Alan Gilbert has said that every concert should be an event, a philosophy that pervades the New York Philharmonic's programs week after week. Twelve of these concerts are captured live in Alan Gilbert and the New York Philharmonic: 2012–13 Season, demonstrating the excitement surrounding the Orchestra as the Music Director has entered the fourth year of his tenure.

About his rapport with the Philharmonic players, Alan Gilbert has said: “The chemistry between the Orchestra and me is ever-evolving and deepening. It is a great joy to make music with these incredible musicians and to share what we have to offer with the audience in a very palpable, visceral, and potent way.”

These high-quality recordings of almost 30 works, available internationally, reflect Alan Gilbert’s wide-ranging interests and passions, from Bach’s B-minor Mass to brand-new music by Christopher Rouse. Bonus content includes audio recordings of the Music Director’s occasional onstage commentaries, program notes published in each concert’s Playbill, and encores — all in the highest audio quality available for download.

For more information about the series, visit nyphil.org/recordings.
Supporting American music is really about building relationships with American composers and creating an atmosphere that encourages them to be optimistic about where their music can end up. This release opens with a piece by Steven Stucky, one of the most important living composers; although the work of his that we played in February 2012 — Son et lumière — has a French title as well as outlook, I’ve always thought of him as quintessentially American. He first studied music in public school and has become not only a composer who is very much in demand, but also a writer, speaker, and professor who has embraced a mission of creating excitement about all contemporary music, not just for his own works. Despite the breadth of his catalogue of compositions, the piece on this download is the first symphony he has written since his student days, and I am honored and excited to be among the first to conduct it.

The word that comes to mind when I think of the Christopher Rouse and Ives works on this release is “philosophical.” These pieces have different but connected ways of looking at the world and life. Chris Rouse’s music is very telling and thoughtful about the human condition in a way that is fairly unique today; one finds in it something very telling about the human psyche. Ives himself wrote that the aesthetic of his Fourth Symphony is the searching to answer the questions of what and why — the most profound questions that human beings can ask themselves.
Symphony
Steven Stucky

Steven Stucky is well known to New York Philharmonic audiences through his several years of hosting the Hear & Now series; in them he illuminated new and unfamiliar scores through his onstage commentary and conversations with composers.

Stucky received his undergraduate education at Baylor University in Texas and earned his doctorate at Cornell University. In 1980 he joined the Cornell faculty, where he remains as Given Foundation Professor of Music. In addition, he served as the first annual Barr Institute Composer Laureate at the University of Missouri–Kansas City, and has been visiting professor of composition at the Eastman School of Music and Ernest Bloch Professor at the University of California–Berkeley. In 2001 he was composer-in-residence at the Aspen Music Festival and School, and in 2005 was director of the Aspen Contemporary Ensemble.

He also enjoyed a longstanding relationship with the Los Angeles Philharmonic, which he served first as composer-in-residence, beginning in 1988, and then as consulting composer for new music, advising on various incentives and overseeing the Green Umbrella concert series that featured the Los Angeles Philharmonic New Music Group. During the 2011–12 season he was spotlighted as composer-in-residence at Music from Angel Fire in northern New Mexico, which

In Short

Born: November 7, 1949, in Hutchinson, Kansas
Resides: Ithaca, New York
Work composed: January–July 10, 2012, on commission from the New York Philharmonic, Alan Gilbert, Music Director, with major support provided by the Francis Goelet Fund, and by the Los Angeles Philharmonic Association, Gustavo Dudamel, music director, with major support provided by Lenore S. and Bernard Greenberg; dedicated to Mimi Stiffman
World premiere: September 28, 2012, at Walt Disney Concert Hall, Los Angeles, by the Los Angeles Philharmonic, Gustavo Dudamel, conductor
New York Philharmonic premiere: these performances, which mark the work’s New York premiere

commissioned and unveiled his new piano quartet Rain Shadow, inspired by the evanescent artworks of Andy Goldsworthy.

Stucky was thrust to national prominence when he received the 2005 Pulitzer Prize in Music for his Second Concerto for Orchestra. It is doubtless not coincidental that he should compose two works thus titled; if the most famous of all “concertos for orchestra” is that of Bartók (whose music wielded considerable influence over Stucky’s early compositions), another distinguished entry in the roster of such pieces is by Witold Lutosławski, the Polish composer about whom Stucky authored a notable book, published in 1981 by Cambridge University Press. Among his many honors is the Lutosławski Medal, which was awarded to him in 2005.

