Handel
Penderecki
Mozart

ALAN GILBERT AND THE
NEW YORK PHILHARMONIC
2013/14 SEASON
“Over our five years together, the New York Philharmonic musicians and I have developed a fundamental mutual trust that lets us take risks; this is what makes always-fresh music-making possible. Our concerts are made even more vibrant because of the musicians’ positive and generous musical spirit, not to mention their unbelievably high level of playing.” That is what Alan Gilbert said in the middle of the Orchestra’s 2013–14 season. This energy is being combined with the Music Director’s quintessential programs, which explore the widest range of repertoire and combine works in illuminating ways, to create concerts of excitement and beauty.

These performances are now available for download, thanks to Alan Gilbert and the New York Philharmonic: 2013–14 season, so that listeners can share in the close connection between the musicians and their audiences in Avery Fisher Hall at Lincoln Center thanks to high-quality, live recordings of more than 30 works. From the Baroque grandeur of Handel to the latest sounds by Anthony Cheung; from the eloquence of Mozart to the power of Richard Strauss; from seldom-performed masterpieces by Britten to a newly created piece by Mark-Anthony Turnage; plus lots and lots of Beethoven — Alan Gilbert and the Philharmonic excel in all, and are joined by a stellar array of soloists, including Yefim Bronfman, the Mary and James G. Wallach Artist-in-Residence.

These downloads include the program notes published in each performance’s Playbill, and often add to the official concert’s audio recordings of Alan Gilbert’s onstage commentaries and encores played by the soloists — all in the highest possible audio quality available for download. For more information about the series, visit nyphil.org/itunes.
MOZART (1756–91)
Bassoon Concerto in B-flat major,
K.191/186e (1774) 29:24
Allegro  10:03
Andante ma adagio  7:39
Rondo. Tempo di menuetto  3:47

ANDREY BOREYKO, Conductor
JUDITH LeCLAIR, Bassoon
The Pels Family Chair
“Let the Bright Seraphim,” from the oratorio *Samson*, HWV 57

**George Frideric Handel**

Although George Frideric Handel entered the University of Halle in 1702 as a law student, his real interest lay with music. A year later he headed off to Hamburg, where he snagged a job in the opera house, and in 1706 he moved to Rome, a magnet for any composer at the turn of the 18th century, especially for one attracted to the larger forms of vocal music. Handel then returned to Germany, where he assumed the position of Kapellmeister to Prince Ernst August, Elector of Hanover, in 1710. But his time in Germany was reaching its end. Handel first visited Great Britain the following year, to oversee the production of his opera *Rinaldo* at the Queen’s Theatre. Ensuing visits grew more frequent, and when, in 1714, his patron, the Elector, ascended to the throne of England as George I, Handel established himself full-time in London.

He composed his first oratorios during his years in Rome: *Il trionfo del tempo e del disinganno* (1707, later translated for an English production as *The Triumph of Time and Truth*) and *La Resurrezione* (1708, *The Resurrection*). Not until a decade later did he essay an oratorio in English — *Esther* (1718) — by which time he had already achieved distinction as an opera composer. For a period of 36 years Handel roved the waves of both success and indifference that seem to have always marked the topsy-turvy world of Italian opera. But by the late 1730s, he seems to have had his fill with the high-stress management of theatrical productions, and the opera he wrote for the 1740–41 season — *Deidamia* — would prove to be his last.

Just then he received and accepted an invitation to produce a series of concerts in Dublin. He traveled there in mid-November 1741 and remained until August 13, 1742. The highpoint of his Dublin season was without a doubt the premiere of his new oratorio, *Messiah*, which he had composed while still in London during the summer of 1741, over the course of about three weeks. He then launched into another oratorio, *Samson*, which he drafted in September and October 1741 before leaving for Dublin. Following his return to London he grappled further with *Samson*, and in October 1742, he added the aria “Let the Bright Seraphim” and its attached chorus, “Let Their Celestial Concerts All Unite,” to serve as the work’s conclusion. *Samson* was premiered at Covent Garden the following winter, in February 1743.

