

NEW YORK PHILHARMONIC
LORIN MAAZEL

THE COMPLETE
MAHLER SYMPHONIES
LIVE SYMPHONY 2



New York Philharmonic

Lorin Maazel Music Director

MAHLER SYMPHONY NO. 2 in C minor, *Resurrection* (1888-94)

84:28

- | | | |
|---|---|-------|
| 1 | Allegro maestoso | 22:42 |
| 2 | Andante moderato | 10:13 |
| 3 | In quietly flowing motion | 10:51 |
| 4 | Primal Light: Very solemn, but simple | 4:38 |
| 5 | In the speed of the scherzo — Allegro energico — Slow, mysterious | 36:04 |

RECORDED LIVE June 19-21, 2003, Avery Fisher Hall
at Lincoln Center for the Performing Arts

LORIN MAAZEL Conductor

JESSICA JONES Soprano

CORNELIA KALLISCH Mezzo-soprano

NEW YORK CHORAL ARTISTS, JOSEPH FLUMMERFELT Director

CREDIT SUISSE 

Global Sponsor

NEW YORK PHILHARMONIC AND LORIN MAAZEL: THE COMPLETE MAHLER SYMPHONIES, LIVE

is released in celebration
of Mr. Maazel's seven-year
tenure as Music Director
of the New York Philharmonic,
2002-2009.

Visit nyphil.org/maazelmahler for bonus
content including a score with Mahler's
own notes, video interviews with
Lorin Maazel, and audio samples from
the complete series.

cover photo: CHRIS LEE
unless otherwise noted, additional imagery:
NEW YORK PHILHARMONIC ARCHIVES

VINCE FORD Executive Producer

MARK TRAVIS Producer

LARRY ROCK Recording and Mastering Engineer

USED BY ARRANGEMENT WITH UNIVERSAL EDITION A.G., VIENNA

Gustav Mahler was already a famous conductor when he embarked on his Second Symphony. Following formal training in Vienna, he obtained his first professional appointment in 1880 as conductor of a summer opera theater in the Upper Austrian town of Bad Hall.

From that modest beginning he built a steadily growing reputation thanks to a quick succession of directorships with musical organizations in Ljubljana, Olomouc, Kassel, Prague, Leipzig, and Budapest, where he unveiled his First Symphony — disastrously — in late 1889.

By that time Mahler had already begun to create what would become his Second Symphony. In January 1888 he composed the first movement, which he later named *Todtenfeier (Funeral Rites)* and cast (and even performed) as a stand-alone tone poem. That same year Mahler had also drawn up sketches of the symphony second movement.

On July 8, 1893, Mahler completed the voice-and-piano version of the song “Des Antonius von Padua Fischpredigt” (“St. Anthony of Padua’s Sermon to the Fishes”), which he would immediately transform into strictly instrumental format as the symphony’s third-movement scherzo. By the end of June he also completed the second movement and the fourth movement (“Urlicht,” or “Primal Light,” also an orchestrated version of a song). At that point Mahler was still perplexed about the order in which the movements would fall,

BORN

July 7, 1860, in Kalisch (Kaliště), Bohemia, near the town of Humpolec

DIED

May 18, 1911, in Vienna, Austria

WORK COMPOSED

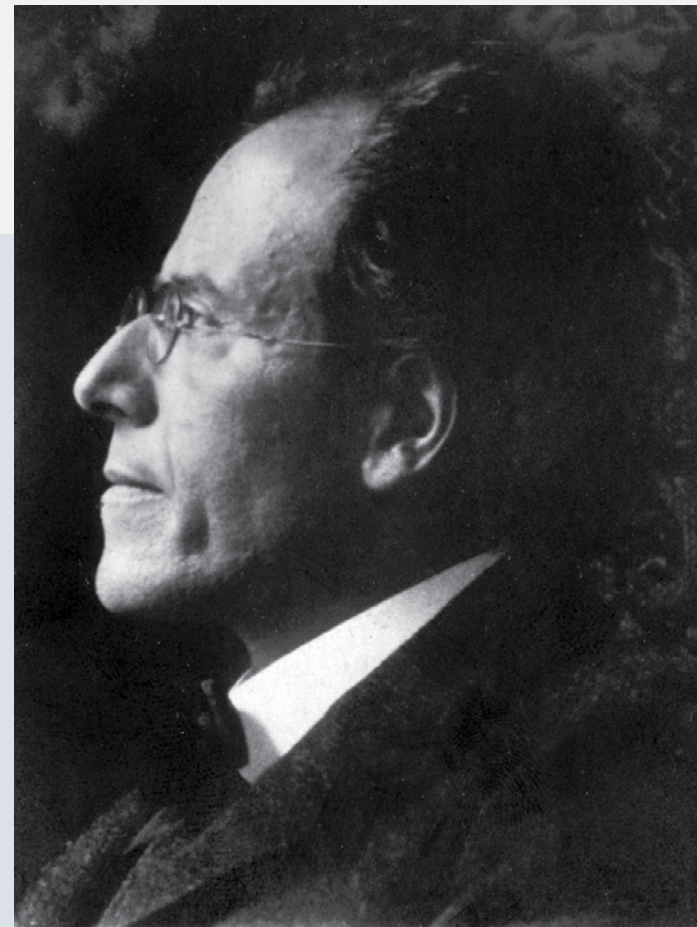
1888 through 1894, although Mahler continued to revise the symphony’s orchestration until 1909

