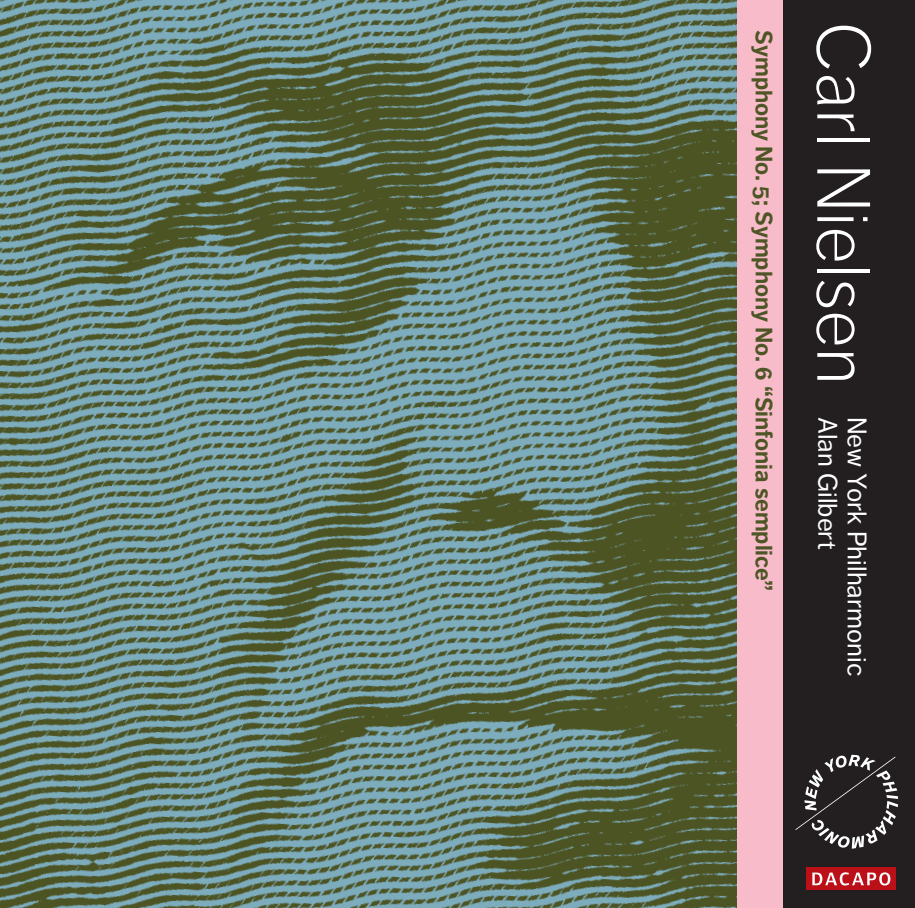




Carl Nielsen

New York Philharmonic
Alan Gilbert

Symphony No. 5; Symphony No. 6 "Sinfonia semplice"

NEW YORK
PHILHARMONIC

DACAPO

Carl Nielsen (1865-1931)

New York Philharmonic

Alan Gilbert, Music Director and Conductor

Symphony No. 5

Symphony No. 6 “Sinfonia semplice”

Symphony No. 5, Op. 50 (1920-22)36:57

- | | | |
|---|---------------------------|-------|
| 1 | I. Tempo giusto – | 10:27 |
| 2 | Adagio | 9:39 |
| 3 | II. Allegro – | 6:07 |
| 4 | Presto | 3:04 |
| 5 | Andante poco tranquillo – | 4:43 |
| 6 | Allegro (Tempo I) | 2:58 |

Symphony No. 6 “Sinfonia semplice” (1924-25)34:28

- | | | |
|----|------------------------------------|-------|
| 7 | I. Tempo giusto | 13:21 |
| 8 | II. Humoresque. Allegretto | 4:21 |
| 9 | III. Proposta seria. Adagio | 6:10 |
| 10 | IV. Theme and Variations. Allegro. | 10:37 |

Total 71:25

Recorded in concert

SYMPHONIC FUEL AND CHEERFUL THINGS

Carl Nielsen wrote six unorthodox symphonies. None of them follows the standards of his time for a symphony. And then there is Carl Nielsen's deeply original musical language – idiosyncratic, straightforward and visionary all at once. That makes his music difficult to place in the usual stylistic and historical categories.

"It's very difficult to pin Nielsen down", says Alan Gilbert, the music director of the New York Philharmonic. "His music can be exciting and fun, but also bleak and austere. He likes to juxtapose really contrasting images, and sudden switches are characteristic. What's coming next? I like to read it that he is painting a picture of life."