Stucky has observed: “Choosing to call a new work a symphony also means confronting the genre’s long, intimidating history and its powerful traditions,” adding, it is a history ineluctably tied to older eras … and tied, too, to the materials and means of those older eras: strong melodic themes, well defined formal patterns, developmental techniques. … It is true that a few progressive composers such as Lutosławski put some of their most important effort into symphonies; indeed his Fourth Symphony was his last major work. But it is also telling that there are no symphonies by Boulez, Boulez, Ligeti, Lindberg, or Salonen. There are no symphonies by Adès, Lachenmann, or Sciarrino. There are none by Takemitsu, none by Kurtág.

I myself had written four symphonies before the age of 30 — all of them now withdrawn — but then I turned my back on the idea for another 30 years … My new Symphony is … a single expanse of music (here about 20 minutes) that travels through a series of emotional landscapes, deposing us at the end of our journey in a different place from where we set out. Why “symphony,” then? Perhaps the very word is meant to assert that it’s time for me to face squarely my own relation to the symphonic tradition? Perhaps it’s a call for gravitas, an ambition to treat the material more “symphonically,” including the possibility that ideas might return, develop, evolve?

Instrumentation: piccolo and three flutes (one doubling alto flute), three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, vibraphone, marimba, suspended cymbal, snare drum, orchestra bells, chimes, tam-tam, bongo, xylophone, bass drum, wood blocks, crotales, tom-toms, harp, piano (doubling celesta), and strings.

In the Composer’s Words

The narrative is a purely musical one (no Mahler- or Tchaikovsky-style personal confessions), but it is a narrative no less personal, dramatic, or emotional. In Introduction and Hymn, we begin with lonely woodwind solos, led by the oboe and later, the flute, which swell then into billows of woodwind texture before delivering us onto the shore of a slowly developing, hymn-like brass chorale.

Very suddenly, the peaceful conclusion of this first section is interrupted by a two-note motif signaling the second section, Outcry. Something has gone terribly wrong: music of hope and peace has been replaced by music of turmoil, even anguish. Spurred on again and again by the two-note motif, this music becomes ever faster and more agitated, hurtling toward the third section, Flying. Now it is as if the orchestra … has broken free of the emotional clutches of the second section and can really let itself go in fast, virtuoso playing. (This is the only section that corresponds neatly to a conventional symphony movement, namely a scherzo.) When this fast music has worked itself into a frenzy and as glitery a state as it can manage, suddenly it gives way to the final Hymn and Reconciliation: massive strings chords against which, one by one, earlier musics return. We hear the brass hymn and the woodwind billows from the first section, the turbulent theme from the second section now recollected in tranquility, and finally the two-note Outcry motif, once anguished but now serene.

— Steven Stucky
Notes on the Program
(continued)

Prospero’s Rooms
Christopher Rouse

Christopher Rouse, who in 2012–2013 fulfills the first of two years as The Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic, is among the most respected composers of his generation, noted for works of compulsive rhythm, vivid color, and catholicity in bringing together the traditions of classical and popular music. He graduated from the Oberlin College Conservatory of Music in 1971, and 25 years later his alma mater also awarded him an honorary doctorate. He studied privately with George Crumb for two years and then pursued composition studies with Karel Husa and Robert Palmer at Cornell University, which granted him a doctoral degree in 1977. Also influential was the composer William Schuman, past president of The Juilliard School and a founder of Lincoln Center.

Rouse went on to teach at the University of Michigan, the Eastman School of Music, and The Juilliard School (where he has taught since 1997, full-time since 2002). In 1988 he received the Kennedy Center Friedheim Award for his Symphony No. 1, and in 1993 he was awarded the Pulitzer Prize for Music for the New York Philharmonic’s 150th Anniversary Commission, which was premiered by the Orchestra and Principal Trombone Joseph Alessi. In that same year Rouse was honored with an American Academy of Arts and Letters Award in Music, and the composer William Schuman, past president of The Juilliard School and a founder of Lincoln Center.

