

Carl Nielsen

New York Philharmonic
Alan Gilbert

Violin Concerto; Flute Concerto; Clarinet Concerto Nikolaj Znaider; Robert Langevin; Anthony McGill



DACAPO

Carl Nielsen (1865–1931)

New York Philharmonic

Alan Gilbert, Music Director and Conductor

Nikolaj Znaider, violin

Robert Langevin, flute

Anthony McGill, clarinet

Concerto for Violin and Orchestra

Concerto for Flute and Orchestra

Concerto for Clarinet and Orchestra

Concerto for Violin and Orchestra, Op. 33 (1911–12)	35:08
1 I. Prelude: Largo – Allegro cavalleresco	18:43
2 II. Poco adagio –	6:19
3 Rondo: Allegretto scherzando	10:06
Concerto for Flute and Orchestra (1926)	18:16
4 I. Allegro moderato	10:55
5 II. Allegretto, un poco	7:21
Concerto for Clarinet and Orchestra, Op. 57 (1928)	23:52
6 Allegretto un poco –	8:08
7 Poco adagio –	4:49
8 Allegro non troppo – Adagio – Allegro vivace	10:55

Total: 77:16

Recorded in concert

I CREEP INTO THE SOULS OF THE INSTRUMENTS

Carl Nielsen's three solo concertos, along with his six symphonies, constitute the core of his orchestral music. Like the symphonies, each of the three concertos relates to the classical tradition in its own way. At the same time they show how Carl Nielsen developed, and increasingly distanced himself from the conventions.

"I began by composing with the piano, later rearranging for the orchestra. The next stage was that I wrote my score directly for the instruments. Now I think in terms of the instruments themselves – I sort of creep into their souls," said Carl Nielsen at the age of 60. It is this personification of the instruments that makes the three solo concertos so individual. In the Violin Concerto there is moreover a quite personal empathy with the solo instrument, because Nielsen was originally a violinist himself.

Violin Concerto

As a little boy Carl Nielsen was already playing the violin at weddings and feasts in the countryside: improvised dance music that continued until sunrise. From his early youth as a folk fiddler there is a radical leap to 1889, when Carl Nielsen was engaged at the age of 24 as a violinist in the Royal Danish Orchestra in Copenhagen. He never had a true career as a performing soloist, and he only wrote the Violin Concerto after resigning from his orchestral position to concentrate on composing. It is unlikely that he would have been able to perform the solo part himself.

Most of the Violin Concerto was written in Edvard Grieg's "composer's hut" at Troldhaugen, which Nielsen was invited to borrow in the summer of 1911 by Grieg's widow, Nina, who was half-Danish. Carl Nielsen himself conducted the first performance in Copenhagen, in 1912, which also featured the new Symphony No. 3, *Sinfonia espansiva*. It was an epoch-making evening for both Nielsen and Danish music. The soloist was the Royal Orchestra's first violinist, Peder Møller, who in subsequent years well nigh had a patent on the Violin Concerto. Later it was primarily Nielsen's son-in-law and confidant, the Hungarian violinist Emil Telmányi, who performed it.

The Violin Concerto is unconventional and may seem confusing if one has not encountered Nielsen's music before. It is in fact one of his most typical works, where several sides of his

personality emerge in close order. The work is constructed in two large halves, each of which is divided into a slow and a fast section – an unusual but clear structure.

The introduction is drastic: a giant solo cadenza over a pedal point. Here we meet the striving artist, and in Bach style Nielsen names this opening section *Praeludium*. As a contrast to the expansive gestures this is followed by a much more idyllic theme of graceful but down-to-earth beauty.

Abruptly Nielsen shifts into the main part of the concerto, designated *Allegro cavalléresco* – that is, chivalric and proud. The violin comes to the fore as a conqueror who knows his value, and Nielsen expresses his highly original thematic material with vitality and rounds it off with yet another great solo cadenza – this time in the ‘right’ place in a classical concerto.