Carl Nielsen came from the periphery in two ways: he was a Dane, on the margins of Europe, and as a village child he grew up far from the professional musical life of the capital. He was born on Funen in 1865, the son of a village painter and folk musician, who taught him to play violin and trumpet.

The family could not afford to pay for an education, so at the age of 14 Carl Nielsen got work as a regimental musician. The wages were a few coins and a four-kilo loaf of rye bread. But in the Danish provinces people felt a sense of implied inferiority when local talent went to waste, so benefactors in Odense clubbed together to send the boy to Copenhagen (as had happened to his fellow-townsmen Hans Christian Andersen a few generations earlier). Nielsen was admitted to the Academy of Music as a violinist, and in 1889 he won the competition for a permanent position in the Royal Danish Orchestra. In just ten years he had progressed from hopeless poverty to the cultural elite of the capital.

A powerful drive prevented Carl Nielsen from staying in one place too long at a time. In 1905 he resigned from his orchestral post to concentrate on composing. Musically, he sought out new paths right up to his death, even after winning wide recognition at a mature age. His last two symphonies complete the picture of Nielsen's artistic development, which remained far ahead of his surroundings – cost what it might.

Symphony No. 5

Carl Nielsen's music is often compared to a force of nature, and the description is nowhere more aptly applied than to his Fifth Symphony, from 1920-22. At the same time, the symphony is a resounding echo of mankind's own forces, as they had raged in the First World War. The struggle in the Fifth Symphony has a cosmic format. Nielsen refused to acknowledge that it was a war symphony, but did remark: "There is not one of us who is the same now as before the war."

The symphony is a twofold, polarized work. The music begins in a state of nature – not an idyll, but a primal world, an uncivilized peace. Two subjects, both of which originate in the introductory flow of the violas, hold each other in check. A peaceful theme is played by winds, two by two like the animals in Noah's ark. Against this stands the opposite pole, a whirling, drilling figure.

The balance of tensions is broken by a drum, but is restored, and halfway into the first movement the world is apparently peaceful again. This opens the way for an Adagio so beautiful and numinous that it is almost '*religioso*', and the music culminates in a hymn where horns and strings aspire to the heavens.

But the balance of power cannot simply tip towards the light this way. The darkness attacks with the drum as its spearhead, and this time it has enough power to start a Ragnarok. Nielsen asks the timpanist to play "at his own tempo, as if he wants to disturb the music at any price." This develops into a mood of destruction where "the timpanist fantasizes quite freely with all sorts of inventions."

This fateful struggle – one of the first examples of aleatory music in a symphony – comes out on the side of the light. The drum falls back, but without being defeated, for it is alive as it disappears back into the orchestra while the surroundings subside into peace.

The second part of the symphony is an image of a new world order. The initial attack, with an ambitious theme that makes a manic assault on the challenges, turns out to lack sustaining power and comes to halt like an old engine. When a diabolical fugue takes over, it fragments instead of building up, and the forward thrust collapses. The desperate heroism has failed. Now the main theme of the movement returns, this time played *pianissimo*. A relaxed polyphony opens the way for a magical journey towards the light. As a conclusion one hears the main subject in its original form, assured of victory. The summit has been reached.

When Carl Nielsen was working on his Fifth Symphony, he enjoyed the status of Denmark's national composer. His popular songs had given him a wide audience, but in the concert hall he was not unconditionally popular. It was feared that in the name of development he would destroy everything that was admirable. Often the public was still digesting his last experiment when Nielsen once more struck out in a new, threatening direction.

The first performance in 1922 was conducted by Nielsen himself in Copenhagen's conservative *Musikforeningen*, and the programme he had prepared for the occasion was, to put it nicely, 'openminded': first Beethoven's *Leonore* Overture No. 2, then Bach's Brandenburg Concerto No. 1 and his stern Easter cantata *Christ lag in Todesbanden*. And then the new Symphony No. 5!

Once more, the symphony came at a cost to Carl Nielsen. His old supporter, the composer and conductor Victor Bendix, described it indignantly as "this impure trench music, this bold deceit, this fist in the face". To Nielsen this was the harshest criticism he could receive – worse than at the first performance in Stockholm in 1924, when "a true panic broke out", as the newspapers reported, and a large part of the audience walked out during the first movement "with horror and anger written on their faces".

In the 1920s the symphony was played in Berlin and Paris, among other places, and by famous conductors such as Wilhelm Furtwängler, Pierre Monteux and Jascha Horenstein. The definitive breakthrough came in 1962, when the symphony was recorded by the New York Philharmonic and Leonard Bernstein. Today Carl Nielsen's Fifth Symphony stands not only as one of his strongest works, but as one of the most original symphonies of the twentieth century.

