

J.S. Bach Mass in B Minor



NEW YORK
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Alan Gilbert and the
New York Philharmonic
2012–13 Season

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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.

New York Philharmonic

Alan Gilbert, *Conductor*
Dorothea Röschmann, *Soprano*
Anne Sofie von Otter, *Mezzo-Soprano*
Steve Davislim, *Tenor*
Eric Owens, *Bass-Baritone*
New York Choral Artists
Joseph Flummerfelt, *Director*

Recorded live March 13–16, 2013
Avery Fisher Hall at Lincoln Center for the Performing Arts

J.S. BACH (1685–1750)

Mass in B minor, BWV 232

1:47:44

I. Kyrie and Gloria

Kyrie eleison (Chorus)	9:00
Christe eleison (Duet: Soprano and Mezzo-Soprano)	4:57
Kyrie eleison (Chorus)	3:00
Gloria in excelsis (Chorus)	4:24
Et in terra pax (Chorus)	
Laudamus te (Aria: Mezzo-Soprano)	4:24
Gratias agimus tibi (Chorus)	2:43
Domine Deus (Duet: Soprano and Tenor)	9:25
Qui tollis peccata mundi (Chorus)	
Qui sedes ad dexteram Patris (Aria: Mezzo-Soprano)	4:39
Quoniam tu solus sanctus (Aria: Bass-Baritone)	8:40
Cum Sancto Spiritu (Chorus)	

Alan Gilbert on This Program

II. Symbolum Nicenum (Credo)	
Credo in unum Deum (Chorus)	3:45
Patrem omnipotentem (Chorus)	
Et in unum Dominum (Duet: Soprano and Mezzo-Soprano)	4:12
Et incarnatus est (Chorus)	3:22
Crucifixus (Chorus)	4:08
Et resurrexit (Chorus)	4:03
Et in Spiritum sanctum (Chorus)	5:04
Confiteor (Chorus)	6:24
Et expecto (Chorus)	
III. Sanctus	
Sanctus (Chorus)	4:47
IV. Osanna, Benedictus, and Agnus Dei	
Osanna (Chorus)	2:36
Benedictus (Aria: Tenor)	4:34
Osanna [da capo] (Chorus)	2:40
Agnus Dei (Aria: Mezzo-Soprano)	6:10
Dona nobis pacem (Chorus)	3:09
DOROTHEA RÖSCHMANN	
ANNE SOFIE VON OTTER	
STEVE DAVISLIM	
ERIC OWENS	
NEW YORK CHORAL ARTISTS	
KENT TRITILE, <i>Organ</i>	
PAOLO BORDIGNON, <i>Harpsichord</i>	

There is only one Bach. I have to admit that I got a *frisson* when I visited Thomaskirche in Leipzig, where the B-minor Mass was premiered. I was in the archives, glancing at the parts used in the performances, parts that were touched by Bach himself. There is a sense of monumentality, perfection, and universality of message that puts the B-minor Mass in a category by itself. However, because of its monumental and devout nature it is possible to miss its down-to-earthness. Because, in the very best sense, this is still “just” music, which has to be studied, rehearsed, and performed like any other work.

We are at the tail end of a period in which Bach and other Baroque composers have become the almost exclusive domain of musicians who adhere to what is known as “historical performance practice” and play on period instruments. For some time such performers have appropriated this music, essentially saying that theirs was the only correct way to play it. They have contributed much to the variety of options that musicians can consider as they approach Bach. For this is music that withstands and is enriched by varied interpretations — a breadth of options that can and should come into play just as much as with Beethoven, Mendelssohn, and Brahms. At the end of the day, what happens in the concert hall must truly come from the performers' hearts.

For Bach to compose this piece was totally and magnificently impractical. Some instruments play in only one movement; there is grandiose choral writing, with trumpets blaring and timpani pounding, alongside intimate movements that feel almost like a trio sonata. When would it have been financially and logistically reasonable to call together the forces required, and what setting would have suited this range of writing, all set to a liturgical text? The effect is almost like a salon with a variety of music being performed, but all sewn together by Bach's miraculous thread to form a rich and coherent tapestry.





Notes on the Program

By James M. Keller, Program Annotator
The Leni and Peter May Chair

Mass in B minor, BWV 232 Johann Sebastian Bach

The Mass in B minor by Johann Sebastian Bach is one of the pinnacle achievements of civilization, and yet one has to wonder: why does it even exist? Bach did not write it for any particular liturgical celebration, although portions of it may have been conceived with that in mind. The disparate requirements of its several sections render it in some ways impractical for a complete presentation, and Bach was probably under no illusion that he would ever hear it performed in its entirety. In fact, its first complete performance did not take place until 109 years after his death.