WORLD PREMIERE

Mahler conducted the Berlin Philharmonic in the first three movements on March 4, 1895. The complete symphony was premiered on December 13, 1895, with Mahler again leading the Berlin Philharmonic.

NEW YORK PHILHARMONIC PREMIERE

December 8, 1908, with soprano Laura L. Combs, alto Gertrude Stein Bailey, and the Oratorio Society of New York, with Mahler conducting the New York Symphony (which merged with the New York Philharmonic in 1928 to form today’s Philharmonic). This was the work’s U.S. premiere.



and he had not figured out how to end the piece — the overall structure of the Second Symphony continued to elude him.

Mahler usually reserved his summers for composing and gave over the concert seasons themselves to his conducting duties. Such was the case here, and he put aside further work on his Second until April 1894. By then, specific impetus toward the “solution” of his symphony had arrived on March 29, when he attended the memorial service for the great conductor and pianist Hans von Bülow.

IN THE COMPOSER'S WORDS

Mahler was occasionally pressed to explain just what his overwhelming Second Symphony was about. Listeners sensed that it must be informed by some programmatic scenario, but Mahler usually resisted calls to explain his music in specific literary terms.

In fact, he did not himself bestow the universally employed subtitle of *Resurrection* on this work. Nonetheless, he did provide somewhat formal programs on three occasions: to his confidante Natalie Bauer-Lechner in January 1896; to the critic Max Marschalk in March 1896; and for King Albert of Saxony, who requested one when the Second Symphony was offered in Dresden in 1901. Though they differ in details, they follow the general idea of the struggles of a titanic (or at least “well-loved”) hero, his succumbing to fate and to death, the striving of the soul toward God,

As Mahler wrote three years later to the critic Arthur Seidl (not to be confused with Anton Seidl, the New York Philharmonic’s music director at that time):

I had long contemplated bringing in the choir in the last movement, and only the fear that it would be taken as a formal imitation of Beethoven made me hesitate again and again. Then Bülow died, and I went to the memorial service. — The mood in which I sat and pondered on the departed was utterly in the spirit of what I

the inner experience of redemption, and so on.

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

It gives only a superficial indication, all that any program can do for a musical work, let alone this one, which is so much all of a piece that it can no more be explained than the world itself. — I’m quite sure that if God were asked to draw up a program of the world he created he could never do it. — At best it would be a “revelation” that would say as little about the nature of God and life as my analysis says about my C-minor Symphony.

was working on at the time. — Then the choir, up in the organ-loft, intoned Klopstock’s *Resurrection* chorale. — It flashed on me like lightning, and everything became plain and clear in my mind! It was the flash that all creative artists wait for — “conceiving by the Holy Ghost”! What I then experienced had now to be expressed in sound. And yet — if I had not already borne the work within me — how could I have had that experience?



MAHLER CONDUCTING

Mahler signed off on the complete “fair copy” in Hamburg on December 18, 1894. The first three movements were played the following March and the entire symphony in December (in both cases in Berlin). Critical reception was nightmarish on both occasions, and, despite a more interested reaction from many in the audience, the work did not begin making much impact in the concert world until decades later. It was, however, the first Mahler symphony to appear on recordings, thanks to Deutsche Grammophon’s release, circa 1923, of Oskar Fried and the Berlin Staatsoper Orchestra valiantly struggling to fit its immense demands into the confines of a period recording studio.