Symphony No. 6, "Sinfonia semplice"

Symphony No. 6, from 1924–25, was long seen as Nielsen's 'crazy' symphony, stigmatized as meaningless and random. Now, at long last, it has achieved recognition as one of his most forward-looking works – a postmodern symphony written more than half a century before postmodernism! Again Carl Nielsen situates himself outside the normal currents. No one had an ear for this at the first performance in 1925, not even his supporters. Had the master really written a weak symphony?

The title *Sinfonia semplice* ("Simple Symphony") is subtle. It refers on the face of it to the naive themes and to the transparent orchestration. Carl Nielsen has also apparently returned to

the classical virtues with four separate movements, and in comments in the press he emphasized the lightness and straightforwardness of the symphony. It is "in a lighter vein than my other symphonies – there are cheerful things in it," he said, and from the newspaper one cannot see whether this was said with or without a sardonic smile.

For there is very strong irony in the music. The naive themes are turned into postulates, and the good humour tilts into sarcasm time and time again. And first and foremost, the symphonic arguments are anything but simple. The music is based on ambivalences and ruptures, and it contradicts itself from start to finish. Nielsen's contemporaries hoped that it was all just an odd joke.

The first movement appears to set out as a harmless neoclassical symphony, but soon a complexity rears its head that makes the 'simplicity' ring false. All good intentions are subverted, and three times Nielsen's attempts to create a core content by means of a fugue fail. The movement works its way up to a climax that stumbles monumentally into a harshly eerie dissonance. The blighted growth of the simplicity has already been lost, and the ending of the movement is crestfallen – it simply ceases to be.

Then comes Nielsen's most extremist symphonic movement, *Humoresque* – a collective improvisation from the breakthrough year of Surrealism, where the instruments are unleashed in a grotesque anarchy. The movement clutches at a straw, offered by the clarinet: a folk fiddler's melody meant to remedy the state of chaos. Nielsen himself shoots the attempt down, while the trombone provocatively yawns with boredom.

Cut to the symphony's most rigorous movement, the neo-Baroque *Proposta seria* (a *proposta* is the subject of a fugue, here almost dripping with pathos). On top of the shock of the *Humoresque*, the symphony attempts to come to its senses with the aid of classical structural technique. Several forays along the way are not realized according to plan, and when the movement eventually falls calm, it is not after a job well done; it is rather the result of resignation.

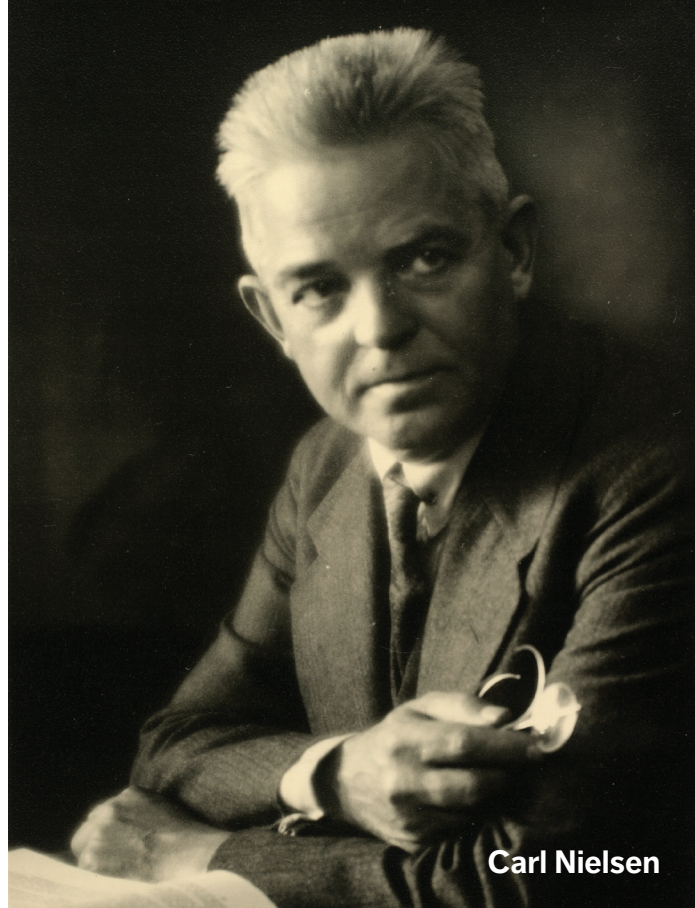
The fourth movement is the climax of the symphony: a set of variations so disparate that they border on pure collage. From a starting point in a little bassoon melody that sounds like a singing game, Nielsen sends invention and imagination off across the steppes. The variation form is stretched to the limit, and this formal principle, too, loses the capacity to function as a framework. The final rupture comes with a waltz where Nielsen draws lines back to the waltzes in his debut with Suite for Strings and in the admired Symphony No. 3. But this time it all goes wrong –

the innocent waltz melody is attacked by chaotic eruptions from the brass, whose double tempo and contrasting gaits make the music cannibalize itself. In the end nothing but the bones are left in a macabre variation for percussion.