The second part begins with the oboe’s searching theme over the notes B-A-C-H. The odd motif is perfectly suited to Nielsen’s chromatic scanning of the borderland between major and minor. As in the first part, this intense, solemn passage moves abruptly into music of a quite different, outward-looking character: a teasing rondo in which Nielsen unleashes his inner folk fiddler. At the time some people thought the composer was gambling away his seriousness here. Could a grandly conceived solo concerto also be amusing? Nielsen, one of the greatest humorists of classical music, described the final movement to his wife as “a kind of half-cute, half-cheerful, rickety movement, almost without willpower, but good-natured and engaging like a warmly smiling layabout at his best moments. Do you like such a fellow?” he added self-ironically – at 46 still a very boyish man.

Flute Concerto

The other two concertos come from a different phase of Nielsen’s life. In the 1920s his music made serious headway in the rest of Europe, and as a modernist he was now measured against both Bartók and Schoenberg.

It is no coincidence that his last two concertos are for wind instruments. After writing his Wind Quintet in 1922 Carl Nielsen had the urge to write a concerto for each of the quintet’s five instruments, and at the same time to portray the personalities of the musicians who had given his chamber music work its first performance. Unfortunately only two of the planned five wind concertos were completed before Nielsen died in 1931.

The Flute Concerto is from 1926, and was given its first performance the same year at a Carl Nielsen event in Paris that a number of benefactors had set up to present the Danish composer to an international audience. Ravel, Honegger and Roussel were among the colleagues he met on this occasion, and critics from several countries reported home. The flute soloist was the French-trained Holger Gilbert-Jespersen, and Emil Telmányi conducted. The reactions to the new Flute Concerto were predominantly positive, and Carl Nielsen was even awarded the Legion of Honour.

The Flute Concerto is a marvellous example of Carl Nielsen's late style: restless but precise, with incisive humour but a warm heart. Once more the concerto is given a twofold structure, but tightened up considerably. The flow is quick and varied, and the duration is only half that of the Violin Concerto ("That's enough for a flute," said Carl Nielsen). The omission of all the brass but one makes the soundscape more transparent, but Nielsen pulls no punches, and his Flute Concerto is unusually dynamic.

It begins flickeringly, in search of a fixed key, and even after the statement of first and second subjects nothing is yet certain. The flute must share the first solo cadenza with the clarinet, and in the development section marching timpani and a threatening bass trombone make the soloist screech like a bird that has caught sight of a predator.

Then the orchestra settles on a theme that at last gives the flute peace of mind. "The flute cannot deny its nature, it belongs in Arcadia and prefers the pastoral moods; the composer therefore has to adapt to this gentle nature if he will not risk being branded as a barbarian," Carl Nielsen wrote in a witty programme note. All the same the movement ends unresolved, with the rumble of the timpani during the last solo cadenza.

The second movement attempts to put the conflicts behind it with a naive melody, but soon the flute must take a stand with an inward, melancholy Adagio theme. Things brighten up a little with a cheering *tempo di marcia* 6/8 version of the first subject, but not enough to make the Adagio theme disappear. How is this to end? In wonderfully bizarre fashion Nielsen lets the swaggering trombone put things in their place; it barges in with the march theme and pilots the whole work into harbour with the pastoral theme from the first part. The flute is perplexed at its betrothal with its odd partner, but the point is typical of Carl Nielsen: agreement is not necessarily bliss. Fertile contrasts produce life and desire.

Clarinet Concerto

The Clarinet Concerto, from 1928, is Carl Nielsen's most radical work of all, and was rather frightening to his contemporaries. "Perhaps it doesn't sound so good, but it doesn't amuse me to compose music if I have to carry on in the same way," he wrote to his pupil Nancy Dalberg.

Nielsen had a great sense of the personality of the clarinet. He got to know it as a boy from an old blind folk musician who showed him how the clarinet could both weep and laugh, and in Copenhagen Nielsen's enthusiasm for the clarinet was further stoked by the temperamental clarinettist Aage Oxenvad of the Royal Orchestra. The extreme fluctuations in the Clarinet Concerto are very much inspired by him.

"The clarinet can be at once warm-hearted and utterly hysterical, mild as balm and shrill as a tramcar on poorly greased rails," was one of Nielsen's descriptions.

