Mendelssohn’s Elijah

Alan Gilbert and the New York Philharmonic 2010–11 Season
Alan Gilbert’s journey of musical discovery can be traced on Alan Gilbert and the New York Philharmonic: 2010–11 Season; the series’ wide-ranging repertoire reflects his programmatic belief that individual works, both familiar and brand-new, should be combined in innovative ways in order to surprise, challenge, and delight the listener.

“When I became the Music Director of the New York Philharmonic a year ago, I was excited by the prospect of creating a close connection with the audience,” Alan Gilbert has said, adding, “I wanted our listeners to know that we choose every work we perform out of a real commitment to its value, so that even if someone isn’t familiar with a piece, they would feel comfortable coming to hear it simply because we programmed it.”

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The 2010–11 series allows listeners to explore and own music that spans world premieres of Philharmonic commissions to works by past masters. Subscribers also receive bonus content, including audio recordings of Alan Gilbert’s onstage commentaries, the program notes published in each concert’s Playbill, and encores given by the soloists — all in the highest possible audio quality available for download.

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

MENDELSSOHN (1809–47)

Part I
Introduction (Elijah): As God the Lord of Israel liveth 1:03
Overture 3:06
Chorus (The People): Help, Lord! Wilt Thou quite destroy us? 4:00
Duet and Chorus (The People, Two Women): Lord, bow Thine ear to our prayer! 1:55
Recitative (Obadiah): Ye people, rend your hearts 0:52
Aria (Obadiah): “If with all your hearts ye truly seek me” 2:15
Chorus (The People): Yet doth the Lord see it not 4:05
Recitative (An Angel): Elijah! Get thee hence 0:48
Double Quartet (Angels): For He shall give His angels 2:38
Recitative (An Angel): Now Cherith's brook is dried up, Elijah. 1:05

(continued)
Recitative, Air, and Duet (The Widow and Elijah): What have I to do with thee 6:16
Chorus: Blessed are the men who fear Him 3:25
Recitative (Elijah and King Ahab) and Chorus: As God the Lord of Sabaoth liveth 4:08
Chorus (Priests of Baal): Baal, we cry to thee 3:18
Recitative (Elijah) and Chorus (Priests of Baal): Call him louder! For he is a god 1:09
Recitative (Elijah) and Chorus (Priests of Baal): Call him louder! He heareth not 2:23
Aria (Elijah): Lord God of Abraham, Isaac, and Israel 3:14
Quartet (Angels): Cast thy burden upon the Lord 1:39
Recitative (Elijah) and Chorus (The People): O Thou who maketh Thine angels spirits 2:57
Aria (Elijah): Is not His word like a fire 2:04
Arioso (Alto): Woe unto them who forsake Him! 3:00
Recitative (Obadiah, Elijah, The Boy) and Chorus (The People): O man of God, help thy people! 5:42
Chorus (The People): Thanks be to God 3:48

Part II
Aria (Soprano): Hear ye, Israel; hear what the Lord speaketh 5:57
Chorus: “Be not afraid,” saith God the Lord 4:20
Recitative (Elijah and The Queen) and Chorus: The Lord hath exalted thee 3:24
Chorus: Woe to him! He shall perish 1:37
Recitative (Elijah and Obadiah): Man of God, now let my words 2:24
Aria (Elijah): It is enough! 5:13
Recitative (Tenor): See now, he sleepeeth beneath a juniper tree 0:47
Trio (Angels): Lift thine eyes 1:28
Chorus (Angels): He, watching over Israel 2:52
Recitative (The Angel and Elijah): Arise, Elijah 1:55
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with the words, “And behold, the Lord passed by.” “Would that not be splendid for an oratorio?” he exclaimed.

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In Short
Born: February 3, 1809, in Hamburg, Germany
Died: November 4, 1847, in Leipzig
Work composed: summer 1845–July 1846, to a German libretto that Mendelssohn assembled from various Old Testament sources (mostly I Kings), with advice from Julius Schubring; revised during the winter of 1847
World premiere: August 26, 1846, in Birmingham, England, the composer conducting, with Joseph Staudigl in the title role; on that occasion the text was sung in an English translation by William Bartholomew. Mendelssohn also conducted the premiere of his revised version on April 16, 1847, in London.

[Notes on the Program]
By James M. Keller, Program Annotator

Elijah, Oratorio on Words of the Old Testament, Op. 70
Felix Mendelssohn

We might begin our approach to Elijah by turning the calendar back to March 11, 1829, the day when, at a concert of the Berlin Singakademie, the hopelessly precocious Felix Mendelssohn, having just turned 20, conducted the “modern premiere” of J. S. Bach’s St. Matthew Passion, which had lain unperformed since its composer’s death nearly fourscore years earlier. Mendelssohn would become so thoroughly infected with a fever for the genre of oratorio that within a few years he would compose one of his own. Much influenced by the Bachian model, his St. Paul, premiered in 1836 in Dusseldorf, was hugely successful in its day. Mendelssohn instantly vowed to compose a follow-up work, but he dithered about its subject. He batted around various ideas with his friends Karl Klingemann (who had facilitated the composer’s first visit to the British Isles) and Julius Schubring (a Lutheran pastor who served as Mendelssohn’s spiritual advisor). The subject of the Old Testament prophet Elijah was suggested, and Mendelssohn started reading. The composer Ferdinand Hiller reported that one evening, [I] found Mendelssohn deep in the Bible. “Listen,” he said; and then he read to me, in a gentle and agitated voice, the passage from the First Book of Kings, beginning

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From the Premiere

The Birmingham Music Festival dates back to 1768, when a charitable music festival was organized to raise funds for Birmingham’s recently founded General Hospital. Established as a triennial event in September 1784 (and renamed the Birmingham Triennial Music Festival), it would become one of the most important and longest-running international music festivals, until its last performances in 1912.

By the time of Elijah’s 1846 premiere, Mendelssohn had already made two appearances at the Birmingham Music Festival — in 1837, conducting his oratorio St. Paul, and in 1840, leading his Symphony No. 2, Lobgesang (Hymn of Praise) and performing his first Piano Concerto — both times to great acclaim. On August 26, 1846, an eager crowd filled the Birmingham Town Hall to hear the composer conduct an orchestra of 125 players and a chorus of 271 voices.

Mendelssohn described his triumph to his brother:

No work of mine ever went so admirably at its first performance, nor was received with such enthusiasm by both the musicians and the audience. I was able to sway at will the enormous mass of orchestra and choir and organ ... No less than four choruses and four arias were encored.