The end is proclaimed by an exaggerated fanfare, which is an introduction to – nothing! One receives only the greatest insult the whole symphony has to offer, a drunken man's polka with idiotic oom-pah-pahs. Shrill sounds in the piccolo and clarinet squeeze out the variation theme one last time, while the bassoons are left on their low note without discovering that the symphony is over.

Carl Nielsen used his final symphony as a deconstruction; an embarrassing disappointment for the host of fans who thought they knew what to admire – but a great stimulant for succeeding generations, who have been supplied by Nielsen's Sixth with symphonic fuel for many years to come.

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Carl Nielsen

The Performers

The **New York Philharmonic** continues to play a leading cultural role in New York City, the United States, and the world. This season's projects will connect the Philharmonic with up to 50 million music lovers through live concerts in New York City and on its worldwide tours; digital downloads; international broadcasts on television, radio, and online; and as a resource through its wide range of education programs. The Orchestra has commissioned and/or premiered works by leading composers from every era since its founding in 1842 — including Dvořák's *New World Symphony*, Copland's *Connotations*, and John Adams's Pulitzer Prize-winning *On the Transmigration of Souls*, dedicated to the victims of 9/11.

Renowned around the globe, the Philharmonic has appeared in 432 cities in 63 countries — including the groundbreaking 1930 tour of Europe; the unprecedented 1959 tour to the USSR; the historic 2008 visit to Pyongyang, D.P.R.K., the first there by an American orchestra; and the Orchestra's debut in Hanoi, Vietnam, in 2009. The New York Philharmonic serves as a resource for its community and the world. It complements its annual free concerts across the city with a wide range of education programs — among them the famed, long-running Young People's Concerts and Philharmonic Schools, an immersive classroom program that reaches thousands of New York City students. Committed to developing tomorrow's leading orchestral musicians, the Philharmonic has partnered with cultural institutions at home and abroad to create projects that combine performance with intensive training by Philharmonic musicians. These include collaborations with the Shanghai Symphony Orchestra and Shanghai Conservatory of Music as well as Santa Barbara's Music Academy of the West.

The oldest American symphony orchestra and one of the oldest in the world, the New York Philharmonic has made almost 2,000 recordings since 1917, including several Grammy Award winners, and its self-produced download series continues in the 2014–15 season. Music Director Alan Gilbert began his tenure in September 2009, succeeding a distinguished line of 20th-century musical giants that includes Leonard Bernstein, Arturo Toscanini, and Gustav Mahler. nyphil.org

Music Director **Alan Gilbert** began his New York Philharmonic tenure in September 2009, the first native New Yorker in the post. He and the Philharmonic have introduced the positions of The Marie-Josée Kravis Composer-in-Residence, The Mary and James G. Wallach Artist-in-Residence, and the Artist-in-Association; *CONTACT!*, the new-music series; and the NY PHIL BIENNIAL, an exploration of today's music by a wide range of contemporary and modern composers inaugurated in spring 2014. As *New York* magazine wrote, "The Philharmonic and its music director Alan Gilbert have turned themselves into a force of permanent revolution."

In the 2014–15 season, Alan Gilbert conducts the U.S. Premiere of Unsuk Chin's Clarinet Concerto, a Philharmonic co-commission, alongside Mahler's First Symphony; Verdi's Requiem; a staging of Honegger's *Joan of Arc at the Stake*, featuring Oscar winner Marion Cotillard; World Premieres; a *CONTACT!* program; and Yo-Yo Ma and the Silk Road Ensemble. He concludes The Nielsen Project — the multi-year initiative to perform and record the Danish composer's symphonies and concertos — and presides over the EUROPE / SPRING 2015 tour. His Philharmonic-tenure highlights include acclaimed productions of Ligeti's *Le Grand Macabre*, Janáček's *The Cunning Little Vixen*, Stephen Sondheim's *Sweeney Todd* starring Bryn Terfel and Emma Thompson, and *Philharmonic 360* at Park Avenue Armory; World Premieres; Bach's B-minor Mass and Ives's Fourth Symphony; the score from *2001: A Space Odyssey* alongside the film; Mahler's Second Symphony, *Resurrection*, on the tenth anniversary of 9/11; and eight international tours.

Conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg's NDR Symphony Orchestra, Alan Gilbert regularly conducts leading orchestras around the world, and has collaborated on Grammy-winning recordings. He is Director of Conducting and Orchestral Studies at The Juilliard School, where he holds the William Schuman Chair in Musical Studies. Mr. Gilbert's honors include an Honorary Doctor of Music degree from The Curtis Institute of Music, Columbia University's Ditson Conductor's Award, and election to The American Academy of Arts & Sciences.

alangilbert.com



Alan Gilbert

SYMFONISK BRÆNDSTOF OG LYSTIGE TING

Carl Nielsen skrev seks uortodokse symfonier. Ingen af dem følger de standarder, man i samtiden havde for en symfoni. Dertil kommer Carl Nielsens dybt originale tonesprog, der på én gang er krøllet, ligefremt og visionært. Det gør det svært at placere hans musik i de sædvanlige stilistiske og historiske kategorier.

”Det er svært at sætte etiketter på Nielsen”, siger New York Filharmonikernes chefdirigent, Alan Gilbert. ”Nogle gange er hans musik spændende og sjov, andre gange trøstesløs og tilknapet. Han kan lide at sætte meget forskellige billeder op mod hinanden, og han laver pludselige ryk på en meget karakteristisk måde. Hvad bliver det næste? Som jeg ser det, maler han et billede af livet.”

På to måder kom Carl Nielsen fra randområdet: Han var dansker i periferien af Europa og landsbybarn opvokset langt væk fra hovedstadens professionelle musikliv. Han blev født på Fyn i 1865 som søn af en landsbymaler og spillemand, der lærte ham at spille violin og trompet.

Familien havde ikke råd til at betale for en uddannelse, så 14 år gammel fik Carl Nielsen arbejde som regimentsmusiker. Ugelønnen var nogle småpenge og et firekilos rugbrød. Men i den danske provins følte man sig ramt på mindreværdet, når lokale talenter gik til spil. Derfor gik velgørere i Odense sammen om at sende drengen til København (lige som det var sket for bysbarnet H.C. Andersen et par generationer tidligere). Nielsen blev optaget på konservatoriumet som violinist, og i 1889 vandt han konkurrencen om en fast stilling i Det Kgl. Kapel. På bare ti år havde han bevæget sig fra udsigtsløs fattigdom til hovedstadens kulturelite.

En stærk drivkraft forhindrede Carl Nielsen i at blive på sin plads ret længe ad gangen. I 1905 opsigte han sin orkesterstilling for at koncentrere sig helt om at komponere. Musikalsk set op søgte han lige til sin død nye veje, også selv efter at han i en moden alder omsider opnåede bred anerkendelse. Hans to sidste symfonier fuldender billedet af Nielsens kunstneriske udvikling, som hele tiden var langt foran hans omgivelser. Koste hvad det ville.

Symfoni nr. 5

Carl Nielsens musik sammenlignes ofte med en naturkraft, og ingen steder passer den beskrivelse bedre end på hans Femte Symfoni fra 1920-22. Samtidig rummer symfonien en rungende

efterklang af menneskets egne kræfter, som havde hærget i 1. Verdenskrig. Striden i Femte Symfoni har kosmisk format. Nielsen ville ikke anerkende, at det er en krigssymfoni, men bemærkede dog: ”Der er ikke én af os, der er den samme nu som før krigen.”

Symfonien er et todelt, polariseret værk. Musikken begynder i en naturtilstand. Ikke en idyl, men en primal verden, en uciviliseret fred. To temaer, der begge udspringer af den indledende strøm i bratscherne, holder hinanden i skak. Et fredeligt tema spilles af blæsere parvis som dyrene i Noas ark. Over for det står modpolen, en børende, hvirvlende figur. Spændingsbalancen bliver brudt af en tromme, men retter sig igen, og halvvejs inde i 1. sats er verden øjensynligt atter fredfyldt. Det åbner for en Adagio, så smuk og hellig, at den næsten er ”religioso”, og musikken kulminerer i en hymne, hvor horn og strygere stræber mod himlen.

Men magten kan ikke bare sådan tippe over til det lyse. Mørket angriber med trommen som spydspids, og denne gang er der kræfter nok til at skabe et ragnarok. Nielsen beder trommeslageren om spille ”i sit eget tempo, som ville han for enhver pris forstyrre musikken.” Det udvikler sig til en undergangstilstand, hvor ”trommeslageren fantaserer ganske frit med alle mulige opfindelser.”

Denne skæbnekamp – et af de første eksempler på tilfældighedsmusik i en symfoni – falder ud til lysets side. Trommen trækker sig tilbage, dog uden at være slagen, for den er i live, da den forsvinder bagud i orkestret, mens omgivelserne synker sammen i fred.

