Mahler Symphony No. 2, Resurrection

Alan Gilbert and the New York Philharmonic
2011–12 Season
Alan Gilbert and the New York Philharmonic: 2011–12 Season — twelve live recordings of performances conducted by the Music Director, two of which feature guest conductors — reflects the passion and curiosity that mark the Orchestra today. Alan Gilbert's third season with the New York Philharmonic continues a voyage of exploration of the new and unfamiliar while reveling in the greatness of the past, in works that the Music Director has combined to form telling and intriguing programs.

Every performance reveals the chemistry that has developed between Alan Gilbert and the musicians, whom he has praised for having “a unique ethic, a spirit of wanting to play at the highest level no matter what the music is, and that translates into an ability to treat an incredible variety of styles brilliantly.” He feels that audiences are aware of this, adding, “I have noticed that at the end of performances the ovations are often the loudest when the Philharmonic musicians stand for their bow: this is both an acknowledgment of the power and beauty with which they perform, and of their dedication and commitment — and their inspiration — throughout the season.”

These high-quality recordings of almost 30 works, available internationally, reflect Alan Gilbert's approach to programming, which combines works as diverse as One Sweet Morning — a song cycle by American master composer John Corigliano exploring the nature of war on the tenth anniversary of the events of 9/11 — with cornerstones of the repertoire, such as Dvořák’s lyrical yet brooding Seventh Symphony. The bonus content includes audio recordings of Alan Gilbert's onstage commentaries, program notes published in each concert's Playbill, and encores given by today's leading soloists.

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

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New York Philharmonic

Alan Gilbert, Conductor
Miah Persson, Soprano
Lilli Paasikivi, Mezzo-Soprano
New York Choral Artists
Joseph Flummerfelt, Director

Recorded live September 22, 24 & 27, 2011
Avery Fisher Hall at Lincoln Center for the Performing Arts

MAHLER (1860–1911)
Symphony No. 2 in C minor, Resurrection (1888–94) 1:24:18

Allegro maestoso 21:57
Andante moderato 9:43
In quietly flowing motion 10:57
Primal Light: Very solemn, but simple 5:26
In the speed of the scherzo — Allegro energico — Slow, mysterious 36:15

MIAH PERSSON, LILLI PAASIKIVI
NEW YORK CHORAL ARTISTS
Alan Gilbert on This Program

Mahler’s Second Symphony tells a story, and it is nothing less than the story of life. It’s about an existential quest for understanding; it’s about coming to terms with life’s challenges and incomprehensibilities.

The first movement (Allegro maestoso) is an anguished cry, searching for understanding and meaning, aimed at the cosmos. The second movement (Andante moderato) is a kind of nostalgic reflection back on happier times, albeit with some bittersweet moments thrown in. Mahler himself described the third movement (In quietly flowing motion), which churns along in an almost mechanistic way, as a rumination on the meaningless nature of life. The fourth movement, Urlicht (Primal Light), is a song in response to that idea, and it expresses the hope that the empty, seemingly meaningless dimension that Mahler portrays in the third movement is not actually what it finally comes down to — that life does have a beauty and a meaning. The fifth, concluding movement (In the speed of the scherzo) is an expression of hope, of optimism: it is couched in religious terms, but I think it is universal, expressing the deep level of humanity that all people share, regardless of specific belief or creed.
In Short

**Bom:** July 7, 1860, in Kalischt (Kalitša), Bohemia, near the town of Humpholec  
**Died:** May 18, 1911, in Vienna, Austria  
**Work composed:** 1888 through 1894, although Mahler continued to revise the symphony’s orchestra
tion until 1909  
**World premiere:** Mahler conducted the Berlin Philharmonic in the first three movements on March 4, 1895; the complete symphony was premiered on December 13, 1895, with Mahler again leading the Berlin Philharmonic.  
**New York Philharmonic premiere:** The work was given its U.S. premiere on December 8, 1908, by the New York Symphony (which merged with the New York Philharmonic in 1928 to form today’s Philharmonic), the composer conducting, at Carnegie Hall.