—JAMES M. KELLER PROGRAM ANNOTATOR

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

THE CENTRALITY OF THE SECOND

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

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



A 1908 BULLETIN, published by the New York Symphony, highlighting Mahler’s December programs with the orchestra

finale begins with two stanzas by the 18th-century author Friedrich Gottlieb Klopstock, but these lead to a more expansive textual outpouring penned by Mahler himself.

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

URLICHT

*O Röschen roth!
Der Mensch liegt in grösster Noth!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich im Himmel sein!*

*Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt' mich abweisen.
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!*

— FROM *DES KNABEN WUNDERHORN*

DIE AUFERSTEHUNG

*Aufersteh'n, ja aufersteh'n wirst du
Mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben!*

*Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!*

— FRIEDRICH GOTTLIEB KLOPSTOCK

PRIMAL LIGHT

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad path,
And an angel came and wanted to turn me away.
But no, I would not be turned away!
I am from God and would return to God!
Dear God will give me a little light,
Will light me to eternal, blissful life.

RESURRECTION

Rise again, yes, you will rise again,
My dust, after brief rest!
Immortal life! Immortal life
Will He who called you grant you!

To bloom again you were sown!
The Lord of the Harvest goes
And gathers sheaves,
Us, who died!

*O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, dein, ja dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!*

*O glaube:
Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!*

*Was entstanden ist, das muss vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!*

*O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!*

*Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
In Werd' ich entschweben
Zum Licht, zu dem kein Aug' gedrungen!
Sterben werd' ich, um zu leben!*

*Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!*

O believe, my heart, but believe:
Nothing will be lost to you!
Yours is what you longed for,
Yours what you loved,
What you fought for!

O believe:
You were not born in vain!
You have not lived in vain, nor suffered!

All that has come into being must perish!
All that has perished must rise again!
Cease from trembling!
Prepare to live!

O Pain, piercer of all things,
From you I have been wrested!
O Death, conqueror of all things,
Now you are conquered!

With wings I won for myself
love's ardent struggle,
I shall fly upwards
To that light which no eye has penetrated!
I shall die so as to live.

Rise again, yes, you will rise again,
My heart, in the twinkling of an eye!
What you have conquered
Will bear you to God!



LORIN MAAZEL

Music Director

SIR COLIN DAVIS,

Principal Guest Conductor

Roberto Minczuk

Associate Conductor

Leonard Bernstein

Laureate Conductor, 1943-1990

Kurt Masur

Music Director Emeritus

VIOLINS

Glenn Dicterow

Concertmaster

The Charles E.

Culpeper Chair

Sheryl Staples

Principal Associate

Concertmaster

The Elizabeth G.

Beinecke Chair

Michelle Kim

Assistant

Concertmaster

The William Petschek

Family Chair

Enrico Di Cecco

Carol Webb

Yoko Takebe

Emanuel Boder

Kenneth Gordon

Hae-Young Ham

Newton Mansfield

Kerry McDermott+

Charles Rex

Gino Sambuco

Fiona Simon

Oscar Weizner

Sharon Yamada

Marc Ginsberg

Principal

Lisa Kim*

In Memory of

Laura Mitchell

Oscar Ravina

Matitahu Braun

Marilyn Dubow

Martin Eshelman

Judith Ginsberg

Lisa GiHae Kim

Myung-Hi Kim

Soohyun Kwon

Hanna Lachert

Anton Polezhayev

Anna Rabinova

Daniel Reed

Mark Schmoockler

Vladimir Tsypin

Yulia Ziskel

Setsuko Nagata++

Sandra Park++

VIOLAS

Cynthia Phelps

Principal

The Mr. and Mrs.

Frederick P. Rose Chair

Rebecca Young*

Irene Breslaw**

The Norma and Lloyd

Chazen Chair

Dorian Rence

Katherine Greene

Dawn Hannay

Vivek Kamath

Peter Kenote

Barry Lehr

Kenneth Mirkin

Judith Nelson

Robert Rinehart

CELLOS

Carter Brey

Principal

The Fan Fox and Leslie

R. Samuels Chair

Hai-Ye Ni*

Qiang Tu

Evangeline Benedetti

Eric Bartlett

Nancy Donaruma

Elizabeth Dyson

Valentin Hirsu

Maria Kitsopoulos

Avram Lavin

Eileen Moon

Brinton Smith

BASSES

Eugene Levinson

Principal

The Redfield D.