The critic for the The London Times concurred, describing the work’s thunderous reception:

The last note of Elijah was drowned in a long-continued unanimous volley of plaudits, vociferous, and deafening. It was as though enthusiasm, long-checked, had suddenly burst its bonds and filled the air with shouts of exultation. Mendelssohn, evidently overpowered, bowed his acknowledgements, and quickly descended from his position in the conductor’s rostrum; but he was compelled to appear again, amidst renewed cheers and huzzas. Never was there a more complete triumph — never a more thorough and speedy recognition of a great work of art.
I picture Elijah as a grand and mighty prophet of a kind we would do well to have in our own day — powerful, zealous, but also harsh and angry and saturnine; a striking contrast to the court sycophants and the rabble; in antithesis, in fact, virtually to the whole world; yet borne on the wings of angels.

Here was a resolutely Old Testament topic, a balance to the New Testament evangelism of St. Paul. Some scholars have considered that it denotes Mendelssohn's re-establishment of a connection to his Jewish heritage. Whatever autobiographical import we choose to read into it, the essential subject of the Elijah story is faith. The biblical episodes that involve the prophet have to do with belief in God, and specifically in promoting belief in Jehovah (the "real" God of Israel) as opposed to Baal (a composite of various "heathen" gods). Elijah supports the true God, in opposition to King Ahab and his queen, Jezebel, who promote Baal. The story provides all sorts of wonderful effects that invited colorful musical treatment, including the reviving of the dead son of a widow, an eruption of flames upon an altar, and a terrific storm that arrives to end a devastating drought. Although it's not a continuous narrative, the libretto includes enough episodes to add up to a well-rounded portrait of the title character.

If St. Paul, richly laden with chorales, reflected an infatuation with Bach, Elijah seems more aligned to George Frideric Handel, the other late-Baroque giant of the oratorio, whose music also captivated Mendelssohn. The subject has a strongly Handelian caste, and so is Mendelssohn's musical approach. Listen to the aria "But who may abide" from Handel's Messiah and Elijah's aria "Is not his word like a fire" and one cannot miss how closely Mendelssohn mimics his model. Handel was particularly adored in England, and Mendelssohn was a devoted anglophile. The work's first listeners would not have overlooked the connection, especially since Messiah was performed in the same installment of the Birmingham Music Festival that was honored with the world premiere of Elijah.

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, organ, and strings; mixed chorus plus four principal vocal soloists portraying the Widow (soprano), the Angel and Queen Jezebel (mezzo-soprano or contralto), Obadiah and King Ahab (tenor), and Elijah (bass-baritone); and incidental solo vocal parts for soprano, alto, and boy soprano.

**The Story of Elijah**

The story of the prophet Elijah is told in the Old Testament Books of Kings. When the oratorio begins, King Ahab of Israel (whose historical reign took place in the 9th century B.C.E.) has instituted the worship of the god Baal in place of the God of Abraham, and has established temples in Baal's name. Elijah prophesies that as punishment, God will curse the land with a severe drought. Starved and suffering, the people pray for mercy, and are encouraged to repent by the faithful believer Obadiah. An angel appears to Elijah and sends him to the home of the widow of Zarephath, whose dying son Elijah miraculously restores to health. Elijah then confronts King Ahab, who accuses Elijah of causing the drought he prophesied; Elijah resists that it is actually the king's worship of Baal that is to blame, and challenges the priests of Baal to demonstrate their god's supposed power by praying for him to light the fire under a sacrifice. Despite their frantic prayers, the followers of Baal receive no fire; Elijah, in turn, prays to God, offering the sacrifice, and in response, fire descends from heaven. The people proclaim the miracle they have seen, and Elijah instructs them to rise up and kill the false god's prophets. Obadiah implores Elijah to pray for rain, and when he does, the long drought finally comes to an end.

In the second part of the oratorio, Elijah once again confronts Ahab, but Queen Jezebel, furious about the destruction of the priesthood of Baal, commands that the people kill the prophet. Warned by Obadiah that his life is in danger, Elijah flees to the desert, where he descends into despair and doubt. He is comforted by angels who instruct him to go to Mount Horeb, where the divine presence of God is revealed to him. Rejuvenated by his encounter and with his faith restored, Elijah returns to Israel to continue his holy work. When his time comes to depart the earth, a fiery chariot carries him away to heaven in a whirlwind.
Mendelssohn’s *Elijah*, Oratorio on Words of the Old Testament

*English Version of the text by William Bartholomew*

**Part I**

**Introduction**

**Elijah:** As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

*Deuteronomy IV: 29 / Job XXIII: 3*

**Overture**

**Chorus**

**The People:** Help, Lord! Wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

*Lamentations IV: 4*

**Recitative**

**The People:** The deeps afford no water; and the rivers are exhausted! The suckling’s tongue now cleaveth for thirst to his mouth, the infant children ask for bread, and there is no one breaketh it to feed them!

*Lamentations I: 17*

**Duet and Chorus**

**The People:** Lord, bow Thine ear to our prayer!

**Two Women:** Zion spreadeth her hands for aid, and there is neither help nor comfort.

*Lamentations I: 17*

**Recitative**

**Obadiah:** Ye people, rend your hearts, and not your garments, for your transgressions, even as Elijah hath sealed the heavens through the word of God. I therefore say to ye, forsake your idols, return to God; for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

*Joel II: 12–13*

**Aria**

**Obadiah:** “If with all your hearts ye truly seek me, ye shall ever surely find me.” Thus saith our God. Oh, that I knew where I might find Him, that I might even come before His presence!

*Deuteronomy IV: 29 / Job XXIII: 3*

**Chorus**

**The People:** Yet doth the Lord see it not; He mocketh at us! His curse hath fallen down upon us. His wrath will pursue us till He destroy us! For He, the Lord our God, He is a jealous God, and He visiteth all the fathers’ sins on the children to the third and the fourth generation of them that hate Him. His mercies on thousands fall, fall on all them that love Him and keep His commandments.

*Exodus XX: 5–6*

**Recitative**

**An Angel:** Elijah! Get thee hence, Elijah! Depart and turn thee eastward: thither hide thee by Cherith’s brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there. So do according unto His word.