Although scholars have been generous in proposing possible answers, we are left, in the end, with much information but no overarching solution. Perhaps the best explanation for why Bach assembled this work is that it is precisely the sort of thing that he did again and again during the 1740s. During that final decade of his life, he could look back on a career of overachievement, through which he had worked his way up the professional ladder in Weimar, Arnstadt, Mühlhausen, Weimar again, Cöthen, and finally Leipzig. Since 1723 he had taught at the St. Thomas School there, overseen the musical programs at the city's four principal churches, and effectively served as the civic music director. He had produced an impressive body of compositions responding to the varying needs of his employers, allowing him to support a family of more than 20 children, half of whom survived to adulthood and several of whom became

In Short

Born: March 21, 1685, in Eisenach, Germany

Died: July 28, 1750, in Leipzig

Work composed: over a 35-year span, with much of the music adapted from previous cantata settings: the earliest music re-worked into the B-minor Mass is a chorus from 1714; the Sanctus dates from 1724, the Kyrie and Gloria, from 1733; the Credo, from 1748–49

World premiere: the Sanctus was performed on Christmas Day of 1724 in Leipzig; the Kyrie and Gloria, perhaps in 1733; the Credo, in March 1786 in Hamburg, directed by Carl Philipp Emanuel Bach; other movements in occasional performances beginning in the 19th century. The first complete performance took place on April 10, 1859, in Leipzig, with Carl Riedel conducting

New York Philharmonic premiere: complete work, May 27, 1965, William Steinberg, conductor, featuring Lois Marshall, Shirley Verrett, Charles Bressler, and Kenneth Smith, soloists, and with The American Concert Choir

musicians, ensuring that the Bach musical dynasty would persevere.

In the 1740s he found time to do what he wanted, for a change. That took the form of large-scale musical explorations of limited practical use that drew on his unique genius and inquisitiveness to drill deeper into the realm of musical possibilities than anyone had done before. Principal among these arcane masterpieces were the Goldberg Variations (1741), *The Art of Fugue* (1742–46), *A Musical Offering* (1747), the Canon Variations on “Vom Himmel hoch” (1747), and, finally, the B-minor Mass, which includes some of the last music he ever wrote.

Portions of the work had served practical functions before they were grafted

into the B-minor Mass. He had produced the Sanctus to be performed in Leipzig on Christmas Day of 1724, and it was given repeat performances during ensuing years. He had written the Kyrie and Gloria in 1733, and because such settings were regularly used in the Lutheran liturgy (which was otherwise in German), it is likely that those movements were performed at that time. Bach promptly sent performance parts of this Kyrie and Gloria to the newly appointed Elector of Saxony, angling for an appointment as his court composer in Dresden and begging him to accept what the composer described in his cover letter as “this trifling token of what science I have achieved in music.” (He did receive the appointment three years later, but it was an empty title that yielded neither monetary gain nor professional advancement.) The Credo (Bach calls it *Symbolum Nicenum*, following Lutheran usage), *Osanna*, *Benedictus*, and *Agnus Dei* were the last pieces to fall into place, near the end of Bach's life. Still, as with other sections of the Mass, these final portions include many self-borrowings and transformations of movements that had existed in different form in cantatas over the years. The Crucifixus section of the Credo reaches all the way back to a chorus that first appeared in the cantata *Weinen, Klagen, Sorgen, Sagen* (BWV 12), written in Weimar in 1714.

In the B-minor Mass, one may imagine Bach summarizing his life as a composer, infusing some favorite past compositions with fresh insights from his fullest maturity. The circumstances of his career had never

The Path to Performance

Following Johann Sebastian Bach's death, in 1750, the manuscript of the Mass in B minor was entrusted to his composer-son Carl Philipp Emanuel, who had two additional copies made during the period 1760–80. In 1786 Carl Philipp also had the *Symbolum Nicenum* copied out, with some of his own emendations incorporated, and this he used when he gave that section its first-ever performances, in Berlin in 1786. Of those concerts, the *Hamburger Correspondent* wrote: “One had herewith the opportunity ... to admire in particular the five-voiced Credo of the immortal Sebastian Bach, which is one of the most splendid musical works that has ever been heard.”