Anden del af symfonien er et billede på en ny verdensorden. Ansatsen med et ærgerrigt tema, der tager manisk fat på udfordringerne, viser sig at mangle udholdenhed og går i stå som en gammel motor. Da en djævelsk fuga tager over, splitter den i stedet for at bygge op, og fremskridtet brænder sammen. Den desperate heroisme har spillet fallit. Nu vender satsens hovedtema tilbage, denne gang spillet pianissimo. En afspændt flerstemmighed åbner for en magisk rejse mod lyset. Som afslutning hører man hovedtemaet i sin oprindelige form, helt sejrssikkert. Toppen er nået.

Da Carl Nielsen arbejdede på sin Femte Symfoni, havde han fået status som Danmarks nationalkomponist. Hans folkelige sange havde givet ham et stort publikum, men i koncertsalen var han ikke ubetinget populær. Man frygtede, at han i udviklingens navn ville ødelægge alt det beundringsværdige. Ofte nåede publikum ikke at komme sig over hans seneste eksperiment, før Nielsen igen stak af i en ny faretruende retning.

Uropførelsen i 1922 dirigerede Nielsen selv i Københavns konservative Musikforeningen, og programmet, han havde lagt til lejligheden, var med et pænt ord ”nysgerrigt”: Først Beethovens

Leonore ouverture nr. 2, så Bachs Brandenburgkoncert nr. 1 og hans strenge påskekantate "Christ lag in Todesbanden". Og så den nye Symfoni nr. 5!

Symfonien kostede igen Carl Nielsen opbakning. Hans gamle støtte, komponisten og dirigenten Victor Bendix, beskrev den harmdirrende som "denne urenlige løbegravsmusik, dette frække bedrag, denne knyttnæve i ansigtet". Det var ifølge Nielsen den hårdeste kritik, han kunne få. Værre, end at der ved førsteopførelsen i Stockholm i 1924 "udbrød en virkelig panik", som aviserne rapporterede, da store dele af publikum udvandrede under 1. sats "med rædsel og vrede malede i deres ansigt".

I 1920'erne blev symfonien spillet i bl.a. Berlin og Paris og opført af berømte dirigenter som Wilhelm Furtwängler, Pierre Monteux og Jascha Horenstein. Det definitive gennembrud kom i 1962, da symfonien blev indspillet af New York Filharmonikerne og Leonard Bernstein. I dag står Carl Nielsens 5. Symfoni som ikke blot et af hans stærkeste værker, men som en af de mest originale symfonier fra det 20. århundrede overhovedet.

Symfoni nr. 6, "Sinfonia semplice"

Symfoni nr. 6 fra 1924-25 blev længe opfattet som Nielsens "tossede" symfoni, stemplet som meningsløs og tilfældig. Nu har den langt om længe opnået anerkendelse som et af hans mest fremsynede værker. En postmoderne symfoni, skrevet mere end et halvt århundrede før postmodernismen! Igen placerer Carl Nielsen sig uden for de gængse strømninger. Det havde ingen øre for ved uopførelsen i 1925, selv ikke hans tilhængere. Havde mesteren virkelig skrevet en svag symfoni?

Titlen "Sinfonia semplice" (Enkel symfoni) er underfundig. Den hentyder umiddelbart til de naive temaer og til den gennemsigtige orkestrering. Carl Nielsen er tilsyneladende også vendt tilbage til de klassiske dyder med fire adskilte satser, og i pressen fremhævede han det lette og ligetil ved symfonien. Den er "af lysere Farve end mine andre Symfonier – der er lystige Ting deri", sagde han, uden at man i avisen kunne aflæse, om det blev sagt med eller uden et sardonisk smil.

For der er en meget stærk ironi i musikken. De naive temaer gøres til postulater, og det gode humør svinger gang på gang over i sarkasme. Og først og fremmest er de symfoniske argumenter alt andet end enkle. Musikken bygger på tvetydigheder og brud, og den modsiger sig selv fra start til slut. Nielsens samtid håbede, at det hele blot var en underlig vits.

1. sats lægger tilsyneladende ud som en harmløs neoklassisk symfoni, men hurtigt melder der sig en kompleksitet, der gør "enkelheden" falsk. Alle gode intentioner undergraves, og tre gange mislykkes Nielsens forsøg på at skabe kerneindhold ved hjælp af en fuga. Satsen arbejder sig op mod et højdepunkt, der kikser storslået på en skærende uhyggelig dissonans. Enkelhedens misvækst har allerede tabt, og satsens afrunding er slukøret – den holder bare op med at være til.

Så følger Nielsens mest yderligtgående symfonisats, Humoreske. En kollektiv improvisation fra surrealismens gennembrudsår, hvor instrumenterne slippes løs i et grotesk anarki. Satsen klynger sig til et halmstrå, en spillemandsmelodi, der skal rette op på kaostilstanden. Det forsøg skyder Nielsen selv ned, mens trombonen gaber provokerende af kedsomhed.