The orchestral ensemble in the Clarinet Concerto is shaved down to just the strings, two horns and two bassoons, as well as an important secondary role for the snare drum, which functions as a sidekick even more than the trombone does in the Flute Concerto. In his Fifth Symphony Nielsen had already made clarinet and drum act as a dynamic combination with destructive powers, and here they are driven even further out.

The music progresses entirely without breaks between the movements, and although one can subdivide the concerto into four contrasting sections, it is best conceived as one long scene. This time the conflict is played out in the polyphony, which is neither for nor against a fixed key. "I have such free motion in the instruments that I really have no idea of how it will sound," Nielsen wrote with satisfaction about his bold score. Soloist and orchestra urge one another forward with the snare drum as third party, alternatively inciting and dividing. The clarinet is moreover up against its own temperament – already in its first melodic entry it loses control, and after just a few minutes the lid is blown off the kettle in a choleric double cadenza together with the drum.

The starting point for the whole concerto is the initial subject in cellos and basses, which recalls a lopsided Danish hopsa played with a prowling slowness. The second recurring theme in the concerto is *poco adagio* and exhibits a deep melancholy that becomes ever more intense each time it appears. It is more painful even than the satanic march passages in the concerto. In the last section the clarinet – like the violin in its own concerto – pulls out a teasing folk-dance-

like motif. That lightens things up, but even though the Concerto is rounded off in a kind of spirit of conciliation, it never achieves a true serenity. Peace in our time? Hardly!

Carl Nielsen's Clarinet Concerto is the most important clarinet concerto from the twentieth century, and one of his most singular works, because his imagination is allowed to unfold without tonal ties. At the first performance in Copenhagen there were few who saw a future for the work. That delighted Carl Nielsen, who summed up the debate for a newspaper: "It was very amusing. It shows after all that one is not quite sacrosanct yet, that one is still alive and has hope and possibilities for development. If you have arrived where no one dares take you down a peg, only then have you been placed outside the game and are ready to take your place in the museum."

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The Performers

Music Director **Alan Gilbert** began his New York Philharmonic tenure in September 2009, the first native New Yorker in the post. He and the Philharmonic have introduced the positions of The Marie-Josée Kravis Composer-in-Residence, The Mary and James G. Wallach Artist-in-Residence, and the Artist-in-Association; *CONTACT!*, the new-music series; and the NY PHIL BIENNIAL, an exploration of today's music by a wide range of contemporary and modern composers inaugurated in spring 2014. As *New York* magazine wrote, "The Philharmonic and its music director Alan Gilbert have turned themselves into a force of permanent revolution."

In the 2014–15 season, Alan Gilbert conducts the U.S. Premiere of Unsuk Chin's Clarinet Concerto, a Philharmonic co-commission, alongside Mahler's First Symphony; Verdi's Requiem; a staging of Honegger's *Joan of Arc at the Stake*, featuring Oscar winner Marion Cotillard; World Premieres; a *CONTACT!* program; and Yo-Yo Ma and the Silk Road Ensemble. He concludes The Nielsen Project — the multi-year initiative to perform and record the Danish composer's symphonies and concertos — and presides over the EUROPE / SPRING 2015 tour. His Philharmonic-tenure highlights include acclaimed productions of Ligeti's *Le Grand Macabre*, Janáček's *The Cunning Little Vixen*, Stephen Sondheim's *Sweeney Todd* starring Bryn Terfel and Emma Thompson, and *Philharmonic 360* at Park Avenue Armory; World Premieres; Bach's B-minor Mass and Ives's Fourth Symphony; the score from *2001: A Space Odyssey* alongside the film; Mahler's Second Symphony, *Resurrection*, on the tenth anniversary of 9/11; and nine international tours.

Conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg's NDR Symphony Orchestra, Alan Gilbert regularly conducts leading orchestras around the world, and has collaborated on Grammy-winning recordings. He is Director of Conducting and Orchestral Studies at The Juilliard School, where he holds the William Schuman Chair in Musical Studies. Mr. Gilbert's honors include an Honorary Doctor of Music degree from The Curtis Institute of Music, Columbia University's Ditson Conductor's Award, and election to The American Academy of Arts & Sciences.

alangilbert.com



Alan Gilbert

Nikolaj Znaider is one of the foremost violinists of today and combines a soloist career at the very highest level with a growing conducting career. A wonderfully versatile musician, Mr. Znaider has established his conductor credentials over the last several seasons, and is increasingly in demand from many of the world's leading orchestras.

Mr. Znaider is Principal Guest Conductor of the Mariinsky Orchestra in St. Petersburg, where this season he will conduct productions of *Così fan tutte* and *Don Giovanni* in addition to symphonic concerts. Beginning in 2015–16, Mr. Znaider will have his own subscription series with the Mariinsky each season. He is a regular guest conductor with orchestras such as the Munich Philharmonic, the City of Birmingham Symphony, Pittsburgh Symphony, Orchestre Philharmonique de Radio France, the Hallé, and the Swedish Chamber Orchestra where he served as Principal Guest Conductor.

As a soloist, Mr. Znaider continues to perform regularly with the world's leading orchestras. Highlights of the coming season include performances with the Vienna Philharmonic, Bayerischer Rundfunk and Cleveland Orchestras with Franz Welser-Möst, a return to the Los Angeles Philharmonic with Andrey Boreyko, and the Staatskapelle Dresden with Christian Thielemann. In addition, Mr. Znaider undertakes European tours with both the SWR Sinfonieorchester under Stéphane Denève, and the Vienna Symphony Orchestra with Philippe Jordan, as well as a world tour with the Gewandhaus Orchestra and Ricardo Chailly. In recital and chamber music, Mr. Znaider has appeared at all the major concert halls worldwide.

Recording highlights of recent years are Elgar's Violin Concerto with the late Sir Colin Davis and the Staatskapelle Dresden, and award-winning recordings of Brahms's and Korngold's concertos with the Vienna Philharmonic and Valery Gergiev. He has also recorded the complete works for violin and piano of Johannes Brahms with Yefim Bronfman.

Mr. Znaider is passionate about the education of young musical talent and was for ten years Founder and Artistic Director of the Nordic Music Academy, an annual summer school whose vision it is to create conscious and focused musical development based on quality and real commitment.

Nikolaj Znaider plays the "Kreisler" Guarnerius del Gesù, 1741, on extended loan to him by The Royal Danish Theater through the generosity of the VELUX Foundation and the Knud Højgaard Foundation.

Alan Gilbert and Nikolaj Znaider



Robert Langevin joined the New York Philharmonic as Principal Flute, The Lila Acheson Wallace Chair, in the 2000–01 season. In May 2001 he made his solo debut with the Orchestra in the North American premiere of Siegfried Matthus's Concerto for Flute and Harp, with Philharmonic Principal Harp Nancy Allen and then Music Director Kurt Masur. Prior to the Philharmonic, Mr. Langevin held the Jackman Pfouts Principal Flute Chair of the Pittsburgh Symphony and was an adjunct professor at Duquesne University, in Pittsburgh. He served as associate principal of the Montreal Symphony Orchestra for 13 years, playing on more than 30 recordings. As a member of Musica Camerata Montreal and l'Ensemble de la Société de Musique Contemporaine du Québec, he premiered many works, including the Canadian premiere of Pierre Boulez's *Le Marteau sans maître*. He has performed as soloist with Quebec's most distinguished ensembles and has recorded recital and chamber music programs for the Canadian Broadcasting Corporation.

Born in Sherbrooke, Quebec, Robert Langevin began studying flute at age 12 and joined the local orchestra three years later. While studying at the Montreal Conservatory of Music, he started working in recording studios, where he accompanied a variety of artists of different styles. He graduated in 1976 with first prizes in flute and chamber music. He soon won the Prix d'Europe, a national competition open to all instruments with a first prize of a two-year scholarship to study in Europe, which enabled him to work with Aurèle Nicolet at the Staatliche Hochschule für Musik in Freiburg, Germany, where he graduated in 1979. He then studied with Maxence Larrieu, in Geneva, and won second prize at the 1980 Budapest International Competition.