The first movement of a C-minor Sym
tphony — after some revision, is precisely how it has served in posterity. By 1893 it became obvious to Mahler that the Todtenfeier music was destined to open his Second Symphony. The rest of the symphony followed in relatively quick succession. On July 8, 1893, he completed the voice and piano version of the song “Des Antonius von Padua Fischpredi
git” (“St. Anthony of Padua’s Sermon to the Fishes”), which he would immediately transform into strictly instrumental format as the symphony’s third-movement scher
tzo. By the end of June he had also completed the second and fourth movements (the latter being “Urlicht,” or “Primal Light,” also an orchestrated version of a song). At that point Mahler was still perplexed about the order in which the movements should fall, and he had not yet figured out how to end the piece: the overall structure of the Second Symphony continued to elude him. Mahler usually reserved his summers for composing and gave over the concert seasons themselves to his conducting duties. Such was the case here, and he put aside further work on his Second until April 1894. By then, specific impetus toward the “solution” of his symphony had arrived — on March 29, when he attended the memorial service for the great conductor and pianist Hans von Bülow. Three years later Mahler wrote to the critic Arthur Seidl (not to be confused with Anton Seidl, the New York Philharmonic’s music director at that time):

I had long contemplated bringing in the choir in the last movement, and only the fear that it would be taken as a formal imitation of Beethoven made me hesitate again and again. Then Bülow died, and I went to the memorial service. — The mood in which I sat and pondered on the departed was utterly in the spirit of what I was working on at the time. — Then the choir, up in the organ-loft, intoned Klopstock’s Resurrection chorale. — It flashed on me like lightning, and every
ting became plain and clear in my mind! It was the flash that all creative artists wait for — “conceiving by the Holy Ghost”! What I then experienced had now to be expressed in sound. And yet — if I had not already borne the work within me — how could I have had that experience?

Mahler signed off on the complete “fair copy” in Hamburg on December 18, 1894. The first three movements were played the following March and the entire symphony in December (in both cases, in Berlin).

The Work’s “Program”

Mahler was occasionally pressed to explain just what his overwhelming Second Sym
tphony was about. Listeners sensed that it must be informed by some programmatic scenario, but the composer resisted calls to explain his music in specific literary terms. In fact, he did not himself bestow the universally employed subtitle Resurrection on this work. Nonetheless, he did provide somewhat formal programs on three oc
casions: to his confidante Natalie Bauer-Lechner in January 1896; to the critic Max Marschalk in March 1896; and for King Albert of Saxony, who requested one when the Second Symphony was offered in Dresden in 1901. Although they differ in details, they follow the general idea of the struggles of a titan (or at least “well-loved”) hero, his suc
cumbing to fate and to death, the striving of the soul toward God, the inner experience of redemption, and so on.

In a letter to his wife, Alma, however, Mahler dismissed the idea that the program he had deigned to provide could shed any real insight — and he did so using a meta
rophor that speaks volumes about how he viewed his recent creation:

It gives only a superficial indication, all that any program can do for a musical work, let alone this one, which is so much all of a piece that it can no more be explained than the world itself. — I’m quite sure that if God were asked to draw up a program of the world he created he could never do it. — At best it would be a “revelation” that would say as little about the nature of God and life as my analysis says about my C-minor Symphony.
Critical reception was nightmarish on both occasions, and, despite a more interested reaction from many in the audience, the work did not begin making much impact in the concert world until decades later. It was, however, the first Mahler symphony to appear on recordings, thanks to Deutsche Grammophon’s release, circa 1923, of Oskar Fried and the Berlin Staatsoper Orchestra valiantly struggling to fit its immense demands into the confines of a period recording studio.

**Instrumentation:** four flutes (all doubling piccolo), four oboes (two doubling English horn), four clarinets (one doubling bass clarinet and another doubling E-flat clarinet) plus E-flat clarinet, four bassoons (two doubling contrabassoon), ten horns, ten trumpets, four trombones, tuba, timpani (two players), cymbals, triangle, military drum, orchestra bells, chimes, bass drums, tam-tams, two harps, organ, and strings, plus soprano and mezzo-soprano soloists and a mixed chorus; an offstage band comprising four trumpets, bass drum with cymbals attached, and additional triangle; another off-stage band consisting of four horns and additional timpani.