*I Kings XVII: 3–4*

**Double Quartet**

**Angels:** For He shall give His angels charge over thee, that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

*Psalms XCI: 11–12*

**Recitative**

**An Angel:** Now Cherith’s brook is dried up, Elijah. Arise and depart, and get thee to Zarephath. Thither abide; for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

*I Kings XVII: 7, 9, 14*

**Recitative, Air, and Duet**

**The Widow:** What have I to do with thee, O man of God? Art thou come to me, to call my sin unto remembrance? To slay my son art thou come hither? Help me, man of God, my son is sick, and his sickness is so sore that there is no breath left in him! I go mourning all the day long, I lie down and weep at night! See mine affliction, be thou the orphan’s helper.

**Elijah:** Give me thy son! Turn unto her, O Lord, my God; in mercy help this widow’s son. For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, let the spirit of this child return that he again may live!

**The Widow:** Wilt thou shew wonders to the dead? There is no breath in him.

(continued)
Elijah: Lord, my God, let the spirit of this child return, that he again may live!

The Widow: Shall the dead arise and praise Thee?

Elijah: Lord, my God, O let the spirit of this child return, that he again may live!

The Widow: The Lord hath heard thy prayer, the soul of my son reviveth!

Elijah: Now behold, thy son liveth!

The Widow: Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

Elijah: Thou shalt love the Lord thy God, love Him with all thine heart, and ...

Elijah and Widow: ... with all thy/my soul and with all thy/my might. O blessed are they who fear Him!

Chorus
Blessed are the men who fear Him, they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

Psalms CXXVIII: 1; CXII: 1, 4

Recitative and Chorus
Elijah: As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will shew myself unto Ahab, and the Lord will then send rain again upon the earth.

King Ahab: Art thou Elijah, he that troubleth Israel?

Chorus: Thou art Elijah, he that troubleth Israel!

Elijah: I never troubled Israel's peace. It is thou, Ahab, and all thy father's house. Ye have forsaken God's commands, and thou hast followed Baalim! Now send and gather to me the whole of Israel unto Mount Carmel. There summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then, then we shall see whose God is God the Lord.

Chorus: And then we shall see whose God is God the Lord.

Elijah: Rise then, ye priests of Baal; select and slay a bullock, and put no fire under it; uplift your voices and call the god ye worship; and I then will call on the Lord Jehovah. And the god who by fire shall answer, let him be God.

Chorus: Yea, and the god who by fire shall answer, let him be God.

Elijah: Call first upon your god, your numbers are many. I, even I only remain one prophet of the Lord. Invoke your forest gods, and mountain deities.

I Kings XVIII: 1, 15, 17–19, 23–25

Chorus
Priests of Baal: Baal, we cry to thee, hear and answer us! Heed the sacrifice we offer! Hear us, Baal, hear, mighty god! Baal, O answer us! Baal, let thy flames fall and extirpate the foe! Baal, O hear us!

I Kings XVIII: 26

Recitative and Chorus
Elijah: Call him louder! For he is a god. He talketh, or he is pursuing, or he is on a journey; or peradventure he sleepeth. So awaken him. Call him louder!

Priests of Baal: Hear our cry, O Baal! Now arise! Wherefore slumber?

I Kings XVIII: 26–27

Recitative and Chorus
Elijah: Call him louder! He heareth not. With knives and lancets cut yourselves after your manner. Leap upon the altar ye have made. Call him and prophesy. Not a voice will answer you; none will listen; none heed you.

Priests of Baal: Baal! Hear and answer, Baal! Mark how the scorners derideth us! Hear and answer!

Elijah: Draw near all ye people, come to me!

I Kings XVIII: 26–30 (continued)
Texts and Translations (continued)

Aria

Elijah: Lord God of Abraham, Isaac, and Israel, this day let it be known that Thou art God and I am Thy servant! Lord God of Abraham! O shew to all this people that I have done these things according to Thy word. O hear me, Lord, and answer me! Lord God of Abraham, Isaac, and Israel, O hear me and answer me; and shew this people that Thou art Lord God, and let their hearts again be turned!

I Kings XVIII: 36–37

Quartet

Angels: Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall; He is at thy right hand. Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed, that wait upon Thee!

Psalms LV: 22; XVI: 8; CVIII: 5; XXV: 3

Recitative and Chorus

Elijah: O Thou who maketh Thine angels spirits; Thou, whose ministers are flaming fires, let them now descend!

The People: The fire descends from heaven! The flames consume his offering! Before Him upon your faces fall! The Lord is God. O Israel hear! Our God is one Lord, and we will have no other gods before the Lord.

Elijah: Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon’s brook, and there let them be slain.

The People: Take all the prophets of Baal, and let not one of them escape us. Bring all, and slay them!

I Kings XVIII: 38–40

Aria

Elijah: Is not His word like a fire, and like a hammer that breaketh the rock into pieces? For God is angry with the wicked every day. And if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready!

Jeremiah XXIII: 29 / Psalms VII: 11–12

Alto: Woe unto them who forsake Him! Destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him. Though they are by Him redeemed, from Him have they fled.

Hosea VII: 13

Recitative and Chorus

Obadiah: O man of God, help thy people! Among the idols of the Gentiles are there any that can command the rain or cause the heavens to give their showers? The Lord our God alone can do these things.

Elijah: O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people! Open the heavens and send us relief; help Thy servant now, O God!

The People: Open the heavens and send us relief; help Thy servant now, O God!

Elijah: Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

The Boy: There is nothing. The heavens are as brass above me.

Elijah: When the heavens are closed up because they have sinned against Thee, yet, if they pray and confess Thy name, and turn from their sin when Thou dost afflict them, then hear from heaven and forgive the sin. Help, send Thy servant help, O God!

The People: Then hear from heaven and forgive the sin! Help, send Thy servant help, O God!

Elijah: Go up again, and still look toward the sea.

The Boy: There is nothing. The earth is as iron under me.

Elijah: Hearest thou no sound of rain? Seest thou nothing arise from the deep?

The Boy: No, there is nothing.

Elijah: Have respect to the prayer of Thy servant, O Lord my God! Unto Thee will I cry, Lord my rock. Be not silent to me; and Thy great mercies remember, Lord.

(continued)
The Boy: Behold, a little cloud ariseth now from the waters: it is like a man's hand! The heavens are black with clouds and wind; the storm rusheth louder and louder!

The People: Thanks be to God for all His mercies!

Elijah: Thanks be to God, for He is gracious, and His mercy endureth forevermore!