In Short

Born: February 15, 1949, in Baltimore, Maryland
Resides: in Baltimore
Work composed: 2012, on commission from the New York Philharmonic; completed on August 13 of that year in Baltimore, Maryland
World premiere: these performances in 2002 the Academy elected him to its membership. Also in 2002, Rouse’s Concert de Gaudí, a guitar concerto, won the Grammy Award for Best Classical Contemporary Composition. He was named Musician of the Year (2009) by Musical America, which particularly noted his skill as a composer of symphonic scores. He has served as composer-in-residence for the Indianapolis, Baltimore, and Pittsburgh symphony orchestras, as well as at the Santa Cecilia and Schleswig-Holstein Festivals (both of these at the invitation of Leonard Bernstein), the Tanglewood festival, Pacific Music Festival, and the Aspen Music Festival.

Although he has written in many genres, Rouse is most widely recognized as an orchestral composer. His music has been programmed by every major American orchestra in addition to many of the principal orchestras of Europe, Australia, and Asia. Among his recent works are Odna Zhīn, a New York Philharmonic commission that Alan Gilbert conducted in its world premiere in 2010; Symphony No. 3, which the St. Louis Symphony premiered in 2011; and Heimdal’s Trumpet, a concerto for trumpet and orchestra premiered in December 2012 by the Chicago Symphony Orchestra. In connection with his New York Philharmonic appointment the Orchestra has also performed Rouse’s Phantasmata, an orchestral triptych, and in June it gives the New York premiere of his Symphony No. 3.

His new work, Prospero’s Rooms, is inspired not by Shakespeare’s The Tempest, but by a different literary source: Edgar Allan Poe’s short story “The Masque of the Red Death,” first published in 1842. Rouse offers this summary:

The story concerns a vain prince, Prospero, who summons his friends to his palace and locks them in so that they will remain safe from the Red Death, a plague that is ravaging the countryside. He commands that there be a ball — the “masque” — but that no one is to wear red. But of course a figure clad all in red does appear; it is the Red Death, and it claims the lives of all in the castle.

Before the guests die, however, it is revealed that the stranger is in fact incorporeal, that nothing exists beneath his cloak. The meaning of this story and its central figures has been argued, but all that is certain is the finality of the Red Death. Poe’s tale concludes: “And Darkness and Decay and the Red Death held illimitable dominion over all.”

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bell plate, gong, snare drum, triangles, tam-tams, bass drum, orchestra bells, football ratchet, crash, Chinese, and suspended cymbals, harp, and strings.

In the Composer’s Words

In the days when I would have still contemplated composing an opera, my preferred source was Edgar Allan Poe’s "The Masque of the Red Death.” A marvelous story full of both symbolism and terror. … However, I shall not be composing an opera, and so I decided to redirect my ideas into what might be considered an overture to an unwritten opera.

The castle is a series of rooms, each of which is entirely in one color: blue, purple, green, orange, white, violet. The last is the black room, but the window is blood red rather than black. In the corner is an enormous ebony clock, and whenever it tolls the hour, everyone in the castle hears it and is frozen with terror. Of course, there are 12 strokes of the clock.

My piece is a journey through those seven rooms. I don’t have synesthesia, which is an actual sensation of the connection between color and musical notes, but I’ve tried to imagine what these colors would sound like. The most important thing for me was getting the sound of the clock chiming. I spent a few hours one afternoon with Chris Lamb, the Philharmonic’s Principal Percussionist, down in the bowels of Avery Fisher Hall, going through some of the percussion instruments that they have. We came up with a composite sound, not just one instrument but actually a very large, tuned gong, an equally large tuned bell plate, and an enormous tam-tam that are all struck together to create the sound of the clock striking. You hear it 12 times, spread out through the piece.
Symphony No. 4
Charles Ives
Charles Ives grew up in an atmosphere of musical open-mindedness — or, better put, open-earedness. His father was a Connecticut bandmaster who delighted in musical coincidences that most people found revolting — playing a melody in one key and its harmony in another, for example, or savoring the overlapping sounds of separate bands playing on a parade ground. The resultant polytonality accordingly sounded logical to the young Ives’s ears.

This proved exasperating to his professors at Yale, where he graduated with a D-plus grade-point average. After college, Ives sensibly took a position with an insurance firm and prospered as a businessman, composing on the side. He was not particularly pleased that most of his works went unperformed, but his finances were such that he could go on composing whether people were interested in his work or not.