**The Work at a Glance**

Within its span of an hour and a half, Mahler’s Second Symphony conveys pretty much everything that is essential to understanding his brave conception of the symphony as a genre. Here we have the immense scale Mahler was intent on harnessing, represented by not only the work’s length but also through its gigantic performing forces (including the vocal component of two soloists and a chorus), which he directed should be deployed beyond the confines of the stage itself.

In the first movement Mahler wrestles with funereal thoughts — a true understanding of Mahler requires considerable submersion in fatalism. In the second, we glimpse Mahler’s enduring penchant for nature-painting, while the third offers a fine example of his characteristic proclivity toward the sardonic and macabre. In the fourth, we are presented with what is at heart a *Lied*, an art song, though expanded to an orchestral format — a particular Mahler specialty — and its text is drawn from *Des Knaben Wunderhorn*, a poetic collection to which the composer returned repeatedly during his career. In the fifth, the chorus and soloists combine in a tremendous hymn on the theme of resurrection — not The Resurrection, in the sense most frequently encountered in Christian contexts — the rebirth of the individual into immortal triumph. In this apocalyptic movement we witness Mahler confronting the inherited artistic tradition not only as a composer but even as a poet; the text of the finale begins with two stanzas by the 18th-century author Friedrich Gottlieb Klopstock, but these lead to a more expansive textual outpouring penned by Mahler himself.

Programmatic considerations hover at the fringe of this symphony, although Mahler, true to his usual inclinations, preferred to leave them relatively inexplicit — stuff to inspire the composer rather than inform the listener. Others of Mahler’s symphonies may delve more obsessively into specific aspects suggested by the Second, but none presents as many facets so forthrightly and with such comprehensive breadth.
Texts and Translations

Symphony No. 2 in C minor, Resurrection

Urlicht

O Röschen rot!

Der Mensch liegt in grösster Not!

Der Mensch liegt in grösster Pein!

Ja lieber möcht' ich im Himmel sein!

Da kam ich auf einen breiten Weg;

Da kam ein Engelein und wollt' mich abweisen.

Ach nein! Ich liess mich nicht abweisen!

Ich bin von Gott und will wieder zu Gott!

Der liebe Gott wird mir ein Lichtchen geben,

Wird leuchten mir bis in das ewig selig Leben!

— from Des Knaben Wunderhorn

Primal Light

O little red rose!

Humankind lies in greatest need!

Humankind lies in greatest pain!

Much rather would I be in Heaven!

Then I came onto a broad path;

And an angel came and wanted to turn me away.

But no, I would not be turned away!

I am from God and would return to God!

The dear God will give me a little light,

Will light me to eternal, blissful life.

O glaube:

Du wardt nicht umsonst geboren!

Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss vergehen!

Was vergangen, auferstehen!

Hör' auf zu beben!

Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!

Dir bin ich entrungen!

O Tod! Du Allbezwinger!

Nun bist du bezwungen!

Mit Flügeln, die ich mir errungen,

In heissem Liebesstreben

Werd' ich entschweben

Zum Licht, zu dem kein Aug' gedrungen!

Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du,

Mein Herz, in einem Nu!

Was du geschlagen,

Zu Gott wird es dich tragen!

— Gustav Mahler

Die Auferstehung

Aufersteh'n, ja aufersteh'n wirst du,

Mein Staub, nach kurzer Ruh!

Unsterblich Leben! Unsterblich Leben Wird, der dich nict, dir geben.

Wieder aufzublüh'n, wirst du gesät!

Der Herr der Ernte geht

Und sammelt Garben

Us ein, die starben.

— Friedrich Gottlieb Klopstock

Resurrection

Rise again, yes, you will rise again,

My dust, after brief rest!

Immortal life! Immortal life

Will He, who called you, grant you.

To bloom again, you were sown!

The Lord of the Harvest goes

And gathers like sheaves,

Us, who died.