Beckwith Chair

Jon Deak*

Orin O'Brien

William Blossom

Randall Butler

David J. Grossman

Lew Norton

Michele Saxon

Anthony Morris++

FLUTES

Robert Langevin

Principal

The Lila Acheson

Wallace Chair

Sandra Church*

Renee Siebert

Mindy Kaufman

PICCOLO

Mindy Kaufman

OBOES

Joseph Robinson

Principal

The Alice Tully Chair

Sherry Sylar*

Robert Botti

ENGLISH HORN

Thomas Stacy

CLARINETS

Stanley Drucker

Principal

The Edna and W. Van

Alan Clark Chair

Mark Nuccio*

Pascual Martinez

Forteza

Stephen Freeman

E-FLAT CLARINET

Mark Nuccio

BASS CLARINET

Stephen Freeman

BASSOONS

Judith LeClair

Principal

The Pels Family Chair

Leonard Hindell

Arlen Fast

CONTRABASSOON

Arlen Fast

HORNS

Philip Myers

Principal

The Ruth F. and Alan

J. Broder Chair

Jerome Ashby*

L. William Kuyper**

R. Allen Spanjer

Erik Ralske

Howard Wall

TRUMPETS

Philip Smith

Principal

The Paula Levin Chair

Robert Sullivan*

Vincent Penzarella

Thomas V. Smith

TROMBONES

Joseph Alessi

Principal

The Gurnee F. and

Marjorie L. Hart Chair

James Markey*

David Finlayson

BASS TROMBONE

Donald Harwood

TUBA

Warren Deck+

Principal

Kyle Turner++

TIMPANI

Roland Kohloff

Principal

The Carlos

Moseley Chair

Joseph Pereira**

PERCUSSION

Christopher S. Lamb

Principal

The Constance R.

Hoguet Friends of the

Philharmonic Chair

Daniel Druckman*

Joseph Pereira

HARP

Nancy Allen

Principal

KEYBOARD

In Memory of

Paul Jacobs

HARPSICHORD

Lionel Party

PIANO

The Karen and

Richard S. LeFrak

Chair

Harriet Wingreen

Jonathan Feldman

ORGAN

Kent Tritle

LIBRARIANS

Lawrence Tarlow

Principal

Sandra Pearson**

Thad Marciniak

ORCHESTRA

PERSONNEL

MANAGER

Carl R. Schiebler

STAGE

REPRESENTATIVE

Louis J. Patalano

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.

LORIN MAAZEL, who has led more than 150 orchestras in more than 5,000 opera and concert performances, became Music Director of the New York Philharmonic in September 2002. His appointment came 60 years after his debut with the Orchestra at Lewisohn Stadium, then the Orchestra's summer venue. As Music Director he has conducted nine World Premiere–New York Philharmonic Commissions, including the Pulitzer Prize– and Grammy Award–winning *On the Transmigration of Souls* by John Adams; Stephen Hartke's *Symphony No. 3*; Melinda Wagner's *Trombone Concerto*; and Steven Stucky's *Rhapsodies for Orchestra*. He has led cycles of works by Brahms, Beethoven, and Tchaikovsky; and he conducted the Orchestra's inaugural performances in the DG Concerts series — a groundbreaking initiative to offer downloadable New York Philharmonic concerts exclusively on iTunes.

Mr. Maazel has taken the Orchestra on numerous international tours, including the historic visit to Pyongyang, Democratic People's Republic of Korea, in February 2008 — the first performance there by an American orchestra. Other recent tours have included Europe 2008 in August–September; Asia 2008 — to Taipei, Kaohsiung, Hong Kong, Shanghai, and Beijing in February; the May 2007 Tour of Europe; the November 2006 visit to Japan and Korea; the Philharmonic Tour

of Italy in June 2006, sponsored by Generali; the two-part 75th Anniversary European Tour to thirteen cities in five countries in the fall of 2005; and residencies in Cagliari, Sardinia, and at the Bravo! Vail Valley Music Festival in Colorado.

In addition to the New York Philharmonic, Mr. Maazel is music director of the Palau de les Arts Reina Sofia in Valencia, Spain. A frequent conductor on the world's operatic stages, he returned to The Metropolitan Opera in January 2008 for the first time in 45 years to conduct Wagner's *Die Walküre*.