Klip til symfoniens strengeste sats, den neobarokke Proposta seria (proposta er det samme som temaet i en fuga, som her er af næsten patetisk karakter). Oven på Humoreskens chok for søger symfonien at samle sig ved hjælp af klassisk satsteknik. Flere forsøg undervejs bliver ikke gennemført efter planen. Da satsen omsider falder til ro, er det ikke efter veloverstået gerning, snarere på grund af opgivenhed.

4. sats er symfoniens klimaks: Et sæt variationer, så forskelligartede, at det grænser til ren collage. Med udgangspunkt i en lille fagotmelodi, der lyder som en sangleg, sender Nielsen fantasien afsted ud over stepperne. Variationsformen spændes hårdt, og også dette formprincip mister evnen til at fungere som ramme. Det endelige brud sker i en vals, hvor Nielsen trækker tråde til valsene i sit debutværk Suite for strygere, og i den beundrede Symfoni nr. 3. Men denne gang går det galt – den uskyldige valsemelodi angribes af kaotiske udbrud fra messingblæserne, der i dobbelt tempo og fremmede taktarter får musikken til at kannibalisere sig selv. Til sidst er der kun knoglerne tilbage i en makaber variation for slagtpøj.

Afslutningen annonceres af en overdreven fanfare, som er en præsentation af – ingenting! Man får kun det mest forulepende, hele symfonien har at byde på, en fuldemandspolka med idiotiske umpapa-lyde. Skingre klange i piccolofløjte og klarinet klemmer variationstemaet ud en sidste gang, mens fagotterne bliver efterladt på deres dybe tone uden at opdage, at symfonien er slut.

Carl Nielsen brugte sin sidste symfoni til en dekonstruktion. En pinagtig skuffelse for den fanskare, der troede de vidste, hvad de skulle beundre – men stærkt stimulerende for efterfølgende generationer, der med Nielsens 6. er forsynet med symfonisk brændstof til mange år frem i tiden.

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De medvirkende

New York Philharmonic fortsætter med at spille en førende rolle kulturelt i New York City såvel som i resten af verden. Projekterne i 2014/15 sæsonen kommer til at forbinde orkestret med op til 50 millioner musikelskere via livekoncerter i New York og på dets ture rundt i verden; ligeledes via digitale downloads foruden internationale optrædener på TV, i radio og online. Ikke mindst vil Filharmonikerne vedblive med at være en ressource gennem deres vidtrækkende undervisningsprogrammer. Siden sin grundlæggelse i 1842 har orkestret bestilt og uropført værker af førende komponister gennem tiderne – deriblandt Dvořáks symfoni *Fra den ny verden*, Coplands *Connotations* og John Adams' Pulitzer Prize-belønnede *On the Transmigration of Souls*, tilegnet ofrene fra d. 11. september 2001.

Som et af verdens mest velrenommerede orkestre har Filharmonikerne optrådt i 432 byer i 63 lande, bl.a. på de banebrydende turneer til Europa i 1930 og Sovjet i 1959 samt under det historiske besøg i Nordkoreas hovedstad Pyongyang i 2008 og orkestrets debut i Hanoi, Vietnam, i 2009. New York Philharmonic tilbyder sig som en ressource både lokalt som i resten af verden. Årligt giver orkestret gratis koncerter overalt i byen med et bredt udvalg af undervisningsprogrammer, bl.a. Young People's Concerts og Philharmonic Schools – et dybtgående skoleklasseprogram, som når tusinder af elever i New York City. Filharmonikerne forpligter sig også til udviklingen af morgendagens førende orkesttermusikere. Det gør de gennem samarbejder med både hjemlige og internationale kulturinstitutioner om at lave projekter, der kombinerer optræden med intensiv undervisning fra Filharmonikernes musikere, bl.a. med Shanghai Symphony Orchestra og Shanghai Conservatory of Music samt Santa Barbara's Music Academy of the West.

New York Philharmonic er et af verdens ældste symfoniorkestre og har siden 1917 indspillet godt 2000 plader med adskillige Grammy Awards til følge. Orkestrets egenproducerede download-serie fortsætter i 2014-15 sæsonen. Alan Gilbert tiltrådte som dirigent og kunstnerisk leder i september 2009, hvor han efterfulgte nogle af det 20. århundredes mest enestående musikpersonligheder som bl.a. Leonard Bernstein, Arturo Toscanini og Gustav Mahler.

nyphil.org

Alan Gilbert har siden september 2009 været chefdirigent for og kunstnerisk leder af New York Philharmonic som den første indfødte new yorker på posten. Sammen med Filharmonikerne har han introduceret nye initiativer som The Marie-Josée Kravis Composer-in-Residence, The Mary and James G. Wallach Artist-in-Residence, ny musik-serien *CONTACT!* og NY PHIL BIENNIAL, hvor Gilbert og orkestret går på opdagelse i musik af et bredt udvalg af nutidige komponister. Som *New York* magazine skrev, "Filharmonikerne og dets kunstneriske leder Alan Gilbert har forvandlet sig til en vedvarende revolutionerende kraft."