Mr. Langevin is a member of the Philharmonic Quintet of New York, and has given recitals and master classes throughout the United States and in countries such as Canada, Spain, Costa Rica, Japan, North Korea, Singapore, and Vietnam. Formerly associated with the University of Montreal for nine years, he is currently on the faculties of The Juilliard School, The Manhattan School of Music, and the Orford International Summer Festival.

Robert Langevin, Alan Gilbert and New York Philharmonic



Anthony McGill joined the New York Philharmonic as Principal Clarinet, The Edna and W. Van Alan Clark Chair, in September 2014. Previously principal clarinet of The Metropolitan Opera Orchestra, beginning in 2004, he is recognized as one of the classical music world's finest solo, chamber, and orchestral musicians. He has appeared as soloist at Carnegie Hall with many orchestras including the MET Orchestra, American Symphony Orchestra, and New York String Orchestra. He has also recently performed with the Baltimore, New Jersey, San Diego, and Memphis symphony orchestras and Orchestra 2001.

As a chamber musician Mr. McGill has appeared throughout the United States, Europe, and Asia with quartets including the Guarneri, Tokyo, Brentano, Pacifica, Shanghai, Miró, and Dae-dalus. He has also appeared with Musicians from Marlboro and at The Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society, and University of Chicago Presents. His festival appearances have included Tanglewood, Marlboro, Mainly Mozart, Music@Menlo, and Santa Fe Chamber Music. He has collaborated with pianists Emanuel Ax, Yefim Bronfman, Mitsuko Uchida, and Lang Lang, as well as violinists Gil Shaham and Midori. On January 20, 2009, he performed with Itzhak Perlman, Yo-Yo Ma, and Gabriela Montero at the inauguration of President Barack Obama. He has appeared on *Performance Today*, MPR's *Saint Paul Sunday*, and *Mister Rogers' Neighborhood*. In 2013 with his brother Demarre, he appeared on *NBC Nightly News*, the *Steve Harvey Show*, and on MSNBC with Melissa Harris-Perry.

In demand as a teacher, Anthony McGill serves on the faculties of The Juilliard School, Peabody Institute of The Johns Hopkins University, Bard College Conservatory of Music, and Manhattan School of Music, and has given master classes throughout the United States, Europe, and South Africa.

Anthony McGill, New York Philharmonic and Alan Gilbert



The **New York Philharmonic** plays a leading cultural role in New York City, the United States, and the world. This season's projects will connect the Philharmonic with up to 50 million music lovers through live concerts in New York City and on its worldwide tours; digital downloads; international broadcasts on television, radio, and online; and as a resource through its wide range of education programs. The Orchestra has commissioned and/or premiered works by leading composers from every era since its founding in 1842 — including Dvořák's *New World* Symphony, Copland's *Connotations*, and John Adams's Pulitzer Prize-winning *On the Transmigration of Souls*, dedicated to the victims of 9/11.

Renowned around the globe, the Philharmonic has appeared in 432 cities in 63 countries — including the groundbreaking 1930 tour of Europe; the unprecedented 1959 tour to the USSR; the historic 2008 visit to Pyongyang, D.P.R.K., the first there by an American orchestra; and the Orchestra's debut in Hanoi, Vietnam, in 2009. The New York Philharmonic serves as a resource for its community and the world. It complements its annual free concerts across the city with a wide range of education programs — among them the famed, long-running Young People's Concerts and Philharmonic Schools, an immersive classroom program that reaches thousands of New York City students. Committed to developing tomorrow's leading orchestral musicians, the Philharmonic has established the New York Philharmonic Global Academy, partnerships with cultural institutions at home and abroad to create projects that combine performance with intensive training by Philharmonic musicians. These include collaborations with the Shanghai Symphony Orchestra and Shanghai Conservatory of Music as well as Santa Barbara's Music Academy of the West.

The oldest American symphony orchestra and one of the oldest in the world, the New York Philharmonic has made almost 2,000 recordings since 1917, including several Grammy Award winners, and its self-produced download series continues in the 2014–15 season. Music Director Alan Gilbert began his tenure in September 2009, succeeding a distinguished line of 20th-century musical giants that includes Leonard Bernstein, Arturo Toscanini, and Gustav Mahler.

