



Carl Nielsen

New York Philharmonic
Alan Gilbert

Symphony No. 3, “Sinfonia Espansiva”; Symphony No. 2, “The Four Temperaments”

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MEN

DACAPÖ

Carl Nielsen (1865-1931)

New York Philharmonic

Alan Gilbert, Music Director and Conductor

Symphony No. 3 “Sinfonia Espansiva”

Symphony No. 2 “The Four Temperaments”

	Symphony No. 3, Op. 27, “Sinfonia Espansiva” (1910-11)	37:15
1	I. Allegro espansivo	11:24
2	II. Andante pastorale *	9:12
3	III. Allegretto un poco	6:36
4	IV. Finale: Allegro	10:03

* Erin Morley, soprano; Joshua Hopkins, baritone

	Symphony No. 2, Op. 16, “The Four Temperaments” (1901-02)	35:08
5	I. Allegro collerico	10:13
6	II. Allegro comodo e flemmatico	5:08
7	III. Andante malincolico	12:19
8	IV. Allegro sanguineo	7:28

Total 72:23

Recorded in concert



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Alan Gilbert, Music Director, holds The Yoko Nagae Ceschina Chair
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CARL NIELSEN (1865-1931)

Little Carl was given his first violin lessons by his father, who was a painter and village musician. The family, with its many children, lived in a village community a few kilometres south of Odense, the principal city on the island of Funen. Immediately after his Confirmation, Carl was apprenticed to a grocer, but the grocer went bankrupt. At short notice he competed instead, as the youngest applicant, for a position as a regimental musician in Odense. With support from private benefactors in Odense he went on from there to the Royal Danish Academy of Music in Copenhagen, where he studied in the years 1884-86. In 1889 he became a violinist in the Royal Danish Orchestra at the Royal Theatre, where the principal conductor, the Norwegian composer Johan Svendsen, became a patron of the young musician with his talent for composition, and among other things conducted the first performance of Nielsen's First Symphony in 1894.

In 1905 Nielsen resigned from his post in the Royal Danish Orchestra; but the next year he returned to the Royal Theatre, now as a composer, and conducted his new opera *Maskarade*. This led in 1908 to an engagement as conductor that lasted until 1914. After this he had more time to compose, although he conducted the concerts of the Music Society in the period 1916-27 and at the same time was associated with the Academy, first as a teacher and later as a member of the board. Finally he became the director of the Academy, but this was in the year of his death, so he was unable to leave an enduring mark on its activities. Today Nielsen stands, around the 150th anniversary of his birth, as Denmark's most important composer, whose works are performed all over the world.

Symphonies Nos. 2 and 3

A decade passed between Carl Nielsen's Second and Third Symphonies, the very decade in which the composer consolidated his dual national status. In the longer term this was to make him so frustrated that he was no longer able to keep up the facade when he was acclaimed as a national icon in connection with his sixtieth birthday in 1925.

Nielsen had by then become Denmark's most frequently performed symphonist, outside as well as within the borders of the country, but at the same time he was the composer whom the Danes loved for his popular 'national' songs. Although he himself felt no discrepancy between his two composer profiles, he would clearly have preferred that the great birthday torchlight processions and similar symbols of his iconic status had been prompted by his laboriously built-up symphonic prowess, not only by the well-loved Danish songs.

"The more trouble one takes, the poorer in fact becomes one's practical situation. What does it avail me that the whole world doffs its hat to me but hurries past and leaves me sitting there with my wares until it all collapses and I discover to my disgrace that I have lived as a foolish dreamer and believed that the more I worked and strove in my art, the better my whole position would be."

This was how clearly he expressed it in an interview in the major Danish daily newspaper *Politiken* when he was finishing the composition of his sixth and – as it was to turn out – his last symphony, which was to be given its first performance a few days later by the Royal Danish Orchestra with himself conducting in the very last of the gala concerts held in his honour in 1925.