Chorus
Thanks be to God, He laveth the thirsty land. The waters gather, they rush along! They are lifting their voices! The stormy billows are high; their fury is mighty. But the Lord is above them, and Almighty.

Psalms XCIII: 3–4

Part II

Aria
Soprano: Hear ye, Israel; hear what the Lord speaketh: “Oh, hadst thou heeded my commandments? Who hath believed our report? To whom is the arm of the Lord revealed? Thus saith the Lord, the Redeemer of Israel, and his Holy One, to him oppressed by tyrants, thus saith the Lord: “I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die, and forgettest the Lord thy maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee.”

Isaiah: XLVIII: 1, 18; LIII: 1; XLIX: 7; XLI: 10; LI: 12–13

Chorus
“Be not afraid," saith God the Lord, “Be not afraid, thy help is near.” God, the Lord thy God, sayeth unto thee, “Be not afraid!” Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

Isaiah XLI: 10 / Psalms XCI: 7

Recitative and Chorus
Elijah: The Lord hath exalted thee from among the people, and o'er His people Israel hath made thee King. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee; as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove, and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession. And the Lord shall smite all Israel as a reed is shaken in the water, and He shall give Israel up, and thou shalt know He is the Lord.

I Kings XIV: 7, 9, 15; XVI: 30–33

The Queen: Have ye not heard he hath prophesied against all Israel?

Chorus: We heard it with our ears.

The Queen: Hath he not prophesied also against the king of Israel?

Chorus: We heard it with our ears.

The Queen: And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel, while Elijah's power is greater than the king's? The gods do so to me and more, if by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

Chorus: He shall perish!

The Queen: Hath he not destroyed Baal's prophets?

Chorus: He shall perish!

The Queen: Yea, by sword he destroyed them all!

Chorus: He destroyed them all!

The Queen: He also closed the heavens.

Chorus: He also closed the heavens.

The Queen: And called down a famine upon the land.

Chorus: And called down a famine upon the land.

The Queen: So go ye forth, and seize Elijah, for he is worthy to die. Slaughter him! Do unto him as he hath done!
Chorus
Woe to him! He shall perish, for he closed the heavens. And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth, seize on him! He shall die!
Jeremiah XXVI: 9, 11 / I Kings XIX: 2; XXI: 7 / Ecclesiasticus XLVIII: 2–3

Recitative
Obadiah: Man of God, now let my words be precious in thy sight! Thus saith Jezebel, “Elijah is worthy to die.” So the mighty gather against thee, and they have prepared a net for thy steps, that they may seize thee. Arise then, and hasten for thy life; to the wilderness journey. The Lord, thy God, doth go with thee. He will not fail thee, He will not forsake thee. Now begone, and bless me also.
Elijah: Though stricken, they have not grieved. Tarry here, my servant; the Lord be with thee. I journey hence to the wilderness.

Aria
Elijah: It is enough! O Lord, now take away my life, for I am not better than my fathers. I desire to live no longer. Now let me die, for my days are but vanity. I have been very jealous for the Lord God of Hosts, for the children of Israel have broken Thy covenant, and thrown down Thine altars, and slain all Thy prophets, slain them with the sword. And I, even I only am left, and they seek my life to take it away!
Job VII: 16 / I Kings XIX: 10

Recitative
Tenor: See now, he sleepest beneath a juniper tree in the wilderness, and there the angel of the Lord encampeth round about all them that fear him.
I Kings XIX: 5 / Psalms XXXIV: 7

Trio
Angels: Lift thine eyes, O lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the maker of heaven and earth. He hath said, thy foot shall not be moved. Thy keeper will never slumber.
Psalms CXXI: 1, 3

Chorus
Angels: He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.
Psalms CXXI: 4; CXXXVIII: 7

Recitative
The Angel: Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go, to Horeb, the mount of God.

Elijah: O Lord, I have labored in vain; yea, I have spent my strength for naught, and in vain! O that Thou wouldst rend the heavens, that Thou would come down! That the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works! O Lord, why hast Thou made us to err from Thy ways? and hardened our hearts, that they do not fear thee? O that I now might die!
I Kings XIX: 8 / Isaiah XLIX: 4; LXIV: 1–2

Aria
The Angel: O rest in the Lord, wait patiently for Him, and He shall give thee thy heart’s desires. Commit thy way unto Him, and trust in Him, and fret not thy self because of evil doers.
Psalms XXXVII: 1, 7

Chorus
He that shall endure to the end shall be saved.
Matthew XXIV: 13

Recitative
Elijah: Night falleth round me, O Lord! Be Thou not far from me! Hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

The Angel: Arise now, get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near.
Psalms CXLIII: 6–7 / I Kings XIX: 11 (continued)
Chorus
Behold, God the Lord passed by! And a mighty wind rent the mountains around, break in pieces the rocks, break them before the Lord. But yet the Lord was not in the tempest.
Behold, God the Lord passed by! And the sea was upheaved, and the earth was shaken. But yet the Lord was not in the earthquake.

And after the earthquake there came a fire. But yet the Lord was not in the fire.

And after the fire there came a still, small voice: And in that still voice onward came the Lord.

I Kings XIX: 11–12

Recitative
Contralto: Above him stood the seraphim: and one cried to another:

Quartet and Chorus
Angels: Holy, holy, holy is God the Lord Sabaoth. Now his glory hath filled all the earth.

Isaiah VI: 2–3

Recitative
Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal. Go, return upon thy way. Thus the Lord commandeth.

Elijah: I go on my way in the strength of the Lord. For Thou art my Lord, and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth; and my flesh shall also rest in hope.

I Kings XIX: 15, 18 / Psalms: LXXI: 16; XVI: 2, 9

Arioso
Elijah: For the mountains shall depart, and the hills be removed, but Thy kindness shall not depart from me; neither shall the covenant of Thy peace be removed.

Isaiah LIV: 10

Chorus
Then did Elijah the prophet break forth like a fire; his words appeared like burning torches.
Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgements of the future, and in Horeb its vengeance. And when the Lord would take him away to heaven, lo, there came a fiery chariot with fiery horses, and he went by a whirlwind to heaven.

Ecclesiasticus XLVIII: 1, 6–7 / II Kings II: 1, 11

Aria
Tenor: Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away forever.

Matthew XIII: 43 / Isaiah LI: 11

Recitative
Soprano: Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers, lest the Lord shall come and smite the earth with a curse.