O believe:

You were not born in vain!

You have not lived in vain, nor suffered!

All that has come into being must perish!

All that has perished must rise again!

Cease from trembling!

Prepare to live!

O Pain, piercer of all things!

From you I have been wrested!

O Death, conqueror of all things!

Now you are conquered!

With wings I won for myself,

In love’s ardent struggle,

I shall fly upwards

To that light which no eye has penetrated!

I shall die so as to live!

Rise again, yes, you will rise again,

My heart, in the twinkling of an eye!

What you have conquered,

Will bear you to God!
New York Philharmonic

ALAN GILBERT
Music Director
The Yoko Nagae Ceschina Chair

Case Scaglione
Joshua Weilerstein
Assistant Conductors

Leonard Bernstein
Laureate Conductor, 1943–1990

Kurt Masur
Music Director Emeritus

VIOLINS

Glenn Dicterow
Concertmaster
The Charles E. Culpeper Chair

Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair

Michelle Kim
Assistant Concertmaster
The William and Elfriede Ulrich Chair

Elizabeth Zeltser
Principal Designate
The William Petschek Family Chair

Charles Rex
Assistant Concertmaster
The Shirley Bacot Shamel Chair

Hae-Young Ham
Assistant Concertmaster
The Shirley Bacot Shamel Chair

Lisa GiHae Kim
Assistant Concertmaster
The Shirley Bacot Shamel Chair

Enrico Di Cecco
Assistant Concertmaster
The Shirley Bacot Shamel Chair

Marilyn Dubow
The Sue and Eugene Mercy, Jr. Chair

Martin Eshelman
Quan Ge
The Gary W. Parr Chair

Judith Ginsberg
Stephanie Jeong*

Hanna Lachert
Hyunju Lee
Joo Young Oh

Daniel Reed
Mark Schmoockler
Na Sun

Vladimir Tsypin

Violas

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

Rebecca Young*
Irene Breslaw**

Dorian Rence
The Lila Acheson Wallace Chair

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 Andersen Chair

RU-PEI YEH
The Credit Suisse Chair
in honor of Paul Calello

Wei Yu
Wilhelmina Smith++

Basses

Timothy Cobb++
Acting Principal
The Redfield D. Beckwith Chair

Orin O’Brien*
Acting Associate Principal
The Herbert M. Citrin Chair

William Blossom
The Ludmila S. and Carl B. Hess Chair

Randall Butler
David J. Grossman

Satoshi Okamoto

Flutes

Robert Langevin
Principal
The Lila Acheson Wallace Chair

Sandra Church*

Mindy Kaufman

Piccolo

Mindy Kaufman

Oboes

Liang Wang
Principal
The Alice Tully Chair

Sherry Sylar*

Robert Botti
The Liza Acheson Wallace Chair

Sandra Church*

Mindy Kaufman

ContraBassoon

Arlen Fast

English Horn

The Joan and Joel Smilow Chair

Clarinets

Ricardo Morales
Principal Designate
Mark Nuccio
Acting Principal
The Edna and W. Van Alan Clark Chair

Pascual Martinez Forteza*

Acting Associate Principal
The Honey M. Kurtz Family Chair

Lucia Scalzo++
Amy Zooto++

E-Flat Clarinet

Pascual Martinez Forteza

Bass Clarinet

Amy Zooto++

Bassoons

Judith LeClair
Principal
The Pels Family Chair

Kim Laskowski*

Roger Nye
Arlen Fast

Contrabassoon

Arlen Fast

Horns

Philip Myers
Principal
The Ruth F. and Alan J. Broder Chair

Stewart Rose++*

Cara Kizer Aneff
R. Allen Spanjer
Howard Wall

David Smith++

Trumphets

Philip Smith
Principal
The Paula Levin Chair

Matthew Mackey*

Ethan Bensdorf
Thomas V. Smith

Bass Trombone

James Markey
The Dana L. and William C. Foster Chair

Tuba

Alan Baer
Principal

Timpani

Markus Rothien
Principal
The Carlos Moseley Chair

Kyle Zerna**

Percussion

Christopher S. Lamb
Principal
The Constance R. Hoguet Friends of the Philharmonic Chair