The libretto is adapted by Newburgh Hamilton from Alexander Pope’s *Samson Agonistes*, which was derived from the Book of Judges. It tells of history’s most famous haircut, and it is perhaps the most muscular and overtly dramatic of any Handel opera or oratorio. Hamilton justified his adaptation in a preface to his libretto:

That Poem *Samson Agonistes* indeed never was divided by him [Pope] into Acts or Scenes, nor design’d (as he hints in his Preface) for the Stage…. But as Mr. Handel had so happily introduc’d here Oratorios, a musical Drama, whose Subject must be Scriptural, and in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage: It would have been an irretrievable Loss to have neglected the Opportunity of that great Master’s doing Justice to this Work; he having already added new Life and Spirit to some of the finest Things in the English Language …

*Samson* is a long, intense oratorio, the story of a flawed but heroic man whose downfall leads him to blindness and finally death. Nonetheless, the concluding aria serves to skew the story toward a hopeful ending, as an “Israelitish Woman” sings “Let the Bright Seraphim” — or “Seraphims,” as the original score has it (although modern singers almost always use the more standard plural “seraphim”). A joyful and virtuosic aria, though one marked only Andante in the score, it makes radiant use of the obbligato trumpet, an instrument alluded to in the text.

**NOTES ON THE PROGRAM**

By James M. Keller, Program Annotator

**In Short**

**Born:** February 23, 1685, in Halle, Germany  
**Died:** April 14, 1759, in London, England

**Work composed and premiered:**  
October 1742, February 18, 1743, at Covent Garden in London, with the composer conducting, Christina Maria Avoglio, soprano

**New York Philharmonic premières:** April 21, 1886, Carl Bergmann, conductor, Maria S. Brainerd, soprano

Our friend Mr. Handell is very well, and Things have taken a quite different Turn here from what they did some Time past: for the Publick will be no longer imposed on by Italian Singers, and some wrong Headed Undertakers of bad Opera’s, but find out the Merit of Mr. Handell’s Composition and English Performances; That Gentleman is more esteemed now than ever.

**A Triumphant Return**

London’s operatic scene was tumultuous during the 1730s, with factionalized audiences and patrons creating ongoing headaches for producers like Handel. When he returned to London from a nine-month escape to Dublin, intent on producing oratorios featuring British singers rather than opera sung by Italians, music lovers greeted him in a positive spirit. Just after the premiere of *Samson*, an unnamed friend in London wrote a letter that got printed in Faulkner’s *Dublin Journal*:

Our friend Mr. Handell is now than ever.  

**Instrumentation:** trumpet, strings, and basso continuo (here realized by organ, cello, double bass, and harpsichord), in addition to the solo soprano singer.
Concerto grosso
Krzysztof Penderecki

The 1950s witnessed an extraordinary revitalization of Polish music. As the decade unfolded the Soviet Union softened its grip on the nation’s cultural activities, such that certifiably avant-garde works could be aired at the first Warsaw Autumn Festival of contemporary music in 1956. In its first several years, the festival served as a proving ground for the most important Polish composers — senior practitioners such as Witold Lutosławski as well as impressive up-and-comers, of whom Krzysztof Penderecki would emerge as the most exceptional.

Penderecki scored a triple-threat success in 1959 when three of his pieces, all submitted anonymously, swept the top prizes of a competition sponsored by the Union of Polish Composers. Important commissions followed and his works were greeted with mounting interest in Western and Eastern Europe alike. Numerous prestigious awards came his way, including a UNESCO prize for Threnody for the Victims of Hiroshima (1961, a ground-breaking experiment in orchestral sonority), the Westphalia and Italia Prizes (1966 and 1967, for his St. Luke Passion), and the Grzewemeyer Award (1992, for his Adagio, Symphony No. 4). Among his more recent honors are Japan’s Praemium Imperiale (2004) and Poland’s Order of the White Eagle (2005).

Extremes of instrumental sound remained an interest of Penderecki’s, but other less confrontational traits began to enter his music practically on the heels of Threnody. Polymorphia, written the following year, inhabits much of the same sound world but ends with a completely unexpected C-major chord, simply bowed by the whole string section. For a while this final consonance practically served as a signature of the composer; his Stabat Mater (1962) and St. Luke Passion conclude in similar fashion. By the end of the 1970s it was clear that Penderecki had moved toward a more lyrical style, one that blended his ceaselessly modern explorations with more conventional sonorities and procedures, as in his Violin Concerto No. 1 and his harmonically consonant opera Paradise Lost, of 1978. “The composer has moved from the realm of tonal planes to the realm of melody,” wrote the critic Wolfgang Schwingler, of Penderecki’s works from this period.

The composer stated, in 1983, “I think since I’m older, tradition is more important to me now.” This respect for tradition, which has intensified over the last three decades, manifests itself in various ways: in his continuing to champion large-scale symphonic forms, developed from the models of Bruckner and Sibelius; in his contributions to sacred music, which often allude to ancient precursors; and in his recent small-ensemble works, which respect the classic “conversational” procedures that have been at the heart of chamber music through the centuries.