The Second and the Third Symphonies are both indicative of the dichotomy which throughout most of Carl Nielsen's career coloured his attitude to the concept of 'programme music'. Both symphonies bear subtitles, "The Four Temperaments" and "Sinfonia Espansiva" respectively, which cannot but give the listener the impression that this is programme music. Nevertheless, Nielsen tried repeatedly to write his way out of the idea that the Second Symphony in particular was programme music. When he was asked shortly before his death for a programme note in connection with a performance in Stockholm, he wrote in his introduction to a detailed account of the individual movements:

“I must be permitted to emphasize that my remarks must in no way be viewed as a programme. The art of music cannot express anything at all conceptual, and the remarks below must therefore be conceived as a private matter between the music and myself”. But if this was indeed a private matter, why share the remarks with a concert audience? Nielsen’s argument must be said to form part of what the American musicologist Lewis Rowell has aptly characterized as “Nielsen’s homespun philosophy of music”. Homespun too we must probably call Nielsen’s own characterization of the third movement, which in correct Italian should properly have been called *Andante malinconico*. Fortunately neither one nor the other instance of the homespun need stand in the way of the listener’s pleasure in the music.

The theory of the temperaments arose far back in antiquity with the Greek Hippocrates around 400 BC, and was later developed by the Graeco-Roman physician Galen. It posits that there are four temperaments, one of which is more or less dominant in each individual. Nielsen’s inspiration for depicting them symphonically came from a coloured picture that hung in a Zealand country inn where Nielsen and his wife had gone in for a beer during an excursion with some friends. Which inn this was, and exactly when the visit took place, no one has yet succeeded in demonstrating, so it will probably forever remain the composer’s little secret.

It appears that Nielsen had already begun working on the symphony before he had completed his first opera, *Saul and David*. It is no longer possible to determine how great the overlap was. At all events he did not finish the work until the last moment. He end-dated the symphony on 22nd November 1902, a good week before the first performance in Copenhagen with the composer himself conducting.

The very next year after the first performance, Nielsen conducted *The Four Temperaments* in Berlin in a concert organized by the composer Ferruccio Busoni, to whom he also dedicated the work when it was printed in 1903. During Nielsen’s lifetime the symphony was performed in a number of European countries, but was also given a single overseas performance, in Tokyo, where the Japanese Tasaki Tsuda conducted it in a concert in October 1930.

Whereas the Second Symphony had its programmatic subtitle right from the beginning, the Third Symphony did not yet have a subtitle when Nielsen conducted the first perform-

ance at a composition evening in Copenhagen on 28th February 1912, in which the Violin Concerto, composed immediately after the symphony, was also premiered. But by the time of the next performance, which took place exactly two months later, Nielsen had promoted the character designation of the first movement to the subtitle of the whole work. This was incidentally not just any performance, for through his friend, the Dutch composer Julius Röntgen, he had been allowed to conduct no less an ensemble than the Concertgebouw Orchestra in Amsterdam.

This concert was to be the starting shot for the work's European success story, which in Nielsen's lifetime included performances in capitals such as Stockholm, Helsinki, Paris and Berlin. Japan too heard this symphony, since the young Danish conductor Charles Lautrup, whom Nielsen knew and encouraged, was for a period a conservatory professor in Tokyo, where he took the opportunity to conduct the symphony in 1928.

It was for the above-mentioned Amsterdam performance that Nielsen wrote his most detailed account of the *Sinfonia Espansiva*, meticulously describing it movement by movement, with a succession of music examples. He wrote of the pastoral second movement that it depicts "peace and calm in nature, interrupted only by the voices of a few birds, or what you will [...] Towards the end the rural calm and depth grows rather more concentrated (E-flat major) and from afar off one hears human voices; first a man's and later a woman's voice, which once more disappear, and the movement ends in entirely unemotional calm (trance)."

Nielsen does not reveal here that he had in fact composed this movement in two, or perhaps more accurately three, tempi. We can see in his still-preserved pencil score that it was originally a purely instrumental movement. Then in the final section he added the two vocal parts with the following underlaid text: "All thoughts vanished. I lie beneath the sky." Then in the end he decided to omit the text.

Of the final movement Nielsen writes: "The composer wished to show the healthy morality inherent in the blessing of work. Everything progresses steadily towards the goal. The main subject is used much and the character of the movement is maintained with as much zest and energy as possible."