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JEG KRYBER IND I INSTRUMENTERNES SJÆL

Carl Nielsens tre solokoncerter udgør sammen med hans seks symfonier kernen af hans orkestermusik. Ligesom symfonierne forholder de tre koncerter sig til den klassiske tradition på hver sin personlige måde. Samtidig viser de, hvordan Carl Nielsen udviklede sig og i stigende grad fjernede sig fra konventionerne.

“Jeg begyndte med at komponere med Klaver, som jeg senere omsatte for Orkester. Det næste Stadium var, at jeg skrev mit Partitur direkte for Instrumenterne. Nu tænker jeg ud fra Instrumenterne selv – ligesom kryber ind i deres Sjæl”, sagde Carl Nielsen som 60-årig. Det er den personificering af instrumenterne, der gør de tre solokoncerter så individuelle. I Violinkoncerten er der desuden en helt personlig indlevelse i soloinstrumentet, fordi Nielsen oprindeligt selv var violinist.

Violinkoncert

Allerede som lille dreng spillede Carl Nielsen violin til bryllupper og fester på landet; improviseret dansemusik, der fortsatte, indtil solen stod op. Fra opvæksten som spillemænd er der et voldsomt spring til 1889, hvor Carl Nielsen som 24-årig blev ansat som violinist i det Det Kgl. Kapel i København. En egentlig solistkarriere havde han aldrig, og Violinkoncerten skrev han først efter at have sagt sin orkesterstilling op for at koncentrere sig om at komponere. Solostemmen kunne han næppe selv fremføre.

Det meste af Violinkoncerten blev skrevet i Griegs komponisthytte på Trolldhaugen, som Nielsen i sommeren 1911 blev inviteret til at låne af Griegs enke, Nina, der var halvt dansk. Carl Nielsen dirigerede selv uropførelsen i København 1912 sammen med den nye Symfoni nr. 3, “Sinfonia espansiva”. En skelsættende aften for både Nielsen og dansk musik. Solisten var Det Kgl. Kapels koncertmester Peder Møller, der de følgende år havde så godt som patent på Violinkoncerten. Senere blev det især Nielsens svigersøn og fortrolige, den ungarske violinist Emil Telmányi, der førte den frem.

Violinkoncerten er ukonventionel og virker måske forvirrende, hvis man ikke har mødt Nielsens musik før. Det er ellers et af hans mest typiske værker, hvor flere sider af hans personlighed står tæt op ad hinanden. Værket er formet i to store halvdele, som hver er delt i et langsomt og et hurtigt afsnit. En usædvanlig, men klar struktur.

Indledningen er drastisk: En kæmpemæssig solokadence over et orgelpunkt. Her møder man den stræbsomme kunstner, og i Bach-stil kalder Nielsen afsnittet for Præludium. Som kontrast til de store armbevægelser følger et helt anderledes idyllisk tema af yndefuld og jordnær skønhed.

Brat skifter Nielsen så til koncertens hoveddel, betegnet Allegro cavalléresco, dvs. ridderlig og stolt. Violinen træder frem som erobrere, der kender sit værd, og Nielsen udfolder vitalt sit meget originale temastof og afrunder med endnu en stor solokadence – denne gang på det “rigtige” sted i en klassisk solokonzert.

2. del begynder med oboens søgende tema over tonerne B-A-C-H. Det sære motiv er perfekt egnet til Nielsens kromatiske undersøgelse af grænselandet mellem dur og mol. Dette intense, højtidelige afsnit går ligesom i 1. del brat videre til musik af en helt anden udadvendt karakter: En drilsk rondo, hvor Nielsen slipper sin indre spillemænd løs. I samtiden mente nogle, at komponisten her gamblede med seriøsiteten. Kunne en bredt anlagt solokonzert også være morsom? Nielsen, en af den klassiske musiks største humorister, beskrev for sin kone finalen som “en Slags halvsvad, halvløst, dinglevorn Sats, uden Villie næsten, men god og indtagende som en hjertelig smilende Drivert i sine bedste Øjeblikke. Synes Du om saadan en?”, tilføjede han selvironisk – en stadig meget drenget mand på 46 år.