Concertos have also figured prominently in Penderecki’s output of later years, including two for violin (1976–77 and 1995) and one each for viola (1983), flute (1992), piano (2002), and horn (2008). For cello he has written two concertos so named: the first in 1966–67 (revised in 1972), the second in 1976–77 (revised 1988). In addition, he has composed a Sonata for Cello and Orchestra (1964) and a Largo for Cello and Orchestra (2003, revised in 2007), a concerto in all but name. He has also created two works to which he gave the name Concerto grosso: the one played here, in 2000, and another in 2005 for five clarinets and orchestra.

Concert Grosso Genre

The concerto grosso is most often associated with the Baroque period, when it characteristically pitted a small solo group against the full orchestra. Krzysztof Penderecki does precisely that in this Concerto grosso, as three cellos form the solo group. The three are heard playing alone or in combination with each other, and very often in imaginatively orchestrated textures that combine cellos with other voices from the orchestra, often percussion instruments. Near the end, all three cellos participate in a relay race of a cadenza, passing the solo role from one to the next. Even a few other instruments from the orchestra get brief solo turns in the course of this concerto grosso — horn, oboe, clarinets, flute — giving the whole piece something of the flavor of a “concerto for orchestra.”

Instrumentation: two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets (one doubling E-flat clarinet) and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, alto saxophone, timpani, triangle tree, bell tree, suspended cymbal, crash cymbals, tubular bells, two tam-tams, tambourine, tenor drum, military drum, bass drum with cymbal, orchestra bells, marimba, harp, celesta, and strings.
Bassoon Concerto in B-flat major, K.191/186e
Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart first dabbed in the medium of the concerto in 1765, either while on tour in London or at the end of that trip while he was ensconced in Holland. Those first efforts — three of them, all featuring the harpsichord or piano — were not original works; instead, they were symphonic expansions of keyboard sonatas (or individual movements) by such famous figures as Johann Christian Bach, Carl Philipp Emanuel Bach, and Johann Schobert, as well as the more obscure Hermann Friedrich Raupach and Leontzi Honauer. Mozart's first fully original keyboard concerto, his Concerto in D major (K.175) dates from December 1773, only a year after Hieronymus, Count of Colloredo, was installed as the Prince-Archbishop of Salzburg. It was for the musicians of Colloredo's court orchestra that the then 18-year-old Mozart was smitten with the possibilities of the instrument as it was played by either Heinrich Schultz or Melchior Sandmayr, the two bassoonists listed in the Salzburg Court registers of the time, one of whom probably introduced this piece. Later in life Mozart would be inspired to write concertos and important-chamber works for specific wind players, including flutist Ferdinand Dejean, oboist Giuseppe Ferlindi, horn player Joseph Leutgeb, and clarinetist Anton Stadler.

Although the bassoon was not an obvious choice to spotlight in a concerto, it was not utterly without precedent. Mozart almost certainly would not have known any of the 40-odd bassoon concertos by Vivaldi or that composer's early-18th-century Italian contemporaries, but it is quite possible that he had encountered such works by German composers of the early Classical period. It seems likely that Mozart assigned it a sometimes subservient role even in its own concerto. In both the first and third movements, the soloist is not asked to articulate certain important themes until after they have been introduced emphatically by other players. When Mozart wrote this concerto, the bassoon was just beginning a gradual process of redesign that would turn it from the four-keyed instrument that reigned through most of the 18th century into the far more adaptable, mechanically advanced instrument of today. By the mid-1760s some bassoons began to sport a couple of extra keys to stabilize the production of low notes and certain chromatic pitches. A portrait of a German bassoonist painted in 1774, the exact year of Mozart's concerto, offers the earliest documentation of a pinhole in the instrument's crook (or “bocal,” the curved metal tube that connects the reed to the main body of the instrument), which would have helped the player negotiate octave leaps.

In Short
Born: January 27, 1756, in Salzburg, Austria
Died: December 5, 1791, in Vienna
Work composed: 1774
World premiere: Unknown

The bassoon's most salient musical characteristics embrace two disparate aspects: on the one hand it possesses poignant expressive possibilities, on the other, potentially humorous bumptiousness. Mozart exploits both capabilities here, and he demonstrates further appreciation for idiomatic bassoon playing through the use of staccato, the lyric qualities of the instrument's middle range, and the contrasts of registers, highlighted through wide leaps in the melody. The first phrase of the stentorian principal theme of the opening Allegro leaps upward by an interval of a minor seventh when it is announced by violins, but is expanded a full octave more — to the interval of a minor 14th — when the bassoon takes it up. Sensitive to the fact that the bassoon is not the most forward of instruments, Mozart assigned it a sometimes subservient role even in its own concerto. In both the first and third movements, the soloist is not asked to articulate certain important themes until after they have been introduced emphatically by other players.