I 2014-15 sæsonen dirigerer Alan Gilbert den amerikanske førsteopførelse af Unsuk Chins Klarinetkoncert (bestilt af bl.a. orkestret selv) sammen med Mahlers Symfoni nr. 1, Verdis *Requiem*, en iscenesættelse af Honeggers *Jeanne d'Arc på bålet* med Oscar-vinderen Marion Cotillard, flere uropførelser, et *CONTACT!*-program samt Yo-Yo Ma og The Silk Road Ensemble. Han afslutter 'The Nielsen Project' – et flerårigt projekt med koncertopførelser og cd-indspilninger af Carl Nielsens symfonier og solokoncerter – og står i 2015 i spidsen for en forårsturné til Europa. Blandt højdepunkterne fra Gilberts tid med filharmonikerne kan nævnes de berømmede opsætninger af Ligetis *Le Grand Macabre*, Janáček's *Den fiffige lille ræv*, Stephen Sondheim's *Sweeney Todd* med Bryn Terfel og Emma Thompson, *Philharmonic 360* i Park Avenue Armory, Bachs H-molmesse, Ives' 4. Symfoni, en opførelse af musikken til *2001: A Space Odyssey* sammen med filmen, Mahlers 2. Symfoni 'Opstandelsen' på tiårsdagen for 9/11 og otte rejser til udlandet.

Alan Gilbert er æresdirigent for Stockholm Filharmonikerne og 1. gæstedirigent for NDR Symfoniorkester i Hamborg. Han dirigerer regelmæssigt verdens førende orkestre og har medvirket på flere Grammy-vindende udgivelser. Alan Gilbert leder af dirigent- og orkesterstudierne på New Yorks berømte Juilliard School, hvor han er tildelt the William Schuman Chair in Musical Studies. Han er udnævnt til æresdoktor ved The Curtis Institute of Music, har modtaget Columbia Universitys dirigentpris og er medlem i The American Academy of Arts & Sciences.

alangilbert.com

New York Philharmonic



NEW YORK PHILHARMONIC 2014-2015 SEASON

ALAN GILBERT, Music Director
Case Scaglione, Associate Conductor
Courtney Lewis, Assistant Conductor
Leonard Bernstein, Laureate Conductor,
1943-1990
Kurt Masur, Music Director Emeritus

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Acting Concertmaster
The Charles E. Culpeper Chair
Michelle Kim
Acting Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair
Carol Webb
Acting Assistant Concertmaster
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Hae-Young Ham
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Kuan Cheng Lu
Newton Mansfield
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Anna Rabinova
Charles Rex
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Sharon Yamada
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The Sue and Eugene Mercy, Jr. Chair
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Hyunju Lee
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Na Sun
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The Herbert M. Citrin Chair

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PICCOLO

Mindy Kaufman

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E-FLAT CLARINET

Mark Nuccio

BASS CLARINET

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The Pels Family Chair
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The Rosalind Miranda Chair in memory of Shirley and Bill Cohen
Arlen Fast

CONTRABASSOON

Arlen Fast

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Howard Wall
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* Associate Principal
** Assistant Principal
*** Acting Associate Principal
+ On Leave
++ Replacement/Extra

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

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Pierre Boulez
Stanley Drucker
The Late Lorin Maazel
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New York Philharmonic

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DDD

Recorded at Avery Fisher Hall, Lincoln Center, New York City, 1-3 October 2014

Recording producers: Preben Iwan and Mats Engström

Sound engineer: Preben Iwan

www.timbremusic.dk

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 the New York Philharmonic, for his support during the productions.

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Liner notes: Jens Cornelius

English translation of the liner notes: James Manley

Proofreader: Svend Ravnkilde

Photos pp. 12-13 and 20-21: © Chris Lee

Photo p. 9: Elis Högh-Jensen, c. 1920s; © The Royal Library, Department of Maps, Prints and Photographs

Graphic design: Denise Burt, www.elevator-design.dk

Publisher: The Carl Nielsen Edition – Edition Wilhelm Hansen AS, www.ewh.dk

Dacapo acknowledges, with gratitude, the financial support of **Carl Nielsen og Anne Marie Carl-Nielsens Legat, Augustinus Fonden** and **Beckett-Fonden**

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund**.

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

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MUSIKANTOLOGI

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