Word of J.S. Bach's extraordinary Mass disseminated through the far-flung musical community, and copies were gradually acquired by such major figures as Charles Burney (the British chronicler of musical life), Johann Nikolaus Forkel (presumably after 1802, when he penned the first major Bach biography, since he makes no mention of the piece in that book), Joseph Haydn, and apparently Baron Gottfried van Swieten (the Viennese court librarian whose early-music explorations proved revelatory to Mozart, among others). On two occasions Beethoven tried to secure copies through publishers. Carl Friedrich Zelter's Berlin Singakademie rehearsed all the portions of the Mass in the 1810s; during the 1820s and 1830s its various movements received occasional stand-alone performances; in 1843 the Sanctus figured in the program for the dedication of the Leipzig Bach monument; and in 1859 the B-minor Mass finally received its first complete performance, also in Leipzig, with the text translated into German and with Franz Liszt among the attendees.

Notes on the Program

(continued)

required a complete Mass setting. Nonetheless, it was a summit many of the most revered composers of history had scaled, and it may be that Bach felt driven to join them there.

Instrumentation: two flutes, three oboes (one doubling oboe d'amore), oboe d'amore, two bassoons, horn, three trumpets, timpani, strings, and continuo of organ and harpsichord; mixed chorus of four, five, or (in the "Osanna") eight parts; and vocal soloists (soprano, mezzo-soprano, tenor, and bass-baritone).

Full Circle

The late Michael Steinberg, who preceded James M. Keller as the New York Philharmonic's Program Annotator, included an extensive historical and musical discussion of Bach's B-minor Mass in his compendium *Choral Masterworks: A Listener's Guide*. He concludes his essay — after discussing the mass as rite and musical genre — as well as the history of his creation of this work, with a discussion of the final music of this almost two-hour work.

For the "Dona nobis pacem," Bach exactly recapitulates the "Gratias agimus tibi" in the Gloria, returning to four-part choral writing. And here is an oddity. For this movement, which requires fourteen staves for its notation, Bach rules his paper with eighteen staves, leaving four of them blank. [The American music scholar and conductor] Arthur Mendel thought that this perhaps indicates that Bach originally envisioned a completely different setting for this text. Or had Bach simply forgotten how many staves his "Dona nobis pacem" would need? But there is one thing that Bach surely saw at this point when it came to concluding this masterpiece, at once so miscellaneous and so integral: setting "Gratias agimus tibi" and "Dona nobis pacem" to the same music, he reminds us that the prayer and the thanks are one.

— The Editors

Texts and Translations

I. Kyrie and Gloria

Chorus

Kyrie eleison.

Lord, have mercy.

Aria (Duet: Soprano and Mezzo-Soprano)

Christe eleison.

Christ, have mercy.

Chorus

Kyrie eleison.

Lord, have mercy.

Chorus

Gloria in excelsis Deo.

Glory be to God on high.

Chorus

Et in terra pax hominibus bonae voluntatis.

And on earth peace to men of good will.

Aria (Mezzo-Soprano)

*Laudamus te,
benedicimus te,
adoramus te,
glorificamus te.*

We praise thee,
we bless thee,
we worship thee,
we glorify thee.

Chorus

Gratias agimus tibi propter magnam gloriam tuam.

We give thanks to thee for thy great glory.

Aria (Duet: Soprano and Tenor)

*Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite,
Jesu Christe altissime,
Domine Deus, Agnus Dei, Filius Patris.*

O Lord God, heavenly King,
God the Father Almighty,
O Lord, the only-begotten Son,
Jesus Christ, the Most High,
O Lord God, Lamb of God, Son of the Father.

Chorus

Qui tollis peccata mundi, miserere nobis,

Thou that takest away the sins of the world, have mercy upon us.

qui tollis peccata mundi, suscipe deprecationem nostram.

Thou that takest away the sins of the world, receive our prayer.

Aria (Mezzo-Soprano)

Qui sedes ad dexteram Patris, miserere nobis.

Thou that sittest at the right hand of the Father, have mercy upon us.

Aria (Bass-Baritone)

*Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus Jesu Christe.*

For thou only art holy;
thou only art the Lord;
thou only, O Jesus Christ, art most high.

Chorus

Cum Sancto Spiritu in gloria Dei Patris, Amen.

With the Holy Spirit in the glory of God the Father. Amen.

Texts and Translations

(continued)

II. Symbolum Nicenum (Credo)

Chorus

Credo in unum Deum.