In the final years before he ceased composing in 1927, Ives completed a handful of astonishing avant-garde pieces, including his Three Quarter-Tone Pieces (composed in 1927, more than a decade after the premiere, enlisted the aid of two additional conductors to keep things together says something about the piece’s complexity. Stokowski, 83 years old at the time, had by then been serving as one of new music’s chief midwives for many decades, and he did not shy away from complicated scores. That he felt uneasy about “going it alone” in Ives’s Fourth was quite a statement. Before long a new generation of conductors (beginning with Gunther Schuller) figured out how to manage the work under a single baton, which is how it is normally presented today (although there is nothing objectionable about a modern conductor choosing to divide the labors among multiple podiums).

There is an awful lot going on in Ives’s Symphony No. 4, and no listener is likely to follow every strand of it. The best strategy is to settle in for the duration (a bit over a half hour) and go with the flow, without preconceptions. Ives’s Fourth is a complicated collage, incorporating passages from his earlier compositions (some going all the way back to his school days) and a panoply of the popular music (broadly defined) that resounded in his world, including parlor songs, marching tunes, ragtime melodies, patriotic songs, and, especially, Protestant hymns. Some 30 quoted sources have been identified; several stick around long enough to make themselves known, while others may be glimpsed only fleetingly, leaving listeners wondering if the allusion was deliberate or if they themselves are imposing something from the depths of their own memory. Ives knits all of this together with entirely new

In Short

Born: October 20, 1874, in Danbury, Connecticut
Died: May 19, 1954, in New York City

Work composed:

World premiere: The Prelude and Allegretto were premiered January 29, 1927, in New York, Eugene Goossens conducting the Pro Musica Society (consisting mostly of New York Philharmonic musicians); the Fugue, May 10, 1933, in New York, Bernard Herrmann conducting the Columbia Concert Orchestra on a WABC radio broadcast; the Largo, as part of the first complete performance of the symphony, April 26, 1965, at Carnegie Hall, Leopold Stokowski conducting the American Symphony Orchestra and the Schola Cantorum, with two further conductors, José Sererrión and David Katz, assisting in some of the polymeric portions

New York Philharmonic premiere: February 20, 1969, Seiji Ozawa, conductor

works began receiving their premieres, pieces that had been composed many years earlier, and belated honors started to come his way, including initiation into the National Institute of Arts and Letters (in 1945) and the Pulitzer Prize (in 1947, for his Symphony No. 3).

The Fourth Symphony took a long time to reach the concert hall, and it did so piecemeal: the first two movements, in a simplified edition, were first played in 1927, more than a decade after the music was written; the third movement in 1933; and the complete symphony not until 1965. The fact that Leopold Stokowski, who presided over the 1965 premiere, enlisted the aid of two additional conductors to keep things together says something about the piece’s complexity. Stokowski, 83 years old at the time, had by then been serving as one of new music’s chief midwives for many decades, and he did not shy away from complicated scores. That he felt uneasy about “going it alone” in Ives’s Fourth was quite a statement. Before long a new generation of conductors (beginning with Gunther Schuller) figured out how to manage the work under a single baton, which is how it is normally presented today (although there is nothing objectionable about a modern conductor choosing to divide the labors among multiple podiums).

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Listen for … Familiar Hymns
The most prominent quotations in Ives’s Symphony No. 4 are hymns that were enormously popular in their day and continue to find a place in Gospel-oriented Protestant churches. Keep your ears alert for them: “Sweet Bye and Bye,” “Watchman, Tell Us of the Night,” “Nearer, My God, to Thee,” “Beulah Land,” “Throw Out the Lifeline,” “From Greenland’s Icy Mountains,” “Ye Christian Heralds,” and “Jesus, Lover of My Soul.” Ives penned a reminiscence of hearing such hymns in his youth:

I remember, when I was a boy — at the outdoor Camp Meeting services in Redding, all the farmers, their families and field hands, for miles around, would come afoot or in their farm wagons. I remember how the great waves of sound used to come through the trees — when the things like Beulah Land, Woodworth, Nearer My God to Thee, The Shining Shore, Nettleton, In the Sweet Bye and Bye, and the like were sung by thousands of “let out” souls. The music notes and words on the paper were about as much like what they were (at those moments) as the monograms on a man’s necktie may be like his face. … Father, who led the singing, sometimes with his cornet or his voice, sometimes with both voice and arms, and sometimes in the quieter hymns with French horn or violin, would always encourage the people to sing their own way. Most of them knew the words and music by heart, and sang it that way. If they threw the poet or the composer around a little bit, so much the better for the poetry and the music. Here was a power and exultation in these great conclaves of sound from humanity.
material into a densely textured whole in which the orchestra often divides into multiple sub-ensembles that proceed as if oblivious to each other. The result is often a crazy quilt of conflicting tempos, tonalities, melodies, and moods that sometimes seem to define chaos but then, surprisingly, find their way back into some semblance of synchronization.