Prior to his tenure as New York Philharmonic Music Director, Mr. Maazel led more than 100 performances of the Orchestra as a guest conductor. He served as music director of the Bavarian Radio Symphony Orchestra (1993–2002), and has held positions as music director of the Pittsburgh Symphony Orchestra (1988–96); general manager and chief conductor of the Vienna Staatsoper (1982–84); music director of The Cleveland Orchestra (1972–82); and artistic director and chief conductor of the Deutsche Oper Berlin (1965–71). He is an honorary member of the Israel and Vienna Philharmonic Orchestras, and a Commander of the Legion of Honor of France.

A second-generation American, born in Paris, Mr. Maazel was raised and educated in the United States. He took his first violin



lesson at age five, and first conducting lesson at seven. Between ages 9 and 15 he conducted most of the major American orchestras. In 1953 he made his European conducting debut in Catania, Italy.

Mr. Maazel is also an accomplished composer. His opera, *1984*, received its world premiere on May 3, 2005, at London's Royal Opera House, Covent Garden. It was revived in the 2007–08 season at the Teatro alla Scala in Milan, and has been released on DVD by Decca.

Soprano **JESSICA JONES** has performed with America's leading opera companies and orchestras, including the Atlanta, Baltimore, Chicago, Detroit, and San Francisco symphony orchestras, Los Angeles and New York Philharmonics, and the St. Paul Chamber Orchestra. Recent engagements include Ravel's *L'Enfant et les sortilèges* with the New York Philharmonic and Lorin Maazel at Carnegie Hall; the role of the Countess in Seattle Opera's production of Mozart's *Le nozze di Figaro*; and the role of Fiordiligi in Mozart's *Così fan Tutte* with the Madison Opera. In the 2007–8 season, she made her Seattle Symphony debut under Gerard Schwarz in Beethoven's Ninth Symphony and a Bach cantata. Other operatic roles have included Marguerite in Gounod's *Faust* (Tulsa Opera), Micaela in Bizet's *Carmen* (Houston Grand Opera), Madame Lidoine in Poulenc's *Dialogues of the Carmelites* (Aspen Music Festival, conducted by James Conlon),

and Love Simpson in Floyd's *Cold Sassy Tree* (Utah Opera). Her concert appearances have included Aaron Jay Kernis's *Simple Songs* (Chicago Symphony and New York Philharmonic, both under Lorin Maazel), Britten's *Les Illuminations* (San Francisco Symphony under Yan-Pascal Tortelier), and Zemlinsky's *Lyric Symphony* (Baltimore Symphony under Emmanuel Krivine).

Jessica Jones attended the New England Conservatory and The Juilliard School. She has been the recipient of numerous prizes, including a 2000 Sullivan Foundation Grant, First Place in the 1998 Jenny Lind Competition, which resulted in a recital tour of Sweden, and the Opera Birmingham Competition the same year. She was the recipient of the Lotte Lehmann Fellowship at the Music Academy of the West and was also a participant in the Britten-Pears School in England, the ensemble of the Opera Theatre of St. Louis, and the Steans Institute at the Ravinia Festival.



Lisa Kohler

German mezzo-soprano **CORNELIA KALLISCH** began her musical career playing violin and piano, but subsequently focused on voice. She studied with Josef Metternich, Siglind Bruhn, and Anna Reynolds, and graduated from the opera studio of the Bayerische Staatsoper. As a permanent member of Opera Zürich, Ms. Kallisch has increasingly devoted herself to the operatic repertoire. Having started out performing “breeches parts” from Mozart to Strauss, she has established a reputation in more dramatic roles, including Brangäne, Fricka, and Waltraute in Wagner’s *Ring* cycle, as well as roles in rarer works such as Zemlinsky’s *Der Kreidekreis*, Glinka’s *A Life for the Tsar*, and Mussorgsky’s *Khovanshchina*. A favorite role is Judith in Bartók’s *Bluebeard’s Castle*, which she has performed in numerous international stagings and also recorded with the SWR Radio-Sinfonieorchester Stuttgart under Peter Eötvös (Hänssler). As a committed performer of contemporary music, Ms. Kallisch appeared as the Queen in the world premieres of Heinz Holliger’s *Schneewittchen* and HK Gruber’s *Der Herr Nordwind*, both in Zurich, as well as in Boesmann’s *A Winter’s Tale* in Brussels and Barcelona.