Malachi IV: 5–6

Chorus
But the Lord from the north hath raised one, who from the rising of the sun shall call upon His name, and come on princes. Behold, my servant and mine elect, in whom my soul delighteth! On him the Spirit of God shall rest, the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord. Thus saith the Lord: “I have raised one from the north, who from the rising on my name shall call.”

Isaiah XLII: 1; XI: 2

Quartet
O come, every one that thirsteth, O come to the waters, O come unto him. O hear, and your souls shall live forever.

Isaiah LV: 1, 3

Final Chorus
And then, then shall your light break forth as the light of morning breaketh, and your health shall speedily spring forth then. And the glory of the Lord ever shall reward you. Lord, our Creator, how excellent Thy name is in all the nations, Thou fillest heaven with Thy glory. Amen!

Isaiah LVIII: 8 / Psalms VIII: 1
New York Philharmonic

2010–2011 Season
ALAN GILBERT Music Director
Daniel Boico, Assistant Conductor
Leonard Bernstein, Laureate Conductor, 1943–1990
Kurt Masur, Music Director Emeritus

Violins
Glen Dicterow
The Charles E. Culpeper Chair

Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Bonecgie Chair

Michelle Kim
Assistant Concertmaster
The William Petschek Family Chair

Enrico Di Cecco
Kerry McDermott
Newton Mansfield
Kuan-Cheng Lu
Lisa GiHae Kim
Hae-Young Ham
Minyoung Chang+

Violas
Cynthia Phelps
Principal
The Mr. and Mrs. Frederick P. Rose Chair

Rebecca Young*

Irene Breslaw**

The Norma and Lloyd Chazen Chair

Dorian Rence

Katherine Greene
The Mr. and Mrs. William J. McDonough Chair

Dawn Hannay
Vivek Kamath
Peter Kenote
Kenneth Mirkin
Judith Nelson
Robert Rinehart
The Mr. and Mrs. G. Chris McDonough Chair

Marilyn Dubow
The Sue and Eugene Mercy, Jr. Chair

Martin Estelman
Quan Ge
Judith Ginsberg
Hanna Lachert
Hyunju Lee
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Mark Schmoockler
Na Sun
Vladimir Tsylin

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Carter Brey
Principal
The Paul and Diane Guenter Chair

Eileen Moon*

The Shirley and Jon Brodsky Foundation Chair

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Eric Bartlett
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Elizabeth Dyson
Maria Kitsopoulos
Sumire Kudo
Qiang Tu
Ru-Pei Yeh
Wei Yu
Wilhelmina Smith++

Katherine Greene
The Mr. and Mrs. William J. McDonough Chair

Dawn Hannay
Vivek Kamath
Peter Kenote
Kenneth Mirkin
Judith Nelson
Robert Rinehart
The Mr. and Mrs. G. Chris McDonough Chair

Basses
Eugene Levinson
Principal
The Redfield D. Beckwith Chair

Orin O’Brien
Acting Associate Principal
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Randall Butler
David J. Grossman
Satoshi Okamoto

Flutes
Robert Langevin
Principal
The Lila Acheson Wallace Chair

Sandra Church*

Mindy Kaufman

Piccolo
Mindy Kaufman

Oboes
Liangle Wang
Principal
The Alice Tully Chair

Sherry Sylar*

Robert Botti

English Horn
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Clarinet
Mark Nuccio
Principal
The Edna and W. Van Alan Clark Chair

Pascual Martinez Forteza
Actor Associate Principal
The Honey M. Kurtz Family Chair

Aluca Scalzo++

Amy Zoloto++

Bass Clarinet
Amy Zoloto++

Bassoons
Judith LeClair
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Kim Laskowski*

Roger Nye
Arlen Fast

Contrabassoon
Arlon Fast

Horns
Philip Myers
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Stewart Rose++*

Acting Associate Principal

Cara Kizer Aneff***

R. Allen Spanjer
Erik Ralske+
Howard Wall

Timpani
Markus Rhoten
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The Mr. and Mrs. Ronald J. Ulrich Chair

Kyle Zerna

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Principal
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Harpsichord
Lionel Party

Piano
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The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.
Alan Gilbert became Music Director of the New York Philharmonic in September 2009, the first native New Yorker to hold the post, ushering in what The New York Times called “an adventurous new era” at the Philharmonic. In his inaugural season he introduced a number of new initiatives: the positions of The Marie-Josée Kravis Composer-in-Residence, held by Magnus Lindberg; The Mary and James G. Wallach Artist-in-Residence, held in 2010–11 by violinist Anne-Sophie Mutter; an annual three-week festival, which in 2010–11 is titled Hungarian Echoes, led by Esa-Pekka Salonen; and CONTACT!, the New York Philharmonic's new-music series. In the 2010–11 season Mr. Gilbert is leading the Orchestra on two tours of European music capitals; two performances at Carnegie Hall, including the venue's 120th Anniversary Concert; and a staged presentation of Janáček’s The Cunning Little Vixen. In his 2009–10 inaugural season Mr. Gilbert led the Orchestra on a major tour of Asia in October 2009, with debuts in Hanoi and Abu Dhabi, and performances in nine cities on the EUROPE / WINTER 2010 tour in February 2010. Also in the 2009–10 season, he conducted world, U.S., and New York premieres, as well as an acclaimed staged presentation of Ligeti's opera, Le Grand Macabre.

Mr. Gilbert is the first person to hold the William Schuman Chair in Musical Studies at The Juilliard School, and is conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg's NDR Symphony Orchestra. He has conducted other leading orchestras in the U.S. and abroad, including the Boston, Chicago, and San Francisco symphony orchestras; Los Angeles Philharmonic; Cleveland and Philadelphia Orchestras; and the Berlin Philharmonic, Munich's Bavarian Radio Symphony Orchestra, and Amsterdam's Royal Concertgebouw Orchestra. From 2003 to 2006 he served as the first music director of the Santa Fe Opera.