Danil Druckman*

The Mr. and Mrs. Ronald J. Ulrich Chair

Kyle Zerna

Harp

Nancy Allen
Principal
The Mr. and Mrs. William T. Knight III Chair

Harp

In Memory of Paul Jacobs

Harpichord

Lionel Party

Piano

The Karen and Richard S. LeFrak Chair

Harriet Wingreen
Jonathan Feldman

Organ

Kent Tritle

Librarians

Lawrence Tarlow
Principal
Sandra Pearson**
Sara Griffin**

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

Orchestra Personnel Manager
Carl R. Schiebler

Stage Representative
Louis J. Patalano

Audio Director
Lawrence Rock

* Associate Principal
** Assistant Principal
++ Replacement/Extra
New York Philharmonic Music Director Alan Gilbert, The Yoko Nagae Ceschina Chair, began his tenure in September 2009, creating what New York magazine called “a fresh future for the Philharmonic.” The first native New Yorker to hold the post, he has sought to make the Orchestra a point of civic pride for both the city and the country.

Mr. Gilbert’s creative approach to programming combines works in fresh and innovative ways. He has forged artistic partnerships, introducing the positions of The Marie-Josée Kravis Composer-in-Residence and The Mary and James G. Wallach Artist-in-Residence, an annual three-week festival, and CONTACT!, the new-music series. In 2011–12 he conducts world premieres, Mahler symphonies, a residency at London’s Barbican Centre, tours to Europe and California, and a season-concluding musical exploration of space at the Park Avenue Armory featuring Stockhausen’s theatrical immersion, Gruppen. He also made his Philharmonic soloist debut performing J.S. Bach’s Concerto for Two Violins alongside Frank Peter Zimmermann in October 2011. The 2010–11 season’s highlights included two tours of European music capitals, Carnegie Hall’s 120th Anniversary Concert, and Janáček’s The Cunning Little Vixen, hailed by The Washington Post as “another victory,” building on 2010’s wildly successful staging of Ligeti’s Le Grand Macabre, which The New York Times called “an instant Philharmonic milestone.”

In September 2011 Alan Gilbert became Director of Conducting and Orchestral Studies at The Juilliard School, where he is the first to hold the William Schuman Chair in Musical Studies. Conductor Laureate of the Royal Stockholm Philharmonic Orchestra and Principal Guest Conductor of Hamburg’s NDR Symphony Orchestra, he regularly conducts the world’s leading orchestras, such as the Boston Symphony Orchestra, Amsterdam’s Royal Concertgebouw Orchestra, and the Berlin Philharmonic.

Alan Gilbert made his acclaimed Metropolitan Opera debut in 2008 leading John Adams’s Doctor Atomic, the DVD of which won the Grammy Award for Best Opera Recording in 2011. Other recordings have garnered Grammy Award nominations and top honors from the Chicago Tribune and Gramophone magazine. Mr. Gilbert studied at Harvard University, The Curtis Institute of Music, and Juilliard, and was assistant conductor of The Cleveland Orchestra (1995–97). In May 2010 he received an Honorary Doctor of Music degree from Curtis, and in December 2011 he received Columbia University’s Ditson Conductor’s Award for his “exceptional commitment to the performance of works by American composers and to contemporary music.”
The Artists

Swedish soprano Miah Persson has worked with conductors including Daniel Barenboim, Pierre Boulez, Iván Fischer, Bernard Haitink, Sir Colin Davis, Nikolaus Harnoncourt, Daniel Harding, René Jacobs, Antonio Pappano, Esa-Pekka Salonen, and Sir Charles Mackerras. She was appointed a court singer by the King of Sweden in January 2011. Ms. Persson made her Metropolitan Opera debut as Sophie in R. Strauss’s Der Rosenkavalier, followed by Gretel in Humperdinck’s Hansel and Gretel in the 2009–10 season. Her roles have included Anne Trulove in Stravinsky’s The Rake’s Progress at the Glyndebourne Festival in 2010; Fiordiligi in Mozart’s Cosi fan tutte at The Metropolitan Opera; Mahler’s Symphony No. 4 with the Bavarian Radio Symphony Orchestra; Mozart’s Mass in C minor with the Accademia Nazionale di Santa Cecilia; Mozart concert arias at Amsterdam’s Royal Concertgebouw; and recitals at London’s Wigmore Hall, Vienna’s Konzerthaus, and Zurich’s Tonhalle.