Precisely this hymn to the joy of work is presumably the closest Nielsen ever came to building a bridge in the above-mentioned conflict between his popular Danish songs and the symphonies. It is perhaps exactly what makes it even more sensitive to tempo than so much else in this symphony – a fact of which Leonard Bernstein, one of Alan Gilbert's very famous predecessors in the position of music director of the New York Philharmonic, was made all too aware in 1965 when he came to Copenhagen to record *Sinfonia Espansiva* with the Royal Danish Orchestra. The studio recording was made under a certain pressure of time, and in it Bernstein painted the joy of work with perhaps too broad a brush. But in the gala concert in the Odd Fellow Palæ that concluded his brief, intense visit to Copenhagen, he fortunately hit on a not much quicker, but certainly more energetic pace.

Technical developments in the half century that has passed since then have made it not only possible but desirable to combine the recording and concert situations; all the more so if the concert programme in question is played several times, as the New York Philharmonic now does, with the resulting potential for eliminating the small accidents which, despite the best will in the world, can always happen where people are involved. And finally, we must presumably remember that no one becomes the head of an orchestra in the absolute international top rank without a general ability to hit the mark in his or her interpretations, not to mention perhaps sometimes quietly moving the mark towards a place where we habitual listeners had not discovered that the mark could have stood with equal justice.

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Alan Gilbert



The Performers

Music Director **Alan Gilbert**, The Yoko Nagae Ceschina Chair, began his tenure at the New York Philharmonic in September 2009, launching what *New York* magazine called “a fresh future for the Philharmonic.” The first native New Yorker in the post, he has introduced the positions of The Marie-Josée Kravis Composer-in-Residence and The Mary and James G. Wallach Artist-in-Residence, an annual multi-week festival, and *CONTACT!*, the new-music series, and has sought to make the Orchestra a point of civic pride for the city as well as for the country.

In the 2012–13 season, Alan Gilbert and the Philharmonic perform and record Nielsen’s Flute and Violin Concertos. Mr. Gilbert also conducts world premieres by Hillborg, Stucky and Rouse; presides over a cycle of Brahms’s symphonies and concertos; and leads the EUROPE / SPRING 2013 tour. The season concludes with *June Journey: Gilbert’s Playlist*, four weeks of programs showcasing themes and ideas that he has introduced, culminating in a theatrical reimagining of Stravinsky ballets. Highlights of Mr. Gilbert’s first three Philharmonic seasons included world premieres of works by Lindberg, Corigliano, and Rouse; a multi-season tribute to Mahler; multiple appearances at Carnegie Hall; the acclaimed co-presentation with Park Avenue Armory of spatial music featuring Stockhausen’s *Gruppen*; and tours to Asia, Europe, and California.

Mr. Gilbert is Director of Conducting and Orchestral Studies and holds the William Schuman Chair in Musical Studies at The Juilliard School. Conductor Laureate of the Royal Stockholm Philharmonic Orchestra and Principal Guest Conductor of Hamburg’s NDR Symphony Orchestra, he regularly conducts leading orchestras around the world. He made his acclaimed Metropolitan Opera debut conducting John Adams’s *Doctor Atomic* in 2008, the DVD of which received a Grammy Award. His recordings have also received top honors from the *Chicago Tribune* and *Gramophone* magazine. In May 2010 Mr. Gilbert received an Honorary Doctor of Music degree from The Curtis Institute of Music, and in December 2011, Columbia University’s Ditson Conductor’s Award for his “exceptional commitment to the performance of works by American composers and to contemporary music.”

alangilbert.com

A native of Salt Lake City, Utah, **Erin Morley** is a recent graduate of The Metropolitan Opera's prestigious Lindemann Young Artist Development Program. She has performed in concert at New York's Carnegie Hall and Avery Fisher Hall as well as in China and Italy, and has been featured as a soloist with the New York Philharmonic, Cleveland Orchestra, Chicago Symphony Orchestra, Orchestra of St. Luke's, Rochester Philharmonic Orchestra, Utah Symphony and Mormon Tabernacle Choir. She won first place in the Licia Albanese–Puccini Foundation Competition and third place in the Wigmore Hall International Song Competition. Ms. Morley has been engaged by The Metropolitan Opera, New York City Opera, Santa Fe Opera, Bard Festival and Wolf Trap Opera Festival. Her future projects include returns to The Metropolitan Opera in leading roles and debuts with the Paris Opéra and the Vienna and Bavarian Staatsopern. Ms. Morley earned her master's of music degree from The Juilliard School, artist diploma at the Juilliard Opera Center and bachelor's of music degree from Eastman School of Music.