Alan Gilbert studied at Harvard University, The Curtis Institute of Music, and The Juilliard School. From 1995 to 1997 he was the assistant conductor of The Cleveland Orchestra. In November 2008 he made his acclaimed Metropolitan Opera debut conducting John Adams's Doctor Atomic. His recording of Prokofiev's Scythian Suite with the Chicago Symphony Orchestra was nominated for a 2008 Grammy Award, and his recording of Mahler's Symphony No. 9 received top honors from the Chicago Tribune and Gramophone magazine. On May 15, 2010, Mr. Gilbert received an Honorary Doctor of Music degree from The Curtis Institute of Music.
Twyla Robinson performs with orchestras throughout North America and Europe, including the London Symphony Orchestra, Berlin Staatskapelle, The Cleveland Orchestra, The Philadelphia Orchestra, and Houston Symphony. She has collaborated with Franz Welser-Möst, Bernard Haitink, Esa-Pekka Salonen, Pierre Boulez, and Michael Tilson Thomas. In addition to making her New York Philharmonic debut in these performances, this season she is heard in performances of Janáček’s Glagolitic Mass with the Atlanta Symphony and Robert Spano in both Atlanta and at Carnegie Hall. She joins Christoph Eschenbach and the National Symphony for Zemlinsky’s Lyric Symphony; performs Brahms’s Ein deutsches Requiem with the St. Louis Symphony under David Robertson; and opened the season with Beethoven’s Symphony No. 9 with the New Jersey Symphony. Ms. Robinson debuts with the Leipzig Gewandhaus Orchestra in performances of Mahler’s Resurrection Symphony with Riccardo Chailly, and will be heard in the same piece with the Milwaukee Symphony and Edo de Waart. Previous engagements include the Lyric Symphony with Yannick Nézet-Séguin and Rotterdam Philharmonic; Mahler’s Symphony No. 8 in Sydney, Australia; New Zealand; Bochum, Germany; and with Orchestre National de Paris; Strauss’s Four Last Songs with The Cleveland Orchestra and with Opéra National de Paris in a tribute to choreographer Maurice Béjart. On the opera stage, Ms. Robinson is recognized for her portrayal of Mozart heroines, including Countess Almaviva in The Marriage of Figaro, Donna Anna in Don Giovanni, and Fiordiligi in Così fan tutte; she made her Wagnerian debut in the summer of 2010 as Eva in Die Meistersinger von Nürnberg with Cincinnati Opera. A frequent recitalist, Ms. Robinson has been heard at Carnegie Hall, London’s Wigmore Hall, and Spivey Hall in Atlanta. Ms. Robinson is a winner of the Metropolitan Opera National Council Auditions and was a member of the prestigious Adler Fellowship Program with San Francisco Opera.

Mezzo-soprano Alice Coote studied at the Guildhall School of Music and Drama in London, Royal Northern College of Music, and National Opera Studio. She has performed in concert with the London, Royal Liverpool, Royal, and Rotterdam philharmonic orchestras; the Hallé, Philharmonia, and Royal Concertgebouw orchestras; and the Orchestra of the Age of Enlightenment, working with conductors such as Kent Nagano, Yehudi Menuhin, Pierre Boulez, Esa-Pekka Salonen, Valery Gergiev, Jiří Bělohlávek, Christoph von Dohnányi, William Christie, Nicholas McGegan, and Philippe Herreweghe. In 2001 she made her debut at the BBC’s “Last Night of the Proms.”

Ms. Coote’s recent appearances include debuts as Maffio Orsini in Donizetti’s Lucrezia Borgia in Munich; Charlotte in Massenet’s Werther; Marguerite in Berlioz’s Damnation de Faust in Frankfurt; and Hansel in Humperdinck’s Hänsel und Gretel at The Metropolitan Opera, Royal Opera House, Covent Garden, and the Glyndebourne Festival.

Upcoming roles include The Composer in R. Strauss’s Ariadne auf Naxos in Munich and for the Canadian Opera Company; Dejaniera in Handel’s Hercules for Lyric Opera of Chicago; and Prince Charmant in Massenet’s Cendrillon for Covent Garden. She performs frequently in recital with pianist Julius Drake with whom she gave the world premiere of Judith Weir’s song cycle The Voice of Desire, written especially for them, at the BBC Chamber Proms 2003.

Alice Coote’s recordings include Walton’s Gloria (Chandos), Handel’s The Choice of Hercules (Hyperion), Monteverdi’s Orfeo (Virgin Classics), and a recital disc of Schumann and Mahler works for EMI. A recording of Mahler’s Symphony No. 2, Resurrection, with soprano Natalie Dessay, conducted by Paavo Järvi, was released by EMI Virgin in April 2010. Ms. Coote is the recipient of the Brigitte Fassbaender Award for Lieder Interpretation and the Decca Kathleen Ferrier Prize. Ms. Coote last appeared with the New York Philharmonic in Handel’s Messiah in December 2003, conducted by Nicholas McGegan.
Tenor Allan Clayton was a chorister at Worcester Cathedral before attending St. John’s College, Cambridge, on a choral scholarship. Post-graduate studies followed at the Royal Academy of Music, where he was awarded an inaugural Sir Elton John Scholarship and a John Lewis Award.

Mr. Clayton was a member of the BBC New Generation Artists program between 2007 and 2009, and he received the John Christie Award after his debut in the title role of Britten’s Albert Herring at the 2008 Glyndebourne Festival. He was also nominated for both the 2009 Royal Philharmonic Society’s Young Artist Award and the 2009 South Bank Show Breakthrough Award. On stage he has enjoyed critical praise for his Ferrando in the 2010 revival of Mozart’s Così fan tutte for Glyndebourne. Other roles have included Belmonte in Mozart’s The Abduction from the Seraglio, and Lampwick in Jonathan Dove’s opera Pinocchio, for Opera North. Mr. Clayton made his New York Philharmonic debut in these performances. Recent concert appearances have included his debut with the London Symphony Orchestra as Cassio in Verdi’s Otello, and Britten’s Serenade at the De Doelen, Rotterdam. Upcoming engagements include Ferrando in Così fan tutte for Opera North, performances of Schubert’s Die schöne Müllerin at Leeds Lieder and the Perth Schubertiade, and Bach’s St. Matthew Passion with the Bach Choir.

Allan Clayton’s recordings include Handel’s Messiah for EMI, recorded live at King’s College Cambridge and released as a DVD; and a live recording of Handel’s Joshua for the London Handel Society.