Miah Persson’s engagements include Fiordiligi at the Bavarian Staatsoper, Hamburg Staatsoper, Vienna Staatsoper, and the New National Theatre in Tokyo; Sophie at the Vienna Staatsoper; Adina in Donizetti’s L’Elisir d’amore with the Festspielhaus in Baden-Baden; and Mahler’s Symphonies Nos. 2 and 4 with the Los Angeles Philharmonic. Her recordings include Soul & Landscape with pianist Roger Vignoles (Hyperion); Handel’s Rinaldo, conducted by René Jacobs (HMC); Haydn’s Die Jahreszeiten with the Salzburg Mozarteum Orchestra led by Ivor Bolton (Oehmsclassics); Bach’s Magnificat with the Collegium Japan Orchestra (BIS); and John Fernström’s Songs of the Sea with the Malmö Symphony Orchestra (BIS). In June 2006 Ms. Persson released a solo recording of Mozart, Un moto di gioia: Opera and Concert Arias (BIS), with Sebastian Weigle conducting the Swedish Chamber Orchestra.

Finnish mezzo-soprano Lilli Paasikivi appears at prestigious venues and music festivals, from Los Angeles to Salzburg. Since she made her debut with Simon Rattle and the Berlin Philharmonic as Fricka in the Aix-en-Provence Festival’s production of Wagner’s Der Ring des Nibelungen, Wagnerian roles have become central to her work on stage, with appearances at Brussels’s La Monnaie, Hamburg Staatsoper, and Oper Frankfurt.

Ms. Paasikivi is a member of Finnish National Opera, where her roles include Amneris in Verdi’s Aida, Waltraute in Wagner’s Götterdämmerung, and the title role in Bizet’s Carmen. Other international operatic appearances have included her debut at Opéra National de Lyon as The Composer in R. Strauss’s Ariadne auf Naxos, and the world premiere of Toshio Hosokawa’s opera Hanjo at the Aix-en-Provence Festival. Central to Ms. Paasikivi’s concert repertoire are Mahler song cycles and symphonies: her performances have included Das Lied von der Erde and Des Knaben Wunderhorn with the Los Angeles Philharmonic (with Esa-Pekka Salonen); Das Lied von der Erde with the Sydney Symphony (Valdimir Ashkenazy); Symphony No. 3 with the London Symphony Orchestra (Paavo Järvi), Philharmonia Orchestra (Benjamin Zander), and Bergen Philharmonic Orchestra (David Zinner); Symphony No. 8 with the London Symphony Orchestra (Valery Gergiev); and Das klagende Lied with the Hamburg Philharmonic (Simone Young).

Highlights of Ms. Paasikivi’s 2011–12 season included a return to the Hamburg Staatsoper and an appearance with the Berlin Philharmonic, both as Fricka; Schoenberg’s Gurrelieder with Orquesta Sinfónica de Bilbao; and her first Geneviève in Debussy’s Pelléas et Mélisande with Finnish National Opera.
New York Choral Artists, a professional chorus founded and directed by Joseph Flummerfelt, has been heard with the New York Philharmonic in recent seasons performing repertoire ranging from Michael Tippett’s *A Child of Our Time* to Mozart’s *Requiem*. Among the memorable collaborations with the New York Philharmonic was the concert on September 20, 2001, of Brahms’s *A German Requiem*, commemorating the events of September 11, which was broadcast nationally. The chorus opened the Philharmonic’s 2002–03 subscription season performing the world premiere of John Adams’s *On the Transmigration of Souls*, commissioned by the New York Philharmonic with Lincoln Center’s Great Performers. Other highlights of the group’s history include participation in the 1995 New York Philharmonic concert celebrating the 50th anniversary of the United Nations, and a televised performance of the 1986 Statue of Liberty Concert in Central Park. The chorus performed Britten’s *War Requiem* and Mahler’s Symphony No. 8 in June 2009 during Lorin Maazel’s final weeks as the New York Philharmonic’s Music Director; in May 2010 they performed in the Philharmonic’s staged presentation of Ligeti’s *Le Grand Macabre*, and in June 2010 sang Beethoven’s *Missa solemnis* on the final program of the season.