The second movement of Mozart's Bassoon Concerto boasts the rather unusual tempo marking of Andante ma adagio. Both andante and adagio denote slow tempos, with the latter more relaxed than the former, but in a more precise sense andante signifies nothing more than “walking” (i.e., in a “walking” tempo). Mozart is therefore calling here for a stroll of unusual luxury, employing a main theme that dates back to the composer's childhood. It appears in a sketchbook he had inscribed while on tour in London as an eight-year-old prodigy (the same trip during which he penned his first keyboard concerto transcriptions). He soon put it to further use, in elaborated form, in the slow movement of his Violin Concerto in B-flat major (K.207, probably from 1773). Some commentators have underscored the melody's likeness to the Countess's aria “Porgi amor” in The Marriage of Figaro (1786), but, in truth, the similarity fades after the first few notes.

Listen for … A Strolling Theme

When Mozart wrote this concerto, the soloist is not asked to articulate certain important themes until after they have been introduced emphatically by other players. When Mozart wrote this concerto, the soloist is not asked to articulate certain important themes until after they have been introduced emphatically by other players. When Mozart wrote this concerto, the soloist is not asked to articulate certain important themes until after they have been introduced emphatically by other players. When Mozart wrote this concerto, the soloist is not asked to articulate certain important themes until after they have been introduced emphatically by other players. When Mozart wrote this concerto, the soloist is not asked to articulate certain important themes until after they have been introduced emphatically by other players. When Mozart wrote this concerto, the soloist is not asked to articulate certain important themes until after they have been introduced emphatically by other players. When Mozart wrote this concerto, the soloist is not asked to articulate certain important themes until after they have been introduced emphatically by other players. When Mozart wrote this concerto, the soloist is not asked to articulate certain important themes until after they have been introduced emphatically by other players. When Mozart wrote this concerto, the soloist is not asked to articulate certain important themes until after they have been introduced emphatically by other players.

Instrumentation: two oboes, two horns, and strings, in addition to the solo bassoon.

Cadenzas: Judith LeClair plays her own cadenza in the first movement and a cadenza by J. Walter Guetter in the second movement.
NEW YORK PHILHARMONIC

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ORCHESTRA PERSONNEL MANAGER
Carl R. Schiebler

STAGE REPRESENTATIVE
Joseph Faretta

AUDIO DIRECTOR
Lawrence Rock

* Associate Principal
** Assistant Principal
+ On Leave
++ Replacement/Extra

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

HONORARY MEMBERS OF THE SOCIETY
Emanuel Ax
Pierre Boulez
Stanley Drucker
Lorin Maazel
Zubin Mehta

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Bernard Labadie is a noted specialist in Baroque and Classical repertoire, a reputation closely tied to his work with Les Violons du Roy and La Chapelle de Québec, both of which he founded and continues to lead as music director. With these two ensembles he regularly tours Canada, the United States, and Europe, having made appearances at Carnegie Hall, Avery Fisher Hall, Walt Disney Concert Hall, Kennedy Center, London’s Barbican, Amsterdam’s Concertgebouw, and at the Salzburg Festival. Highlights of Mr. Labadie’s 2013–14 season include re-engagements with the New York and Malaysian Philharmonic orchestras; Kansas City, St. Louis, New World, Chicago, Melbourne, Swedish Radio, and Bavarian Radio symphony orchestras; and the Auckland Philharmonia, Orchestre Philharmonique de Strasbourg, WDR Symphony Orchestra of Cologne, NDR Symphony Orchestra, and Orchestre Philharmonique de Radio France, as well as a European tour with Les Violons du Roy. He regularly appears with North American orchestras including the Atlanta, Boston, Colorado, Detroit, Houston, Montreal, San Francisco, Toronto, Utah, and Vancouver symphony orchestras; Cleveland and Philadelphia orchestras; Handel & Haydn Society; and Los Angeles and New York Philharmonic orchestras. Internationally, Mr. Labadie has conducted the Academy of Ancient Music, Orchestra of the Age of Enlightenment, BBC Royal Scottish National Orchestra, Brussels Philharmonic, Hamburg Symphony, Melbourne Symphony Orchestra, Orchestra of the Collegium Vocale Ghent, Royal Concertgebouw Orchestra, Royal Northern Sinfonia, Swedish Chamber Orchestra, WDR Symphony Orchestra of Cologne, and Zurich Chamber Orchestra.