erinmorley.com

Winner of the 2006 Borletti-Buitoni Trust Award and the Verbier Festival Academy's 2008 Prix d'Honneur, Canadian baritone **Joshua Hopkins** has been hailed for his virile and vigorous yet velvety sound and an immediately evident dramatic authority. He has performed a wide range of operatic repertoire for The Metropolitan Opera as well as Dallas Opera, Glyndebourne, Houston Grand Opera, New York City Opera and Santa Fe Opera, and his symphonic collaborations have included The Cleveland Orchestra, Houston Symphony, Orchestra of St. Luke's, Toronto Symphony Orchestra and Les Violons du Roy. Mr. Hopkins is committed to the art of song, giving solo recitals at New York's Carnegie Hall and under the auspices of the Marilyn Horne Foundation, Gilmore Festival, Toronto's Aldeburgh Connection and Vancouver Recital Society. He gave the world premiere of Michael Tilson Thomas's *Rilke Songs* at Carnegie Hall and released *Let Beauty Awake* – featuring songs by Barber, Bowles, Glick and Vaughan Williams – on the ATMA Classique label.

joshuahopkins.com

Founded in 1842, the **New York Philharmonic** is the oldest symphony orchestra in the United States and one of the oldest in the world; on May 5, 2010, it performed its 15,000th concert. Music Director Alan Gilbert, The Yoko Nagae Ceschina Chair, began his tenure in September 2009, succeeding a distinguished line of 20th-century musical giants that goes back to Gustav Mahler and Arturo Toscanini. The Orchestra has always played a leading role in American musical life, commissioning and/or premiering works by each era's leading composers, some of which have won the Pulitzer Prize. Renowned around the globe, the Philharmonic has appeared in 431 cities in 63 countries – including the February 2008 historic visit to Pyongyang, DPRK, for which the Philharmonic earned the 2008 Common Ground Award for Cultural Diplomacy.

The Philharmonic, which appears annually on *Live From Lincoln Center* on PBS, is the only American orchestra to have a 52-week-per-year nationally and internationally syndicated radio series – *The New York Philharmonic This Week* – which is also streamed on nyphil.org. The Orchestra has made nearly 2,000 recordings since 1917, with more than 500 currently available, including several Grammy Award winners. Since June 2009 more than 50 concerts have been released as downloads, available at all major online music stores, and the Philharmonic's self-produced recordings will continue in the 2012–13 season. Famous for the long-running Young People's Concerts, the Philharmonic has developed a wide range of education programs, among them the School Partnership Program that enriches music education in New York City, and Learning Overtures, which fosters international exchange among educators. Credit Suisse is the exclusive Global Sponsor of the New York Philharmonic.

nyphil.org

CARL NIELSEN (1865-1931)

Sin første violinundervisning modtog den lille Carl af faderen, der var maler og landsbyspillemand. Den børnerige familie boede i et landsbysamfund nogle kilometer syd for Odense, hovedbyen på øen Fyn. Umiddelbart efter sin konfirmation blev Carl sat i lære hos en købmand, der dog gik fallit. Med kort varsel konkurrerede han sig i stedet som den hidtil yngste til en stilling som regimentsmusiker i Odense. Med opbakning fra private velgørere i Odense kom han derfra videre til Konservatoriet i København, hvor han studerede i årene 1884-86. I 1889 blev han violinist i Det Kongelige Kapel, hvor chefdirigenten, den norske komponist Johan Svendsen, protegerede den kompositionsbegavede unge musiker og blandt andet dirigerede uropførelsen af hans 1. symfoni i 1894.

I 1905 forlod Nielsen sin ansættelse i Det Kongelige Kapel; men året efter vendte han tilbage til Det Kongelige Teater, nu som komponist, og dirigerede sin nye opera "Maskarade". Dette førte i 1908 til en ansættelse som kapelmester, der varede frem til 1914. Herefter fik han mere tid til at komponere, skønt han dog dirigerede Musikforeningens koncerter i perioden 1916-27 og samtidig var tilknyttet Konservatoriet, først som underviser og siden som bestyrelsesmedlem. Han blev sluttelig Konservatoriets direktør, men først i sit dødsår, og nåede derfor ikke at sætte sig afgørende spor i dets virksomhed. Nielsen står i dag, omkring 150-året for hans fødsel, som Danmarks betydeligste komponist, hvis værker opføres verden over.