Canadian bass-baritone Gerald Finley performs throughout the world on the opera and concert stages. He works regularly with leading conductors, including New York Philharmonic Music Director Alan Gilbert, Nikolaus Harnoncourt, Sir Simon Rattle, Bernard Haitink, and Antonio Pappano. Concert highlights this season include role debuts as Zurga in Bizet’s The Pearl Fishers at the Royal Opera House, Covent Garden, and the title role in Rossini’s William Tell at the Accademia Nazionale di Santa Cecilia, both conducted by Pappano; Fauré’s Requiem with the London Philharmonic Orchestra led by Yannick Nézet-Séguin; a chamber music evening with soprano Dawn Upshaw at The Barbican; and a return to London’s Wigmore Hall with pianist Julius Drake for an all-Schumann program. Also this season Mr. Finley will return to The Metropolitan Opera as Golaud in Debussy’s Pelléas et Mélisande; sing the title role in Mozart’s Don Giovanni at Munich’s Bavarian Staatsoper and at the Salzburg Festival; and make his debut as Hans Sachs in Wagner’s Die Meistersinger von Nürnberg at the Glyndebourne Festival, conducted by Vladimir Jurowski.

Mr. Finley’s recent awards include Best Solo Vocal Recording 2009 for Schumann’s Dichterliebe and other Heine Settings and, in 2008, for his disc Songs by Samuel Barber, both at the Classic FM Gramophone Awards. This followed the Editor’s Choice Award at the 2006 Classic FM Gramophone Awards. At the 2008 Canadian Juno Awards he received two nominations in the Classical Album of the Year: Vocal or Choral Performance category, for Schubert Among Friends (Marquis Classics) and Songs by Samuel Barber. His disc of Vaughan Williams’s Songs of Travel (CBC Records) with pianist Stephen Ralls won the 1997 Juno Award. Gerald Finley last appeared with the New York Philharmonic in Handel’s Messiah in December 2003, conducted by Nicholas McGegan.

Mezzo-soprano Jennifer Johnson is the winner of the 2009 Young Concert Artists International Auditions, and will make her recital debuts this season in New York — sponsored by the Peter P. Marino Prize — and at the Kennedy Center in Washington, D.C. Additional appearances this season include the roles of Ludmila in The Bartered Bride and Wellgunde in Wagner’s Das Rheingold at the Metropolitan Opera; tours with Musicians from Marlboro; and recital performances at the Isabella Stewart Gardner Museum in Boston.

A member of the Lindemann Young Artist Development Program at the Metropolitan Opera, Ms. Johnson made her Met debut in the 2009–10 season in the role of a Bridesmaid in The Marriage of Figaro and the Sandman in Hänsel and Gretel. She has performed with the Philadelphia Chamber Music Society, participated in the Marlboro Chamber Music Festival, and performed in Russia at the St. Petersburg Palaces Music Festival.

Ms. Johnson made her debut with the Chicago Opera Theater in 2009 in the role of Kate Julian in Benjamin Britten’s Owen
Benjamin P. Wenzelberg, boy soprano, is currently in his second season with the Metropolitan Opera Children’s Chorus, and is performing in Musorgsky’s Boris Godunov and Bizet’s Carmen, and will cover the role of Yniold in Debussy’s Pelléas et Mélisande. In his first season with The Met he covered the roles of First Spirit in Mozart’s Die Zauberflöte and Gheradino in Puccini’s Gianni Schicchi, and performed in Humperdinck’s Hänsel und Gretel, Bizet’s Carmen, and Puccini’s Tosca and La Bohème.

Also an accomplished composer and pianist, he was accepted into The Juilliard School of Music pre-college program for composition in 2009, and has won several awards for composition and piano performance. He recently made his debut and performed an original song at the opening gala for The Children’s Tree and Art Foundation. He has studied jazz piano on scholarship at the 92nd Street Y School of Music since 2008, and has received honors with distinction for the past three years at The Princeton Festival Piano Competition for classical piano performance. He receives vocal training from Anthony Piccolo.

The New York Choral Artists, a professional chorus founded by Joseph Flummerfelt in 1979, appears regularly with the New York Philharmonic. Performances with the Orchestra include Ligeti’s Le Grand Macabre in May 2010; Ravel’s L’Enfant et les sortilèges in 2006 and at Carnegie Hall in February 2009; Puccini’s Tosca in June 2008; Bernstein’s West Side Story Suites Nos. 1 and 2 in November 2008 at Carnegie Hall; Handel’s Messiah in 2007; Verdi’s Requiem in 2006; the world premiere, in 2002, of John Adams’s On the Transmigration of Souls; and Brahms’s A German Requiem in September 2001, commemorating the events of September 11. Other performance highlights include celebrating the rededication of the Statue of Liberty in 1986 and the 100th anniversary of Carnegie Hall, and the U.S. premiere of Paul McCartney’s Standing Stone with the Orchestra of St. Luke’s. The New York Choral Artists have sung under the batons of Bernstein, Chailly, Sir Colin Davis, Leinsdorf, Masur, Muti, Nelson, Shaw, Slatkin, Tilson Thomas, and others.

The chorus’s discography features many recordings with the New York Philharmonic, including On the Transmigration of Souls with Lorin Maazel and Mahler’s Symphony No. 3 with Leonard Bernstein, both of which won Grammy Awards; Beethoven’s Symphony No. 9 and Schoenberg’s Gurrelieder with Zubin Mehta; Shostakovich’s Symphony No. 13 (Babi Yar) with Kurt Masur; and Stephen Sondheim’s Sweeney Todd. Recordings with other orchestras include Stravinsky’s Symphony of Psalms, Oedipus Rex, and Requiem Canticles; Beethoven’s The Ruins of Athens; Gershwin’s Porgy and Bess; an album of Christmas songs featuring soprano Kathleen Battle; and a Christmas album conducted by Joseph Flummerfelt.

The New York Choral Artists are managed by Jacqueline Pierce.
Mahler’s Symphony No. 3 with Leonard Bernstein, Samuel Barber’s opera *Antony and Cleopatra*, and John Adams’s *On the Transmigration of Souls*. He has also received two other Grammy nominations, and his recent Delos recording of Brahms’s choral works, *Singing for Pleasure*, with the Westminster Choir, was chosen by *The New York Times* as a favorite among Brahms recordings.

Mr. Flummerfelt’s many honors include Le Prix du Président de la République from L’Académie du Disque Français and four honorary doctoral degrees. He is sought out as a guest conductor and master teacher of choral conducting, and also oversees the choral presentations of the New York Philharmonic.