Cornelia Kallisch has appeared with renowned orchestras and leading conductors including Herbert Blomstedt, Christoph von Dohnányi, Iván and Adam Fischer, Nicholas Harnoncourt, Sir Neville Marriner, Kent Nagano, Roger Norrington, Helmuth Rilling, Wolfgang Sawallisch, and Franz Welser-Möst. Her numerous recordings include Mahler’s Second and Third Symphonies, both with the SWF Sinfonieorchester Baden-Baden under Michael Gielen and with the Orchestra de la Suisse Romande under Armin Jordan. With the same orchestra and conductor she has also recorded Franck’s *Les Béatitudes* and Zemlinsky’s *Maeterlinck Lieder*. On EMI she can be heard in Hartmann’s *Symphony No. 1* with the Bamberg Symphony, and Wagner’s *Die Meistersinger von Nürnberg*. Recordings on Hänssler include Mendelssohn’s *Elijah* with the Bach Collegium Stuttgart and the Gächinger Kantorei under Helmuth Rilling and Beethoven’s *Missa solemnis* under Roger Norrington.



Jan Swinkels

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

The chorus's discography features many recordings with the New York Philharmonic, including *On the Transmigration of Souls* with Lorin Maazel and Mahler's *Symphony No. 3* with Leonard Bernstein, both of which won Grammy Awards; Beethoven's *Symphony No. 9* and Schoenberg's *Gurrelieder* with Zubin Mehta; Shostakovich's *Symphony No. 13 (Babi Yar)* with Kurt Masur; and

Stephen Sondheim's *Sweeney Todd*. Recordings with other orchestras include Stravinsky's *Symphony of Psalms*, *Oedipus Rex*, and *Requiem Canticles*; Beethoven's *The Ruins of Athens*; Gershwin's *Porgy and Bess*;

an album of Christmas songs featuring soprano Kathleen Battle; and a Christmas album conducted by Joseph Flummerfelt. The New York Choral Artists are managed by Jacqueline Pierce.

SOPRANOS

Jennifer Bates
Melissa Bauman
Marion Beckenstein
Mary Sue Berry
Gail Blache-Gill
Gayla Blaisdell
Kathlene Ritch Brown
Judy Cope
Margery Daley
Patti Dunham
Michele Eaton
Annalise Eberhart
Galienne Erikson
Laura Green
Virginia Green
Phenisher Harris
Ann Jones
Amy Justman
Melissa Kelley
Kendall Kookogey
Beverly Myers
Karen Patton-Hall
Jaime Roth
Cynthia Shaw
Elissa Weiss
Carla Wesby
Elena Williamson
Suzanne Woods

ALTOS

Juliana Anderson
Yvonne Anderson
Maria Bedo
Monica Bellner
Bo Chang
Grace Check
Valerie Coates
Esther David
Naomi DeVries
Lainie Diamond
Annalise Eberhart
BJ Fredricks
Yonah Gershator
Diane Higginbotham
Jennifer Holloway
Trish Hussey
Karen Krueger
Minda Larsen
Mary Runyan Marathe
Maren Montalbano
Nedra Neal
Georga Osborne
Rosa Pascarella
Jacqueline Pierce
Lara Stevens
Wilma Weaver

TENORS

James Bassi
Tor Blaisdell
Rodne Brown
David Bryan
Martin Doner
Brian Dougherty
William Easterling
Robert Etherington
Drew Martin
Thomas Mooney
Timothy O'Connor
John Pickle
Frank Ream
Daniel Rigazzi
David Ronis
Stefan Schermerhorn
Dinyar Vania
Sorab Wadia
Scott Williamson
James Archie Worley

BASSES

Daniel Alexander
Alan Arak
Wayne Bailey
Frank Barr
Lee Compton
Clyde Crewey
Walter Du Melle
Mischa Frusztajer
Roderick Gomez
Cooper Grodin
Michael Healy
David Huneryager
Daniel Judge
Stephan Kirchgraber
Robert Kuehn
Timothy Lafontaine
Charles Mays
Steven Moore
Joseph Neal
Joseph Onstott
Mark Rehnstrom
Christopher Roselli
Vladimir Schvets
Charles Sprawls
Peter Van Derick
Lewis White