New York Philharmonic



Symfonier nr. 2 og 3

Der er et tiår mellem Carl Nielsens anden og tredje symfoni. Præcis det tiår, hvor komponisten befæstede sin todelte nationale position. Den skulle på sigt gøre ham så frustreret, at han ikke længere var i stand til at holde facaden, da man hylkede ham som et nationalt ikon i forbindelsen med hans 60-års dag i 1925.

Nielsen var da blevet Danmarks mest spillede symfoniker, også uden for landets grænser, men samtidig den komponist, som danskerne elskede for hans folkelige sange. Skønt han ikke selv oplevede nogen modsætning mellem sine to komponistprofiler, så ønskede han sig tydeligvis, at det skulle være hans møjsommeligt oparbejdede symfoniske status og ikke kun de folkelige sange, der udløste store fødselsdags-fakkeltog og andre tilsvarende symboler på hans ikon-status.

“Jo mere Umage man gør sig, jo ringere bliver faktisk Ens praktiske Situation. Hvad nytter det mig, om hele Verden tager Hatten af for mig, men skynder sig forbi og lader mig sidde tilbage med mine Varer, indtil det hele bryder sammen, og jeg til min Skændsel opdager, at jeg har levet som en fjottet Fantast og troet, at jo mere jeg arbejdede og stræbte i min Kunst, jo bedre maatte hele min Stilling blive.”

Så tydeligt udtrykte han sig i et interview i det store danske dagblad *Politiken*, da han sad og færdigkomponerede den sjette og – skulle det vise sig – sidste symfoni, som skulle uropføres nogle dage senere af Det Kongelige Kapel med ham selv som dirigent ved den allersidste af de mange festkoncerter til hans ære i 1925.

Såvel den anden som den tredje symfoni er udtryk for den splittelse, der det meste af Carl Nielsens liv prægede hans holdning til begrebet programmusik. De bærer begge undertitler, som ikke kan undgå at give lytteren det indtryk, at der her er tale om programmusik. Ikke desto mindre har Nielsen gentagne gange forsøgt at skrive sig ud af, at specielt den anden symfoni skulle være programmusik. Da han kort før sin død blev bedt om en programnote i forbindelse med en opførelse i Stockholm, skrev han i sin indledning til en udførlig gennemgang af de enkelte satser:

“Jeg maa have Lov til at pointere at mine Bemærkninger paa ingen Maade skal opfattes som et Program. Musikens Kunst kan ikke udtrykke noget som helst begrebsmæssigt og neden-

staaende Bemærkninger maa derfor kun opfattes som en Privatsag mellem Tonerne og mig". Men hvis der var tale om en privatsag, hvorfor så dele betragtningerne med et koncertpublikum? Nielsens argument må vist siges at indgå i, hvad den amerikanske musikforsker Lewis Rowell træffende har karakteriseret som "Nielsen's homespun philosophy of music". Hjemmestrikket er så nok også den rigtige karakteristik af Nielsens betegnelse for tredje sats, der på korrekt italiensk givetvis burde have heddet *Andante malinconico*. Heldigvis behøver jo hverken det ene eller det andet hjemmespinderi at stå i vejen for tilhørerens glæde over musikken.

Læren om temperamenterne opstod helt tilbage i antikken hos grækeren Hippokrates omkring 400 f.Kr. og blev senere udbygget af den græsk-romerske læge Galenos. Den antager, at der er fire temperamenter, hvoraf et er mere eller mindre dominerende hos det enkelte menneske. Nielsens inspiration at skildre dem symfonisk blev udløst af et koloreret billede, der hang på en landsbykro på Sjælland, hvor Nielsen og hans kone under en udflugt sammen med nogle venner var dumpet ind for at få en øl. Hvilken kro det var, og præcis hvornår besøget fandt sted, er det endnu ikke lykkedes nogen at påvise, så det forbliver nok til evig tid komponistens lille hemmelighed.