**Instrumentation:**
- three flutes and piccolo,
- two oboes, three clarinets, two bassoons,
- saxophone (playing tenor and baritone),
- four horns, six trumpets (one doubling cornet),
- four trombones, tuba, timpani, three pianos (solo, four hands, and quarter-tone for four hands),
- celeste, organ, theremin,
- snare drum, military drum, tom-tom, bass drum, triangle, cymbals, high and low bells, two gongs (light and heavy),
- string, and mixed chorus; also “distant choirs”
- offstage, consisting, in the first movement, of four violins and harp, and in the last movement, of five violins and two harps.

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**Views and Reviews**

A program note by Henry Ballaman, based on his conversations with the composer, was provided for the 1927 concert at which the first two movements of Ives’s Fourth Symphony were premiered. It does a fine job of describing the general contours, although the order of the fugue and the “movement in comedy vein” were later flipped to the order in which they are performed today:

This symphony … consists of four movements — a prelude, a majestic fugue, a third movement in comedy vein, and a finale of transcendental spiritual content. The aesthetic program of the work is … the searching questions of What? and Why? which the spirit of man asks of life. This is particularly the sense of the prelude. The three succeeding movements are the diverse answers in which existence replies. … The fugue … is an expression of the reaction of life into formalism and ritualism. The succeeding movement … is not a scherzo. … It is a comedy in the sense that Hawthorne’s *Celestial Railroad* is comedy. Indeed this work of Hawthorne’s may be considered as a sort of incidental program in which an exciting, easy, and worldly progress through life is contrasted with the trials of the Pilgrims in their journey through the swamp. The occasional slow episodes — Pilgrims’ hymns — are constantly crowded out and overwhelmed by the former. The dream, or fantasy, ends with an interruption of reality — the Fourth of July in Concord — brass bands, drum corps, etc. …

Ives would later add a comment of his own about the finale:

The last movement (which seems to me the best, compared with the other movements, or for that matter with any other thing I’ve done) … covers a good many years. … In a way [it] is an apotheosis of the preceding content, in terms that have something to do with the reality of existence and its religious experience.
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New York Philharmonic Music Director Alan Gilbert began his tenure in September 2009, launching 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 the city and country.

Mr. Gilbert combines works in fresh and innovative ways; has forged important artistic partnerships, introducing the positions of The Marie-Josée Kravis Composer-in-Residence and The Mary and James G. Wallach Artist-in-Residence; and introduced an annual multi-week festival and CONTACT!, the new-music series. In the 2012–13 season he conducts world premieres; presides over a cycle of Brahms’s symphonies and concertos; conducts Bach’s Mass in B minor and an all-American program, including Ives’s Fourth Symphony; leads the Orchestra’s EUROPE SPRING 2013 tour; and continues The Nielsen Project, the multi-year initiative to perform and record the Danish composer’s symphonies and concertos, the first release of which was named by The New York Times as among the Best Classical Music Recordings of 2012. The season concludes with Gilbert’s Playlist, four programs showcasing the Music Director’s themes and ideas, culminating in a theatrical reimagining of Stravinsky ballets with director/designer Doug Fitch and New York City Ballet principal dancer Sara Mearns. Last season’s highlights included performances of three Mahler symphonies, including the Second, Resurrection, on A Concert for New York; tours to Europe (including the Orchestra’s first International Associates residency at London’s Barbican Centre) and California; and Philharmonic 360, the Philharmonic and Park Avenue Armory’s acclaimed spatial-music program featuring Stockhausen’s Gruppen, building previous seasons’ successful productions of Ligeti’s Le Grand Macabre and Janáček’s The Cunning Little Vixen, each acclaimed in 2010 and 2011, respectively, as New York magazine’s number one classical music event of the year.

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 leading ensembles such as the Boston Symphony Orchestra, Amsterdam’s Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, and Berlin Philharmonic.