ABOUT THE ARTISTS

JOSEPH FLUMMERFELT, named Conductor of the Year in 2004 by *Musical America*, is the founder and musical director of the New York Choral Artists, and an artistic director of Spoleto Festival U.S.A. For 33 years he was conductor of the Westminster Choir. 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 U.S. orchestras. He made his conducting debut with the New York Philharmonic in a performance of Haydn's *The Creation*, and, more recently, he led the Orchestra and the Westminster Choir in the world premiere of Stephen Paulus's *Voices of Light*. Over the course of nearly four decades, Mr. Flummerfelt has collaborated with such conductors as Abbado, Barenboim, Bernstein, Boulez, Chailly, Sir Colin Davis, Giulini, Maazel, Masur, Mehta, Muti, Ozawa,

Sawallisch, Shaw, and Steinberg, among many others. Mr. Flummerfelt's choirs have been featured on 45 recordings, including Grammy Award-winning versions of Mahler's Symphony No. 3 with Leonard Bernstein, Samuel Barber's opera *Antony and Cleopatra*, and John Adams's *On the Transmigration of Souls*. Mr. Flummerfelt has also received two other Grammy nominations, and his recent Delos recording of Brahms's choral works, *Singing for Pleasure*, with the Westminster Choir, was chosen by *The New York Times* as a favorite among Brahms recordings. In addition to his Grammy awards, Mr. Flummerfelt's many honors include Le Prix du Président de la République from L'Académie du Disque Français and four honorary doctoral degrees. Mr. Flummerfelt oversees most of the choral presentations of the New York Philharmonic.



courtesy Joseph Flummerfelt

The **NEW YORK PHILHARMONIC**, founded in 1842 by a group of local musicians led by American-born Ureli Corelli Hill, is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It currently plays some 180 concerts a year, and on December 18, 2004, gave its 14,000th concert — a milestone unmatched by any other symphony orchestra in the world.

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

Since its inception the Orchestra has championed the new music of its time, commissioning or premiering many important works such as Dvořák's Symphony No. 9, *From the New World*; Rachmaninoff's Piano Concerto No. 3; Gershwin's Piano Concerto in F; and Copland's *Connotations*. The Philharmonic has also given the U.S. premieres of 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*; Stephen Hartke's Symphony No. 3; Augusta Read Thomas's *Gathering Paradise*, Emily Dickinson Settings for Soprano and Orchestra; and Esa-Pekka Salonen's Piano Concerto.

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

Long a leader in American musical life, the Philharmonic has over the last century become renowned around the globe, appearing in 425 cities in 59 countries on five continents. In February 2008 the Orchestra, led by Music Director Lorin Maazel, gave a historic performance in Pyongyang, Democratic People's Republic of Korea — the first visit there by an American orchestra, and an event watched around the world and for which the Philharmonic received the 2008 Common

Ground Award for Cultural Diplomacy. Other historic tours have included the 1930 Tour to Europe, with Toscanini; the first Tour to the USSR, in 1959; the 1998 Asia Tour, the first performances in mainland China; and the 75th Anniversary European Tour, in 2005, with Lorin Maazel.

A longtime media pioneer, the Philharmonic began radio broadcasts in 1922 and is currently represented by *The New York Philharmonic This Week* — syndicated nationally 52 weeks per year, and available on nyphil.org and Sirius XM Radio. On television, in the 1950s and 1960s, the Philharmonic inspired a generation through Bernstein's Young People's Concerts on CBS. Its television presence has continued with annual appearances on *Live From Lincoln Center* on PBS, and in 2003 it made history as the first Orchestra ever to perform live on the Grammy Awards, one of the most-watched television events worldwide. The Philharmonic became the first major American orchestra to offer downloadable concerts, recorded live, and released by DG Concerts exclusively on iTunes. Since 1917 the Philharmonic has made nearly 2,000 recordings, with more than 500 currently available. On June 4, 2007, the New York Philharmonic proudly announced a new partnership with Credit Suisse, its first-ever and exclusive Global Sponsor.



New York Philharmonic

Lorin Maazel Music Director

CREDIT SUISSE 

Global Sponsor

PERFORMED, PRODUCED, AND DISTRIBUTED BY THE NEW YORK PHILHARMONIC

© 2009 NEW YORK PHILHARMONIC