bert Bial (1957–1995)
Arden Fast
Leonard Hindell (1972–2005)
Roger Nye

Horns
Philip Myers, Principal
John Cermano, Principal (1969–1979)
Jerome Ashby, Associate Principal (1979–2008)
L. William Knypcr, Assistant Principal (1969–2007)

TRUMPETS
Philip Smith, Principal
John Ware, Co-Principal (1948–1988)
Matthew Muckey, Associate Principal
Ethan Bensdorf
Carmine Fornarotto (1963–1993)
Thomas V. Smith
TROMBONES
Joseph Alessi, Principal (1997-2013)
James A. Markey, Assistant Principal (1993-1996)
Edward Erwin, Assistant Principal (1958-1993)

Gilbert Cohen (1963-1985)
George Curran (1957-1985)
Davd Finlayson (1974-2007)
Donald Harwood (1974-2007)
Edward Herman, Jr. (1952-1985)

TUBA
Alan Baer, Principal (1979-2003)
Joseph Novotny, Principal (1961-1979)

TIMPANI
Markus Rhoten, Principal (1972-2005)
Roland Kohloff, Principal (1972-2005)
Morris Lang, Associate Principal (1955-1996)

PERCUSSION
Christopher S. Lamb, Principal (1946-1985)
Daniel Druckman, Associate Principal (1946-1985)
Kyle Zerna, Assistant Principal (1946-1985)

Elden Bailey (1949-1991)
Joseph Pereira (1997-2009)

HARP
Nancy Allen, Principal (1986-1998)
Sarah Bullen, Principal (1960-1987)

Myor Rosen, Principal (1960-1987)

KEYBOARD
Eric Huebner (1983-2013)
Kent Tritle (1983-2013)
Jonathan Feldman (1983-2013)
Paul Jacobs (1983-2013)
Lionel Party (1983-2013)
Leonard Raver (1977-1992)
Harriet Wingreen (1986-2012)

LIBRARIANS
Lawrence Tarlow, Principal (1971-1985)
Louis Robbins, Principal (1946-1985)
Sara Griffin, Assistant Principal (1946-1985)
Sandara Pearson, Assistant Principal (1946-1985)
John Perkel, Assistant Principal (1946-1985)
Robert DeCelle, Assistant Principal (1946-1985)
Thad Marcimak (1985-2007)

ORCHESTRA PERSONNEL MANAGER
Carl R. Schiebler (1972-2005)

James Chambers (1961-1996)
John Schaeffer, Assistant Manager (1961-1996)

Special Thanks

to the musicians of the New York Philharmonic
Alan Gilbert, Music Director

New York Philharmonic
Oscar S. Schafer, Chairman
Matthew VanBesien, Executive Director
Avery Fisher Hall
10 Lincoln Center Plaza
New York, NY 10023

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