Symfonien synes påbegyndt, allerede inden Nielsen helt havde afsluttet sin første opera, "Saul og David". Hvor stor overlapningen var, lader sig ikke længere afgøre. Han blev under alle omstændigheder først færdig med værket i sidste øjeblik. Symfonien er sludateret den 22. november 1902, en god uge inden uropførelsen i København med komponisten selv som dirigent.

Allerede året efter uropførelsen dirigerede Nielsen *De fire Temperamenter* i Berlin ved en koncert arrangeret af komponisten Ferruccio Busoni, som han også tilegnede værket, da det blev trykt i 1903. I Nielsens levetid blev symfonien opført i en række europæiske lande, men opnåede også en enkelt oversøisk opførelse, nemlig i Tokyo, hvor japaneren Tasaki Tsuda dirigerede den ved en koncert i oktober 1930.

Hvor den anden symfoni havde sin programmatiskke undertitel allerede fra fødselen, havde den tredje symfoni endnu ikke nogen undertitel, da Nielsen dirigerede uropførelsen ved en kompositionsaften i København den 28. februar 1912, hvor i øvrigt også den umiddelbart efter symfonien komponerede Violinkoncert blev uropført. Men allerede ved den næste opførelse, som fandt sted præcis to måneder senere, havde Nielsen rykket førstesatsens

karakterbetegnelse op som værkets undertitel. Det var oven i købet ikke en hvilken som helst opførelse, for via sin ven, den hollandske komponist Julius Röntgen, havde han fået lov at stå i spidsen for intet ringere end Concertgebouw-orkestret i Amsterdam.

Denne koncert blev indledningen til værkets europæiske succes-historie, der i Nielsens levetid blandt andet omfattede opførelser i hovedstæder som Stockholm, Helsinki, Paris og Berlin. Også Japan fik denne symfoni at høre, idet den unge danske dirigent Charles Lautrup, som Nielsen kendte og opmuntrede, en overgang var konservatorieprofessor i Tokyo, hvor han benyttede lejligheden til at dirigere symfonien i 1928.

Det er til den allerede omtalte Amsterdam-opførelse, Nielsen har skrevet sin mest udførlige skildring af *Sinfonia Espansiva*, omhyggeligt beskrevet sats for sats og med en lang række nodeeksempler. Her skriver han om den pastorale anden sats, at den skildrer "Fred og Ro i Naturen, der kun afbrydes ved Stemmen af enkelte Fugle, eller hvad man vil [...] Henimod Slutningen bliver den landskabelige Ro og Dybde ligesom mere fortættet (Es Dur) og man hører, langt borte fra, Menneskestemmer, først en Mands og siden en Kvindestemme, der atter forsvinder og Satsen slutter i fuldkommen apatisk Ro (Trance)."

Nielsen røber ikke her, at han i virkeligheden havde komponeret denne sats i to eller måske mere præcist tre tempi. Vi kan se i hans stadig bevarede blyantspartitur, at der oprindeligt var tale om en rent instrumental sats. Derefter tilkomponerede han i slutafsnittet de to vokalstemmer med følgende underlagte tekst: "Alle Tanker svundne. Jeg ligger under Himlen." Teksten valgte han så sluttelig at stryge.

Om finalen skriver Nielsen, at "Komponisten har villet vise den sunde Moral, der ligger i Arbejdets Velsignelse. Det hele gaar jevnt frem mod Maalet. Hovedmotivet bliver benyttet meget og Satsens Karakter er fastholdt med saa stor Lyst og Energi som muligt."

Præcis denne hymne til arbejdsglæden er vel det nærmeste Nielsen nogensinde kom på at bygge bro i den ovenfor nævnte konflikt mellem hans folkelige sange og symfonierne. Det er måske netop det, der gør den endnu mere tempofølsom end så meget andet i denne symfoni. Hvilket Leonard Bernstein, en af Alan Gilberts meget celebre forgængere i stillingen som chef for New York Philharmonic, fik at føle på sin krop, da han i 1965 kom til København for at indspille *Sinfonia Espansiva* med Det Kongelige Kapel. Studieindspilningen foregik

under et vist tidspres, og her fik Bernstein måske nok opmalet arbejdsglæden med for bred en pensel. Men ved den festkoncert i Odd Fellow Palæet, der afsluttede hans korte og intense københavner-visit, fandt han heldigvis frem til fandt han heldigvis frem til en måske ikke hurtigere, men alligevel mere energisk gangart.