Joseph Flummerfelt’s choirs have been featured on 45 recordings, including Grammy Award–winning versions of Mahler’s Symphony No. 3 with Leonard Bernstein, 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 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 most of the choral presentations of the New York Philharmonic.

Named Conductor of the Year in 2004 by *Musical America*, Joseph Flummerfelt is the founder and musical director of the New York Choral Artists and an artistic director of Spoleto Festival U.S.A. He was conductor of the Westminster Choir for 33 years.

Mr. Flummerfelt has led more than 50 performances with the Spoleto Festival Orchestra in both Italy and the U.S. and has appeared as guest conductor with numerous American orchestras. He made his New York Philharmonic conducting debut in a performance of Haydn’s *The Creation*, and in 2001 he led the Orchestra and the Westminster Choir in the world premiere of Stephen Paulus’s *Voices of Light*. He has collaborated with such conductors as Claudio Abbado, Barenboim, Bernstein, Boulez, Chailly, Sir Colin Davis, Gilbert, Giulini, Maazel, Masur, Mehta, Muti, Ozawa, Sawallisch, Shaw, and Steinberg, among many others.
### New York Choral Artists

**Joseph Flummerfelt, Director**

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(*Current as of September 9, 2011*)
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.


Since its inception the Orchestra has championed the new music of its time, commissioning and/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; Melinda Wagner’s Trombone Concerto; Esa-Pekka Salonen’s Piano Concerto; Magnus Lindberg’s EXPO and Al largo; Winton Marsalis’s Swing Symphony (Symphony No. 3); Christopher Rouse’s Odra Zhin; and, by the end of the 2010–11 season, 11 works in CONTACT!, the new-music series.

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, Mahler (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 become renowned around the globe, appearing in 431 cities in 63 countries on 5 continents. Under Alan Gilbert’s leadership, the Orchestra made its Vietnam debut at the Hanoi Opera House in October 2009. In February 2008 the Philharmonic, conducted by then Music Director Lorin Maazel, gave a historic performance in Pyongyang, D.P.R.K., earning the 2008 Common Ground Award for Cultural Diplomacy. In 2012 the Philharmonic becomes an International Associate of London’s Barbican Centre.

The Philharmonic has long been a media pioneer, having begun radio broadcasts in 1922, and is currently represented by The New York Philharmonic This Week — syndicated nationally and internationally 52 weeks per year, and available at nyphil.org. It continues its television presence on Live From Lincoln Center on PBS, and in 2003 made history as the first symphony orchestra ever to perform live on the Grammy Awards. Since 1917 the Philharmonic has made nearly 2,000 recordings, and in 2004 became the first major American orchestra to offer downloadable concerts, recorded live. Since June 2009 more than 50 concerts have been released as downloads, and the Philharmonic’s self-produced recordings will continue with Alan Gilbert and the New York Philharmonic: 2012–13 Season. Famous for its long-running Young People’s Concerts, the Philharmonic has developed a wide range of educational programs, among them the School Partnership Program that enriches music education in New York City, and Learning Overtures, which fosters international exchange among educators.

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Producers: Lawrence Rock and Mark Travis
Recording and Mastering Engineer: Lawrence Rock
Assistant Producer: Nick Bremer

Photos of Alan Gilbert and the New York Philharmonic: Chris Lee

Mahler's Symphony No. 2 courtesy Universal Edition and European American music Distributors LLC

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Alan Gilbert, Music Director, holds The Yoko Nagae Ceschina Chair.

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