Mr. Labadie has served as artistic director of Opéra de Québec and Opéra de Montréal. He made his Metropolitan Opera conducting debut during the 2009–10 season with Mozart’s The Magic Flute, which he also led at the Cincinnati Opera in 2011. He has also conducted Handel’s Orlando with Glimmerglass Opera, Mozart’s Così fan tutte at the Mostly Mozart Festival, and Mozart’s Lucia Silla with Santa Fe Opera. Mr. Labadie’s extensive discography includes recordings on the Dorian, ATMA, and Virgin Classics labels, including Handel’s Apollo e Dafne and a collaborative recording of Mozart’s Requiem with Les Violons du Roy and La Chapelle de Québec (both of which received Canada’s Juno Award). The Canadian government has honored him as Officer of the Order of Canada, and his home province named him Chevalier de l’Ordre National du Québec.

Charles Dutoit is artistic director and principal conductor of London’s Royal Philharmonic Orchestra, and recently celebrated his 30-year artistic collaboration with The Philadelphia Orchestra, which bestowed upon him the title of conductor laureate. Every season he collaborates with the orchestras of New York, Chicago, Boston, San Francisco, and Los Angeles, and is also a regular guest in London, Berlin, Paris, Munich, Moscow, Sydney, Beijing, Hong Kong, and Shanghai. His more than 200 recordings for Decca, Deutsche Grammophone, EMI, Philips, and Erato have garnered multiple awards and distinctions, including two Grammys. For 25 years Mr. Dutoit was artistic director of the Montreal Symphony Orchestra. From 1991 to 2001 he was music director of the Orchestre National de France, and in 1996 he was appointed principal conductor and, soon thereafter, music director of the NHK Symphony Orchestra (Tokyo), for which he is today music director emeritus. He was music director of The Philadelphia Orchestra’s season at the Mann Music Center for ten years, as well as at the Saratoga Performing Arts Center for 21 years. He has been music director of the Sapporo Pacific Music Festival and Miyazaki International Music Festival in Japan, as well as the Cantor International Summer Music Academy in Guangzhou. In 2009 he became music director of the Verbier Festival Orchestra.

In his early 20s Charles Dutoit was invited by Herbert von Karajan to conduct the Vienna Staatsoper. He has since conducted at the Royal Opera House at Covent Garden, The Metropolitan Opera, Deutsche Oper Berlin, Rome Opera, and Teatro Colón in Buenos Aires. He has been named Honorary Citizen of the City of Philadelphia (1991), Grand Officier de l’Ordre national du Québec (1995), and Commandeur de l’Ordre des Arts et des Lettres by the government of France (1996); he was invested as Honorary Officer of the Order of Canada (1998), and received the Gold Medal of the city of Lausanne, his birthplace (2007). He holds honorary doctorates from the Universities of McGill, Montreal, Laval, and The Curtis Institute of Music. Mr. Dutoit’s extensive musical training included violin, viola, piano, percussion, history of music, and composition at the conservatories and music academies of Geneva, Siena, Venice, and Boston.
Andrey Boreyko is music director of the National Orchestra of Belgium and the Düsseldorf Symphony Orchestra, with which he tours Germany this season, performs a Dvořák Festival, and returns to the Concertgebouw in Amsterdam. Mr. Boreyko is also music director designate of the Naples Philharmonic in Florida, and is principal guest conductor of the Basque National Orchestra. Highlights of his 2013–14 season include performances with the New York, Los Angeles, and BBC symphony orchestras; Amsterdam’s Royal Concertgebouw, Leipzig’s Gewandhaus, and Zurich’s Tonhalle orchestras; and the Dresden Staatskapelle, Orchestre Philharmonique de Radio France, and Orchestre de la Suisse Romande. He has conducted The Cleveland Orchestra and the Chicago, Boston, Pittsburgh, Detroit, Dallas, and Montreal symphony orchestras.

His discography with the Stuttgart Radio Symphony Orchestra (where he served as principal guest conductor) includes Arvo Pärt’s Lamentate, Valentin Silvestrov’s Symphony No. 6, and the world premiere of his original version of Suite, Op. 29, from Shostakovich’s Lady Macbeth of Mtsensk. His other recordings include Lutoslawski’s Chain 2 with the Los Angeles Philharmonic and violinist Martin Chalifour, and his extensive recording project with the National Orchestra of Belgium of Shostakovich’s complete symphonies.

Born in St. Petersburg, Russia, Andrey Boreyko studied conducting and composition at the Rimsky-Korsakov Conservatory. He has served as chief conductor of the Jenaer Philharmonie, where he is now honorary conductor; the Winnipeg, Bern, and Hamburg symphony orchestras; and the Poznan Philharmonic Orchestra. He was also principal guest conductor of the Vancouver Symphony Orchestra and music director of the Ural State Philharmonic Orchestra.