I believe in one God.

Chorus

*Patrem omnipotentem,
factorem coeli et terrae,
visibilem omnium et invisibilem.*

the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.

Aria (Duet: Soprano and Mezzo-Soprano)

*Et in unum Dominum Jesum Christum,
Filium Dei unigenitum
et ex Patre natum ante omnia saecula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem descendit de caelis.*

And in one Lord Jesus Christ,
the only begotten Son of God,
and born of the Father before all worlds.
God of God,
light of light,
very God of very God,
begotten, not made, of one substance with
the Father, by whom all things were made.
Who for us men and for our salvation came
down from heaven.

Chorus

*Et incarnatus est
de Spiritu Sancto ex Maria virgine,
et homo factus est.*

And was incarnate
by the Holy Spirit of the Virgin Mary,
and was made man.

Chorus

*Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.*

And was crucified also for us
under Pontius Pilate,
suffered and was buried.

Chorus

*Et resurrexit tertia die
secundum scripturas,
et ascendit in coelum,
sedet ad dextram Dei Patris,
et iterum venturus est
cum gloria judicare vivos et mortuos,
cuius regni non erit finis.*

And the third day he rose again
according to the Scriptures,
and ascended into heaven,
sitteth at the right hand of God the Father,
and shall come again
with glory to judge the quick and the dead,
whose kingdom shall have no end.

Aria (Bass-Baritone)

*Et in Spiritum Sanctum Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul adoratur et
conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam et
apostolicam ecclesiam.*

And in the Holy Spirit, the Lord and giver of life,
who proceedeth from the Father and the Son;
who with the Father and the Son together is
worshipped and glorified;
who spake by the prophets.
And in one holy catholic and apostolic Church.

Chorus

*Confiteor unum baptismum in remissionem
peccatorum.*

I acknowledge one baptism for the remission of
sins.

Chorus

*Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.*

And I look for the resurrection of the dead
and the life of the world to come. Amen.

III. Sanctus

Chorus

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth
Pleni sunt coeli et terra gloria eius.*

Holy, holy, holy,
Lord God of hosts,
heaven and earth are full of his glory.

IV. Osanna, Benedictus, and Agnus Dei

Chorus

Osanna in excelsis.

Hosanna in the highest.

Aria (Tenor)

Benedictus qui venit in nomine Domini.

Blessed is he who cometh in the name of the
Lord.

Chorus

Osanna in excelsis.

Hosanna in the highest.

Aria (Mezzo-Soprano)

Agnus Dei qui tollis peccata mundi, miserere nobis.

Lamb of God, that takest away the sins of the
world, have mercy upon us.

Chorus

Dona nobis pacem.

Grant us peace.

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+ 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

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the late Carlos Moseley

The Music Director



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 Artists



Born in Flensburg, Germany, **Dorothea Röschmann** gained international recognition in 1995 when she sang the role of Susanna in Mozart's *The Marriage of Figaro* at the Salzburg Festival, conducted by Nikolaus Harnoncourt. She has returned to Salzburg regularly to perform Mozart roles — including Donna Elvira in *Don Giovanni*, Countess Almaviva in *The Marriage of Figaro*, Ilia in *Idomeneo*, Servilia and Vitellia in *La clemenza di Tito*, and Pamina in *The Magic Flute* — under conductors such as Claudio Abbado, Daniel Harding, Charles Mackerras, Christoph von Dohnányi, and Yannick Nézet-Séguin. Ms. Röschmann recently made her debut at Milan's Teatro alla Scala and she is a regular guest at the Deutsche Staatsoper, Munich Staatsoper, Vienna Staatsoper, Royal Opera House, Covent Garden, and The Metropolitan Opera.

Ms. Röschmann's recent concert engagements have included the Berlin Philharmonic with Simon Rattle and Bernard Haitink; Vienna Philharmonic with Harnoncourt, Daniel Barenboim, and Pierre

Boulez; Chicago Symphony Orchestra with Barenboim; Munich Philharmonic with James Levine; Cleveland Orchestra with Franz Welser-Möst; Bavarian and Swedish Radio Symphony Orchestras with Harding; and Rotterdam Philharmonic with Nézet-Séguin. In recital, Dorothea Röschmann has performed concerts in venues such as Amsterdam's Concertgebouw and Carnegie Hall, as well as at the Schwarzenberg Schubertiade, and the Edinburgh and Munich Festivals, and at the Deutsche Staatsoper with Barenboim. Her recordings include *The Marriage of Figaro* with Harnoncourt; Richard Strauss's *Four Last Songs* with Nézet-Séguin; Brahms's *A German Requiem* with Rattle (winner of a Grammy and a Gramophone Award); Mahler's Symphony No. 4 with Harding; and a CD of Schumann songs with Ian Bostridge and Graham Johnson. Her performance with the New York Philharmonic of Mahler's Symphony No. 2, *Resurrection*, conducted by Alan Gilbert, is captured on the DVD of *A Concert for New York, In Remembrance and Renewal* on the tenth anniversary of 9/11.