### New York Choral Artists

**Joseph Flummerfelt, Director**

**SOPRANOS**

Jennifer Bates  
Margery Daley  
Toni Dolce  
Patti Dunham  
Michele Eaton  
Lori Engle  
Phenisher Harris  
Linda Jones  
Melissa Casey Jose  
Janette Lallier  
Margarita Martinez  
Stefanie Moore  
Beverly Myers  
Erika Powell  
Kathlene Ritch  
Elisa Singer  
Elena Williamson

**ALTOS**

Teresa Buchholz*  
Linda Childs  
Esther David  
Emily Eyre  
BJ Fredricks  
Yonah Gershator  
Misa Iwama  
Kirsten Kane  
Helen Karloski  
Erin Kemp  
Minda Larsen  
Kate Maroney  
Tami Petty  
Jacqueline Pierce  
Lara Stevens  
Rhesa Williams

**TENORS**

James Bassi  
Matthew Deming  
Martin Doner  
Brian Dougherty  
John Kawa  
Matthew Kreger  
Adam MacDonald  
Drew Martin  
Joseph Palarca  
Matthew Pena  
Frank Ream  
Kannan Vasudevan

**BASSES**

Adam Alexander  
Daniel Alexander  
Alan Arak  
Christopher DeVage  
Mischa Fruzsztajer  
Roderick Gomez  
Steven Moore  
Joseph Neal  
Mark Rehnstrom  
Michael Riley  
Daniel Spratlan  
Charles Sprawls  
Aaron Theno  
Peter Van Derick  
Lewis White

*Teresa Buchholz is the alto soloist in the Quartet and Chorus “Holy is God the Lord” in Part II.

(Current as of October 25, 2010)
The New York Philharmonic, founded in 1842 by a group of local musicians led by American-born Ureli Corelli Hill, is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It currently plays some 180 concerts a year, and on May 5, 2010, gave its 15,000th concert — a milestone unmatched by any other symphony orchestra in the world.

Alan Gilbert began his tenure as Music Director in September 2009, the latest in a distinguished line of 20th-century musical giants that has included Lorin Maazel (2002–09); Kurt Masur (Music Director from 1991 to the summer of 2002; named Music Director Emeritus in 2002); Zubin Mehta (1978–91); Pierre Boulez (1971–77); and Leonard Bernstein, who was appointed Music Director in 1958 and given the lifetime title of Laureate Conductor in 1969.

Since its inception the Orchestra has championed the new music of its time, commissioning or premiering many important works, such as Dvořák’s Symphony No. 9, From the New World; Rachmaninoff’s Piano Concerto No. 3; Gershwin’s Piano Concerto in F; and Copland’s Connotations. The Philharmonic has also given the U.S. premieres of such works as Beethoven’s Symphonies Nos. 8 and 9 and Brahms’s Symphony No. 4. This pioneering tradition has continued to the present day, with works of major contemporary composers regularly scheduled each season, including John Adams’s Pulitzer Prize- and Grammy Award-winning On the Transmigration of Souls; Stephen Hartke’s Symphony No. 3; Augusta Read Thomas’s Gathering Paradise, Emily Dickinson Settings for Soprano and Orchestra; Esa-Pekka Salonen’s Piano Concerto; Magnus Lindberg’s EXPO; and Christopher Rouse’s Odna Zhizn.

The roster of composers and conductors who have led the Philharmonic includes such historic figures as Theodore Thomas, Antonín Dvořák, Gustav Mahler (Music Director, 1909–11), Otto Klemperer, Richard Strauss, Willem Mengelberg (Music Director, 1922–30), Wilhelm Furtwängler, Arturo Toscanini (Music Director, 1928–36), Igor Stravinsky, Aaron Copland, Bruno Walter (Music Advisor, 1947–49), Dimitri Mitropoulos (Music Director, 1949–58), Klaus Tennstedt, George Szell (Music Advisor, 1969–70), and Erich Leinsdorf.

Long a leader in American musical life, the Philharmonic has over the last century become renowned around the globe, appearing in 429 cities in 62 countries on 5 continents. In October 2009 the Orchestra, led by Music Director Alan Gilbert, made its debut in Hanoi, Vietnam. In February 2008 the Orchestra, led by then-Music Director Lorin Maazel, gave a historic performance in Pyongyang, Democratic People’s Republic of Korea — the first visit there by an American orchestra and an event watched around the world and for which the Philharmonic earned the 2008 Common Ground Award for Cultural Diplomacy. Other historic tours have included the 1930 Tour to Europe, with Toscanini; the first Tour to the USSR, in 1959; the 1998 Asia Tour with Kurt Masur, featuring the first performances in mainland China; and the 75th Anniversary European Tour, in 2005, with Lorin Maazel.

A longtime media pioneer, the Philharmonic began radio broadcasts in 1922, and is currently represented by The New York Philharmonic This Week — syndicated nationally 52 weeks per year, and available on nyphil.org. On television, in the 1950s and 1960s, the Philharmonic inspired a generation through Bernstein’s Young People’s Concerts on CBS. Its television presence has continued with annual appearances on Live From Lincoln Center on PBS, and in 2003 it made history as the first Orchestra ever to perform live on the Grammy Awards, one of the most-watched television events worldwide. In 2004 the Philharmonic became the first major American orchestra to offer downloadable concerts, recorded live, and in 2009 the Orchestra announced the first-ever subscription download series: Alan Gilbert: The Inaugural Season, available exclusively on iTunes, and comprising more than 50 works that were performed during the 2009–10 season. Since 1917 the Philharmonic has made nearly 2,000 recordings, with more than 500 currently available.

On June 4, 2007, the New York Philharmonic proudly announced a new partnership with Credit Suisse, its first-ever and exclusive Global Sponsor.
Executive Producer: Vince Ford
Producers: Lawrence Rock and Mark Travis
Recording and Mastering Engineer: Lawrence Rock

Performance photos: Chris Lee
Alan Gilbert portrait: Hayley Sparks

Benjamin P. Wenzelberg is a member of the Metropolitan Opera Children's Chorus.

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Major funding for this recording is provided to the New York Philharmonic by Rita E. and Gustave M. Hauser.

These concerts are part of a special tribute to Dimitri Mitropoulos, sponsored by the Stavros Niarchos Foundation.

Guest artist appearances are made possible through the Hedwig van Ameringen Guest Artists Endowment Fund.

Classical 105.9 FM WQXR is the Radio Home of the New York Philharmonic.

Programs are supported, in part, by public funds from the New York City Department of Cultural Affairs, New York State Council on the Arts, and the National Endowment for the Arts.


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

Exclusive Timepiece of the New York Philharmonic