Swedish soprano Miah Persson’s 2012–13 season included the roles of Pamina in Mozart’s The Magic Flute on a concert tour of Europe with the Academy for Ancient Music Berlin, conducted by Réné Jacobs, and the Countess in concert performances of Mozart’s The Marriage of Figaro with the Budapest Festival Orchestra; Brahms’s A German Requiem with the London Philharmonic Orchestra; Mahler’s Fourth Symphony with the Milwaukee Symphony Orchestra; and Grieg’s Peer Gynt at the Grafenegg Festival and with the BBC Symphony Orchestra. Other concert engagements included Mahler’s Fourth Symphony with the Bavarian Radio Symphony Orchestra; Mahler’s Second Symphony with the Simón Bolívar Orchestra and Gustavo Dudamel in Salzburg and for the Proms in London (televised and broadcast by the BBC); and recitals at London’s Wigmore Hall, Vienna’s Konzerthaus, and Zurich’s Tonhalle. She also performed Haydn’s The Seasons for the Gulbenkian Foundation in Lisbon, Mahler’s Second Symphony with the New York Philharmonic, Swedish Radio Symphony Orchestra, and Philharmonia Orchestra; Bach’s B-minor Mass at Teatro La Fenice; Mahler’s Second and Fourth Symphonies with the Los Angeles Philharmonic; and Bach’s St. Matthew Passion with the Rotterdam Philharmonic Orchestra. Ms. Persson has appeared in many of the world’s leading opera houses, including as Sophie in R. Strauss’s Der Rosenkavalier, Gretel in Humperdinck’s Hänsel und Gretel, and Mozart roles at The Metropolitan Opera Royal Opera House, Covent Garden, Salzburg Festival, Vienna Staatsoper, Glyndebourne Festival, and Théâtre des Champs Élysées, as well as Anne Trulove in Stravinsky’s The Rake’s Progress at the Glyndebourne Festival. She has also appeared at the Aix-en-Provence Festival, Paris Opéra, Frankfurt Opera, and New National Theatre of Tokyo.
Associate Principal Trumpet **Matthew Muckey** joined the New York Philharmonic in June 2006. He graduated from Northwestern University with a bachelor's degree in music, studying with Charles Geyer and Barbara Butler. A native of Sacramento, California, he has appeared as soloist with the Omaha Symphony, Sacramento Philharmonic, California Wind Orchestra, Northwestern University Symphony Orchestra, and on NPR's program, From the Top. He has also played with the Boston Pops Orchestra, New World Symphony, and Chicago Civic Orchestra. Mr. Muckey was a Fellow at the Tanglewood Music Center during the summers of 2003 to 2005, and was the recipient of the Roger Voisin Award in 2004 and 2005.

**Carter Brey** was appointed Principal Cello, The Fan Fox and Leslie R. Samuels Chair, of the New York Philharmonic in 1996. He made his subscription debut with the Orchestra in May 1997, performing Tchaikovsky's *Rococo Variations* under the direction of then Music Director Kurt Masur. He has since appeared as soloist each season, and was featured during *The Bach Variations*: A Philharmonic Festival in the 2012–13 season, when he gave two performances of the cycle of all six of Bach's cello suites. He rose to international attention in 1981 as a prizewinner in the Rostropovich International Cello Competition. A winner of the Gregor Piatigorsky Memorial Prize, Avery Fisher Career Grant, Young Concert Artists' Michaels Award, and other honors, he also was the first musician to win the Arts Council of America's Performing Arts Prize. Mr. Brey has appeared as soloist with virtually all the major orchestras in the United States, and performed under the batons of prominent conductors including Claudio Abbado, Semyon Bychkov, Sergiu Comissiona, and Christoph von Dohnányi. He has made regular appearances with the Tokyo and Emerson String Quartets as well as with The Chamber Music Society of Lincoln Center, and at festivals such as Spoleto in both the United States and Italy, and the Santa Fe and La Jolla Chamber Music festivals. He presents an ongoing series of duo recitals with pianist Christopher O'Riley; together they have recorded *Le Grand Tango: Music of Latin America*, a disc of compositions from South America and Mexico released on Helicon Records. Mr. Brey was educated at the Peabody Institute, where he studied with Laurence Lesser and Stephen Kates, and at Yale University, where he studied with Aldo Parisot and was a Wardwell Fellow and a Houpt Scholar. His violoncello is a rare J. B. Guadagnini made in Milan in 1754.