Swedish mezzo-soprano **Anne Sofie von Otter** earned international acclaim as Octavian in Richard Strauss's *Der Rosenkavalier* with performances at the Royal Opera House, Covent Garden, Bavarian Staatsoper, Opéra National de Paris, and Vienna Staatsoper. She also performed the role as part of a series of engagements with The Metropolitan Opera. Recent opera highlights have included her role debut in Charpentier's *Médée* for Oper Frankfurt, Countess Geschwitz in Berg's *Lulu* at The Metropolitan Opera conducted by Fabio Luisi, Clytemnestre in Gluck's *Iphigénie en Aulide* at De Nederlandse Opera conducted by Marc Minkowski, and Geneviève in Debussy's *Pelléas et Mélisande* under Philippe Jordan for Opéra National de Paris. She appeared in Handel's *Giulio Cesare* at the 2012 Salzburg Festival with an all-star cast including Cecilia Bartoli and Andreas Scholl. Her ever-evolving repertoire has encompassed the roles of Brangäne in Wagner's *Tristan und Isolde*, Baba the

Turk in Stravinsky's *The Rake's Progress*, Didon in Berlioz's *Les Troyens*, and Waltraute in Wagner's *Götterdämmerung*. In the 2012–13 season she appears in concert with the Berlin Philharmonic, Royal Stockholm Philharmonic Orchestra, Amsterdam's Royal Concertgebouw Orchestra, and the Gothenburg, Boston, and National symphony orchestras.

Ms. von Otter has a lengthy and exclusive relationship with Deutsche Grammophon, with which she has produced a wealth of recordings and garnered numerous awards, including Recording Artist of the Year and a Grammy Award for Best Classical Vocal Performance. Her most recent recording, *Sogno Barocco (Naive)* — a collection of Italian baroque arias, scenes, and duets — was nominated for a Grammy.

Anne Sofie von Otter was born in Stockholm, graduated from the Stockholm College of Music, and studied at the Guildhall School of Music and Drama in London.

The Artists

(continued)



Australian tenor **Steve Davislim** has appeared with many of the leading opera companies of the world, including the Berlin Staatsoper, Vienna Staatsoper, Hamburg Opera, Royal Opera, Covent Garden, Australian Opera, Chicago Lyric Opera, and The Metropolitan Opera. In 2005 he made his debut with Milan's Teatro alla Scala singing the title role in the season-opening performance of Mozart's *Idomeneo*, conducted by Daniel Harding, and he has been reengaged there several times, most recently as Tamino in Mozart's *The Magic Flute*. Mr. Davislim has performed with orchestras around the world, including the New York Philharmonic, The Cleveland Orchestra, San Francisco Symphony, Australian Chamber Orchestra, Munich Philharmonic, and the Melbourne, Chicago, London, and National symphony orchestras; and in major international festivals, including the BBC Proms and the Lincoln Center, Mostly Mozart, Lucerne, and Salzburg festivals. He has worked with conductors, including Claudio Abbado, Valery Gergiev,

Christian Thielemann, Sir Colin Davis, Rafael Frühbeck de Burgos, Bernard Haitink, Riccardo Chailly, Charles Mackerras, and David Zinman.

Mr. Davislim's numerous recordings include Handel's *Rinaldo*, Holliger's *Schneewittchen*, Beethoven's Ninth Symphony (with David Zinman), Szymanowski's *Lied der Nacht* (with Pierre Boulez and the Vienna Philharmonic), Beethoven's *Christ on the Mount of Olives*, Tippett's *A Child of Our Time* (with Colin Davis), Rossini's *Petite Messe Solennelle*, Martin's *Le Vin herbé*, Haydn's *The Creation*, and Martinů's *Julietta* (with Charles Mackerras). His recordings on Australia's Melba and Deutsche Grammophon labels include Bach cantatas with John Eliot Gardiner and Mozart's Requiem under the direction of Christian Thielemann.