Alan Gilbert’s acclaimed 2008 Metropolitan Opera debut, leading John Adams’s Doctor Atomic, received a 2011 Grammy Award for Best Opera Recording. Renée Fleming’s recent Decca recording Poèmes, on which he conducted, received a 2013 Grammy Award. 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 commitment to performing American and contemporary music.
The New York Choral Consortium, comprising 50 performing ensembles from the metropolitan area, advocates for the visibility and viability of choral music throughout the five boroughs of New York City and beyond. The Consortium’s membership includes church choirs, professional choruses, and independent avocational choruses, all sharing a common mission to promote the value of choral singing in American culture. The group incorporated in 2010 after several years of informal information-sharing and mutual support; it sponsors a newsletter and choral performance calendar, member workshops and events, and the annual Sing New York festival of choral performances. The festival, which takes place from mid-April into June, culminates in the Big Sing, a massed-choir event held in 2013 on June 10. For more information about the Consortium, visit www.newyorkchoralconsortium.org.

Kent Tritle is organist of the New York Philharmonic and director of cathedral music and organist at The Cathedral of St. John the Divine in New York City. The 2011–12 season marked his seventh as music director of the Emmy-nominated Dessoff Choirs. Under his direction the ensemble performed with the New York Philharmonic, The Cleveland Orchestra, San Francisco Symphony, and Czech Philharmonic, as well as on a Live From Lincoln Center telecast of Mozart’s Requiem. Mr. Tritle has made more than a dozen recordings on the Telarc, AMDG, Epiphany, Gothic, VAL, and MSR Classics labels. His recent CDs with the choir of St. Ignatius Loyola include Ginastera’s The Lamentations of Jeremiah, Schnittke’s Concerto for Choir, and Wondrous Love, featuring music from 1,000 years of sacred repertoire. All have won praise from Gramophone, American Record Guide, and The Choral Journal.
New York Philharmonic

Founded in 1842 by a group of local musicians led by American-born Ureli Corelli Hill, the New York Philharmonic 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.

Alan Gilbert began his tenure as Music Director in September 2009, the latest in a distinguished line of musical giants that has included Lorin Maazel (2002–09); Kurt Masur (Music Director 1991–2002; Music Director Emeritus since 2002); Zubin Mehta (1978–91); Pierre Boulez (1971–77); and Leonard Bernstein (appointed Music Director in 1958; 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 Concerto in F; and Copland’s Connotations, in addition to the U.S. premieres of works such 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; Wynton Marsalis’s Swing Symphony (Symphony No. 3); Christopher Rouse’s Odna Zhizn; John Corigliano’s One Sweet Morning, for mezzo-soprano and orchestra; Magnus Lindberg’s Piano Concerto No. 2; and, as of the end of the 2011–12 season, 14 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 (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, having appeared in 432 cities in 63 countries on five continents. In October 2009 the Orchestra, led by Music Director Alan Gilbert, made its Vietnam debut at the Hanoi Opera House. In February 2008 the musicians, led by then-Music Director Lorin Maazel, gave a historic performance in Pyongyang, DPRK, earning the 2008 Common Ground Award for Cultural Diplomacy. In 2012 the Orchestra became an International Associate of London’s Barbican. Highlights of the EUROPE / SPRING 2013 tour include a performance of Magnus Lindberg’s Kraft at Volkswagen’s Die Gläserne Manufaktur (The Transparent Factory) in Dresden and the Philharmonic’s first appearance in Turkey in 18 years.

The New York Philharmonic, a longtime media pioneer, began radio broadcasts in 1922 and is currently represented by The New York Philharmonic This Week — syndicated nationally 52 weeks per year and available at nyphil.org. 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. Since 1917 the Philharmonic has made almost 2,000 recordings, and in 2004 it became the first major American orchestra to offer downloadable concerts, recorded live. The Philharmonic’s self-produced recordings continue with Alan Gilbert and the New York Philharmonic: 2012–13 Season.

The Orchestra has built on its long-running Young People’s Concerts to develop a wide range of education programs, including the School Partnership Program, which enriches music education in New York City, and Learning Overtures, which fosters international exchange among educators and has already reached as far as Japan, South Korea, Venezuela, and Finland.

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Assistant Producer: Nick Bremer Korb
Recording and Mastering Engineer: Lawrence Rock
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Christopher Rouse is The Marie-Josée Kravis Composer-in-Residence.

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