**Alisa Weilerstein** was named a MacArthur Fellow in September 2011, and in 2010 she became an exclusive recording artist for Decca. Her debut album with the label, released in November 2012, featured performances of Elgar's Cello Concerto and Carter's Cello Concerto with conductor Daniel Barenboim and the Berlin Staatskapelle. Her next album, to be released in January 2014, features Dvořák's Cello Concerto recorded with Jiří Bělohlávek and the Czech Philharmonic. Ms. Weilerstein has appeared with all of the major orchestras and with renowned conductors throughout the United States and Europe. Her 2013–14 season includes engagements with the Boston, Cincinnati, Dallas, Houston, San Francisco, and Toronto symphony orchestras, and the Chicago, Israel, and Los Angeles philharmonic orchestras. She returns to London to perform with Kirill Karabits and the Bournemouth Symphony Orchestra, and to Amsterdam's Concertgebouw to perform
Daniel Müller-Schott recently made his debut with The Cleveland Orchestra at the Blossom Music Center, and he returns to the Boston Symphony Orchestra as well as the New York Philharmonic this fall. Other upcoming appearances in the United States include the North American premiere of André Previn’s Second Cello Concerto (dedicated to Mr. Müller-Schott) with the New Jersey Symphony in January 2014, as well as a recital tour with pianist Simon Trpceski. Also during the 2013–14 season, he will return to the BBC National Orchestra of Wales, Budapest Festival Orchestra, Dresden Philharmonic, Munich Philharmonic, and the Philharmonic Orchestra of Minas Gerais in Brazil. Previous engagements have included the symphonies of Baltimore, Boston, Chicago, Colorado, Fort Worth, Houston, Indianapolis, Kansas City, San Francisco, Seattle, and Vancouver; the Utah Symphony and National (Washington, D.C.) Symphony, as well as the Los Angeles Philharmonic (at the Hollywood Bowl), Minnesota Orchestra, Philadelphia Orchestra, and Saint Paul Chamber Orchestra.

Abroad, Mr. Müller-Schott has appeared with the Academy of St. Martin in the Fields, the BBC Symphony at the London Proms, Berlin’s Deutsche Symphonie-Orchester, London Philharmonic, Netherlands Philharmonic, NHK Symphony, and Orchestre National de France. Festival appearances include Aspen, Blossom, Chamber Music Vancouver, Ravinia, Sarasota, Tanglewood, Bravo! Vail, as well as the City of London, Lucerne, Rheingau, Salzburg, Schleswig-Holstein, Schwetzingen, and Mecklenburg-Vorpommern. Mr. Müller-Schott has recorded for the Orfeo, Deutsche Grammophon, Pentatone, and EMI Classics labels. His recordings have been named the Gramophone Editor’s Choice and Strad Selection, and have been awarded the Diapason d’Or, and the Quarterly Prize of German Record Critics. He has recently completed a three-disc recording of the entire works for cello by Benjamin Britten.

Judith LeClair joined the New York Philharmonic as Principal Bassoon, The Pels Family Chair, in 1981 at the age of 23, and made her solo debut performing Vivaldi’s Bassoon Concerto, RV 498, in March 1982, conducted by Rafael Kubelík. She has since made more than 50 solo appearances with the Orchestra, most recently in March 2010, performing Mozart’s Sinfonia concertante for Oboe, Clarinet, Bassoon, and Horn, conducted by Alan Gilbert.

A graduate of the Eastman School of Music, she made her professional debut with The Philadelphia Orchestra at age 15, playing Mozart’s Sinfonia concertante with colleagues from the Settlement Music School in Philadelphia. Before joining the New York Philharmonic, she was principal bassoon with the San Diego Symphony and San Diego Opera. Active as a chamber musician, Ms. LeClair has performed with numerous leading artists and has participated in music festivals around the country. She has given solo recitals and master classes at the Eastman School of Music, Northwestern University, New England Conservatory, Oberlin College, Michigan and Ohio Universities, and the University of Colorado at Boulder. Every August she gives a solo recital and weeklong master class at the Hidden Valley Music Seminar in Carmel Valley, California. She performed with the Philharmonic Woodwind Quintet of New York with her colleagues from the New York Philharmonic wind section.

In April 1995 Ms. LeClair premiered The Five Sacred Trees, a concerto written for her by John Williams and commissioned by the New York Philharmonic as part of its 150th Anniversary celebration. She later performed the concerto with the San Francisco Symphony and with the Royal Academy Orchestra in London, and recorded it for Sony Classical with the London Symphony Orchestra in June 1996, with Mr. Williams conducting. This, along with her solo New York Legends CD for Cala Records, was released in March 1997. Her CD Works for Bassoon was released in the spring of 2010. She is on the faculty of The Juilliard School and will join the faculty of the Manhattan School of Music in the fall of 2014.
New York Philharmonic Music Director Alan Gilbert began his tenure in September 2009. The first native New Yorker to hold the post, he has sought to make the Orchestra a point of pride for the city and country. “He is building a legacy that matters and is helping to change the template for what an American orchestra can be,” The New York Times praised.