Den tekniske udvikling i det forløbne halve århundrede siden da har gjort det ikke alene muligt, men også oplagt at kombinere optage- og koncertsituationen. Det gælder så meget mere, hvis det pågældende koncertprogram spilles flere gange, sådan som man gør det hos New York Philharmonic, med de deraf følgende muligheder for at eliminere de småuheld, som trods den bedste vilje af verden altid vil kunne indtræffe, hvor mennesker er involverede. Og endelig skal vi vel også huske på, at ingen bliver chef for et orkester i den absolutte internationale topklasse uden i bred almindelighed at kunne ramme plet i sine tolkninger. For så ind imellem måske oven i købet lige så stille at flytte skydeskiven et sted hen, hvor vi vanelyttere endnu ikke havde opdaget, at den med lige så stor ret kunne befinde sig.

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De medvirkende

Alan Gilbert har siden 2009 været chefdirigent for New York Philharmonic. Som chef-dirigent er Alan Gilbert den første indfødte New Yorker i orkestrets lange historie. Blandt hans forgængere har været legendariske musikere som Gustav Mahler, Arturo Toscanini og Leonard Bernstein. Alan Gilbert har taget fat på en kraftig fornyelse af orkestrets aktiviteter. Hans koncertsæsoner rummer en perspektiverende blanding af det klassiske kernerepertoire og helt nyskrevne værker. Han har etableret samarbejder med huskomponister og huskunstnere og startet en årlig orkesterfestival og koncertrækken CONTACT! med ny musik. Også som violinist har han optrådt med sit eget orkester. Alan Gilbert turnerer med New York Philharmonic både i Europa og Nordamerika, men gør også en stor indsats for at knytte New Yorks befolkning tæt til deres berømte orkester.

I 2012-13 sæsonen opfører og indspiller Alan Gilbert og Filharmonikerne Nielsens fløjte- og violinkoncerter. Alan Gilbert dirigerer endvidere uopførelser af Hillborg, Stucky og Rouse;

en Brahms-cyklus med symfonierne og koncerterne og leder Europa-turneen i foråret 2013. Sæsonen afsluttes med *June Journey: Gilbert's Playlist*, fire programuger, der præsenterer temaer og ideer, som Alan Gilbert har introduceret, og som kulminerer i en scenisk genskabelse af Strawinskijs balletter. Højdepunkter i Alan Gilberts tre første sæsoner med Filharmonikerne omfatter uropførelser af værker af Lindberg, Corigliano og Rouse, en hyldest til Mahler over flere sæsoner, adskillige optrædener i Carnegie Hall, den anmelderroste copræsentation med Park Avenue Armory af rumlig musik med Stockhausens *Gruppen* samt turneer til Asien, Europa og Californien.

Før Alan Gilbert kom til New York Philharmonic, var han chefdirigent for Stockholm Filharmonikerne – hvor han i dag er æresdirigent – og 1. gæstedirigent for NDR Symfoniorkester i Hamborg. Han er efterspurgt som gæst hos verdens førende orkestre, og hans indspilninger har fået højeste ros i den internationale presse. Hans debutforestilling på New Yorks Metropolitan Opera var John Adams' opera *Doctor Atomic*, som vandt en Grammy for den efterfølgende dvd-udgivelse.

Ved siden af sit arbejde som chefdirigent for New York Philharmonic er Alan Gilbert leder af dirigentuddannelsen på New Yorks berømte Juilliard School. Han er udnævnt til æresdoktor ved The Curtis Institute of Music, og i 2011 modtog han Columbia Universitys dirigentpris for sin "exceptionelle indsats for at opføre værker af amerikanske og nulevende komponister."