American bass-baritone **Eric Owens** portrayed the title role in the world premiere of Elliot Goldenthal's *Grendel* with the Los Angeles Opera, reprising his performance in a Lincoln Center Festival production directed and designed by Julie Taymor. A champion of new music, he enjoys a close association with composer John Adams, and performed the role of General Leslie Groves in the world premiere of *Doctor Atomic* at the San Francisco Opera, and of the Storyteller in the world premiere of *A Flowering Tree* at New Crowned Hope Festival in Vienna. He later recorded *Doctor Atomic*, conducted by Alan Gilbert (Grammy Award for Best Opera Recording, 2012). Mr. Owens sings the role of Alberich in The Metropolitan Opera's production of the *Ring* cycle, directed by Robert Lepage. During the 2012–13 season he performs Bellini's *I Capuleti e i Montecchi* at San Francisco Opera, Puccini's *Madama Butterfly* at Los Angeles Opera, Beethoven's Symphony No. 9 with the

Seattle Symphony, and concerts with the Baltimore and Detroit symphony orchestras.

Other recent highlights include engagements in Washington, D.C., Berkeley, California, Portland, Philadelphia, and at Carnegie Hall's Zankel Hall. He has sung Bach cantatas with The Chamber Music Society of Lincoln Center and Beethoven's *Missa solemnis* with the Boston Symphony Orchestra at Carnegie Hall, and has served as artist-in-residence at the Glimmerglass Festival, appearing in Verdi's *Aida* and Weill's *Lost in the Stars*, and performing in a jazz concert. Eric Owens appeared in the New York Philharmonic's acclaimed production of Ligeti's *Le Grand Macabre*, in May 2010, and returned a month later for Beethoven's *Missa solemnis*, in June 2010, both conducted by Alan Gilbert.

The Artists

(continued)

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. 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 in the Philharmonic's staged presentation of Ligeti's *Le Grand Macabre*; in June 2010, Beethoven's *Missa solemnis*; and in June 2012, Mozart's Mass in C minor, *Great*, on the final program of the season.



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.

Joseph Flummerfelt's choirs have been featured on 45 recordings, includ-

ing 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.



The Artists

(continued)

New York Choral Artists

Joseph Flummerfelt, Director

Sopranos

Wendy Baker
Gail Blache-Gill
Margery Daley
Toni Dolce
Lori Engle
Sarah Griffiths
Phenisher Harris
Jeanmarie Lally
Margarita Martinez
Tami Petty
Erika Grace Powell
Elisa Singer
Eileen Clark
Kathy Theil
Arlene Travis
Sarah Viola
Elena Williamson

Altos

Maria Bedo
Katherine Benfer
Bo Chang
Linda Child
Esther David
Emily Eyre
BJ Fredricks
Megan Friar
Yonah Gershator
Misa Iwama
Kirsten Kane
Helen Karloski
Janara Kellerman
Erin Kemp
Margaret O'Connell
Jacqueline Pierce
Lara Stevens Ryan
Rhesa Williams

Tenors

James Bassi
Jonathan Blalock
Matthew Deming
Michael Denos
Martin Doner
Adam MacDonald
Drew Martin
Frank Ream
Thomas Wazzelle
James Archie Worley

Basses

Daniel Alexander
Frank Barr
Dennis Blackwell
Christopher DeVage
Mischa Frusztajer
Roderick Gomez
Elliott Carlton Hines
Steven Moore
Brian Mummert
Joseph Neal
Mark Rehnstrom
Sean Sullivan
Scott Wheatley
Lewis White

(Current as of March 4, 2013)

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 431 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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Producers: Lawrence Rock and Mark Travis

Assistant Producer: Nick Bremer Korb

Recording and Mastering Engineer: Lawrence Rock

Photos: Chris Lee



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Major funding for this recording is provided to the New York Philharmonic by
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Guest artist appearances are made possible through the **Hedwig van Ameringen Guest Artists
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Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund.**

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Programs are supported, in part, by public funds from the **New York City Department of Cultural
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Exclusive Timepiece of the New York Philharmonic

A conductor in a black tuxedo with a white bow tie, holding a baton, is shown in profile against a blurred background of a concert hall. The background is filled with numerous thin, colorful lines (yellow, red, blue) that appear to be floating or falling, creating a dynamic and abstract visual effect.

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NYP 20130107