Mr. Gilbert and the Philharmonic have forged important artistic partnerships — establishing The Marie-Josée Kravis Composer-in-Residence and The Mary and James G. Wallach Artist-in-Residence — and introduced CONTACT!, the new-music series; an annual, multi-week festival; and, beginning in the spring of 2014, the NY PHIL BIENNIAL, an exploration of today’s music by a wide range of contemporary and modern composers.

In the 2013–14 season Alan Gilbert conducts Mozart’s three final symphonies; the score from 2001: A Space Odyssey as the film was screened; the U.S. Premiere of Mark-Anthony Turnage’s Frieze coupled with Beethoven’s Ninth Symphony; world premieres; an all-Britten program celebrating the composer’s centennial; and a staged production of Sondheim’s Sweeney Todd starring Bryn Terfel and Emma Thompson. He also 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 Music Director will preside over the ASIA / WINTER 2014 tour, featuring Artist-in-Residence Yefim Bronfman performing Magnus Lindberg’s Piano Concerto No. 2, Composer-in-Residence Christopher Rouse’s Rapture, and Alan Gilbert narrating Britten’s The Young Person’s Guide to the Orchestra in Japanese at a Young People’s Concert in Tokyo.

Last season’s highlights included Bach, Ives, and Dallapiccola, and, during the EUROPE / SPRING 2013 tour, participating in the Vienna Konzerthaus’s centennial and performing Lindberg’s Kraft and Rouse’s Prospero’s Rooms at the Volkswagen Transparent Factory. The season concluded with A Dancer’s Dream, a multidisciplinary reimagining of Stravinsky’s The Fairy’s Kiss and Petrushka, created by Giants Are Small and starring New York City Ballet principal dancer Sara Mearns. A film of the production was screened in movie theaters in the U.S. and internationally.

High points of Mr. Gilbert’s first three Philharmonic seasons included the critically celebrated productions of Ligeti’s Le Grand Macabre (2010) and Janáček’s The Cunning Little Vixen (2011) — both cited as the top cultural events of their respective years — and Philharmonic 360 (2012), the acclaimed spatial music program featuring Stockhausen’s Gruppen. Other highlights include World Premieres of works by Magnus Lindberg, John Corigliano, Christopher Rouse, and composers featured on CONTACT!; Mahler’s Second Symphony, Resurrection, on A Concert for New York on September 10; Mr. Gilbert’s Philharmonic debut as violin soloist in J.S. Bach’s Concerto for Two Violins; five concerts at Carnegie Hall; five tours to Europe; and the Asia Horizons tour.

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. He studied at Harvard University, The Curtis Institute of Music, and Juilliard and was assistant conductor of The Cleveland Orchestra (1995–97). His accolades include an Honorary Doctor of Music degree from Curtis and Columbia University’s Ditson Conductor’s Award for his commitment to performing American and contemporary music.
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 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. These include John Adams's Pulitzer Prize– and Grammy Award–winning On the Transmigration of Souls; Christopher Rouse's Prospero's Rooms; Melinda Wagner's Trombone Concerto; Wynton Marsalis's Swing Symphony (Symphony No. 3); Magnus Lindberg's Piano Concerto No. 2; and, as of the end of the 2012–13 season, 22 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 2009 the Orchestra, led by Music Director Alan Gilbert, made its Vietnam debut. Its historic performance in Pyongyang, D.P.R.K., received the 2008 Common Ground Award for Cultural Diplomacy. In 2012 the ASIA / WINTER 2014 tour, with performances by The Marie-Josée Kravis Composer-in-Residence Christopher Rouse, performances by The Mary and James G. Wallach Artist-in-Residence Ye- fim Bronfman, and Alan Gilbert's narration of Britten's The Young Person's Guide to the Orchestra in Japanese.

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 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: 2013–14 Season.

The Orchestra has built on its long-running Young People's Concerts to develop a wide range of education programs, including Very Young People's Concerts, for pre-schoolers; School Day Concerts, with supporting curriculum for grades 3–12; the School Partnership Program, enriching music education in New York City; Very Young Composers, enabling students to express themselves through original works; Learning Overtures, fostering international exchange among educators; and online resources used in homes and classrooms around the world.

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Penderecki's Concerto grosso courtesy European American Music Company

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