alangilbert.com

Sopranen **Erin Morley** er født i Salt Lake City og uddannet i New York på The Juilliard School og på Metropolitan Operaens akademi. Hun har optrådt i forestillinger på Metropolitan Operaen, New York City Opera og Santa Fe Operaen og står foran sin debut på den Bayerske Statsopera og Operaen i Paris. Erin Morley har optrådt i New Yorks to førende koncertsale, Carnegie Hall og Avery Fisher Hall, og har også sunget i Kina og Italien. Hun har været solist med bl.a. New York Filharmonikerne, Cleveland Orkestret og Chicago Symfoniorkester. Hun har vundet førstepris med Licia Albanese konkurrencen og tredjepris ved Wigmore Hall International Song Competition i London.

erinmorley.com

Den canadiske baryton **Joshua Hopkins** har optrådt på USA's førende operascener, bl.a. Metropolitan Operaen, New York City Opera og Dallas Operaen samt ved den engelske Glyndebourne festival. Som solist har han sunget med bl.a. Cleveland Orkestret, Houston Symfoniorkester og Toronto Symfoniorkester. Han giver ofte liedkoncerter og har bl.a. sunget i Carnegie Hall og udgivet en solo-cd. Joshua Hopkins har modtaget flere priser, bl.a. fra Borletti-Buitoni Trust og ved Verbier Festivalen i Schweiz.

joshuahopkins.com

New York Philharmonic blev grundlagt i 1842 og er det ældste symfoniorkester i USA. Faktisk er det et af de ældste symfoniorkestre i hele verden med en imponerende historie. I 2010 gav New York Philharmonic koncert nr. 15.000! Alan Gilbert, *Yoko Nagae Ceschina Chair*, tiltrådte som chefdirigent i september 2009 og efterfulgte en række enestående musikpersonligheder fra det 20. århundrede, tilbage til Gustav Mahler og Arturo Toscanini. Orkestret har altid spillet en central rolle i USA's musikliv. Gennem tiden har orkestret bestilt og uropført nye værker fra førende komponister, hvoraf flere har modtaget Pulitzer Prize. New York Philharmonic har optrådt i 63 lande og i alt 431 forskellige byer. En milepæl blev sat i 2008, da orkestret optrådte i Nordkoreas hovedstad Pyongyang. For denne historiske koncertrejse blev orkestret tildelt Common Ground Award for Cultural Diplomacy.

Filharmonikerne optræder hvert år i programmet *Live From Lincoln Center* på PBS. Det er det eneste amerikanske orkester, der har en ugentlig radioserie, The New York Philharmonic This Week, som sendes året rundt, nationalt og internationalt og streamet på nyphil.org. Orkestret har gennem årene indspillet næsten 2.000 plader, den første så tidligt som i 1917, heraf er 500 fortsat i handelen. Adskillige af indspilningerne har vundet en Grammy. Siden 2009 er over 50 af orkestrets koncerter desuden blevet udgivet som downloads og distribueres via alle større online musiksites. Orkestrets egenproducerede indspilninger vil fortsætte i 2012/13 sæsonen. New York Philharmonic har i mange år afholdt Young People's Concerts og har en omfattende pædagogisk virksomhed, bl.a. School Partnership Program, som har styrket musikundervisningen i New York City, og Learning Overtures, som udvikler international udveksling blandt pædagoger. Credit Suisse er eksklusiv Global Sponsor for the New York Philharmonic.

nyphil.org

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

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Matthew VanBesien,

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Recorded at Avery Fisher Hall, Lincoln Center, New York City

Recording producer: Preben Iwan

Sound engineer: Mikkel Nymand

Co-producer: Mats Engström

Editing and mixing: Preben Iwan

www.timbremusic.dk

Symphony No. 2: Recorded live 27-29 January and 1 February 2011

Recorded in 96 kHz/24 bit resolution, mixed and edited in the DXD audio format (Digital eXtreme Definition) 352.8kHz / 24 bit.

Symphony No. 3: Recorded live 14-16 June 2012

Recorded in the DXD audio format (Digital eXtreme Definition) 352.8kHz / 24 bit

Live monitoring on MK Sound speakers

Microphones main array: Decca Tree with outriggers: 5x DPA 4006TL

– surround microphones: 2x DPA 4015TL

Converters & Preamps: DAD AX24 - DAW system: Pyramix with Smart AV Tango controller

Mastering monitored on B&W 802Diamond speakers

The recording team of TimbreMusic wishes to thank Lawrence Rock, audio director of New York Philharmonic, for his support during the productions.

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