Fløjtekonzert

De to andre solokonzertyer stammer fra en anden fase af Nielsens liv. I 1920'erne bredte hans musik sig for alvor i Europa, og som modernist blev han nu målt over for både Bartók og Schönberg.

Det var ikke et tilfælde, at hans to sidste konzertyer er for blæsere. Efter at have skrevet sin Blæserkvintet i 1922 fik Carl Nielsen lyst til at skrive en solokonzert til hvert af kvintettens fem instrumenter og samtidig portrættere personligheden hos de musikere, der havde uropført hans kammermusikværk. Desværre blev det kun til to af de planlagte fem blæserkonzertyer, inden Nielsen døde i 1931.

Fløjtekonzerten er fra 1926 og blev uropført samme år ved et Carl Nielsen-arrangement i Paris, som en række velyndere havde stablet på benene for at præsentere den danske komponist for et internationalt publikum. Ravel, Honegger og Roussel var blandt de kolleger, han mødte ved lejligheden, og kritikere fra flere lande rapporterede hjem. Fløjtesolisten var den fransk-skoledet

Holger Gilbert-Jespersen, og Emil Telmányi dirigerede. Reaktionen på den nye Fløjtekonzert var overvejende positive, og Carl Nielsen blev endda udnævnt til officer af Æreslegionen.

Fløjtekonzerten er et pragteksempel på Carl Nielsens sene stil: Rastløs, men præcis, humoren skarp, men hjertet varmt. Igen er koncerten opbygget i en todelt form, dog strammet betydeligt op. Flowet er hurtigt og omvekslende, og varigheden er kun det halve af violinkonzerten ("Det er nok til en Fløjte", sagde Carl Nielsen). Ved at udelade alle messingblæsere undtagen én bliver klangbilledet mere gennemsigtigt, men Nielsen holder sig ikke tilbage, og hans Fløjtekonzert er usædvanligt dynamisk.

Det begynder flagrende, på jagt efter en fast toneart, og selv efter både hoved- og sidetemaet er intet endnu sikkert. En første solokadence må fløjten dele med klarinetten, og i gennemførelsesdelen får marchpauker og en truende bastrombone solisten til skrigende som en fugl, der har øjnet et rovdyr.

Så samler orkestret sig om et tema, der omsider giver fløjten sjælero. "Fløjten kan ikke fornægte sin Natur, den hører hjemme i Arkadien og foretrækker de pastorale Stemninger; Komponisten er derfor nødt til at rette sig efter det blide Væsen, ellers vil han risikere at stemples som en Barbar", skrev Carl Nielsen i en vittig programnote. Alligevel slutter satsen uforløst med paukerumlen under den sidste solokadence.

2. sats forsøger at lægge konflikterne bag sig med en naiv melodi, men snart må fløjten bekendtgøre sig til et indadvendt, sorgfuldt Adagio-tema. Det lyster lidt med en opmuntrende *tempo di marcia* 6/8-version af det første tema, dog ikke nok til at Adagio-temaet vil forsvinde. Hvordan skal det ende? Vidunderligt bizart lader Nielsen den brovtende basun sætte tingene på plads: Den vælter ind med marchtemaet og styrer hele værket i havn med det pastorale tema fra 1. del. Fløjten er perpleks over forlovelsen med den ulige partner, men pointen er typisk for Carl Nielsen: Enighed er ikke nødvendigvis lykken. Frodige modsætninger bringer liv og lyst.

Klarinetkoncert

Klarinetkoncerten fra 1928 er Carl Nielsens mest radikale værk overhovedet og skræmte samtiden ganske meget. "Maaske lyder det ikke godt, men det morer mig ikke at komponere Musik hvis jeg skal blive ved paa samme Maade", skrev han til sin elev Nancy Dalberg.

Nielsen havde stor sans for klarinettens personlighed. Han lærte den at kende som dreng af en gammel blind spillemand, der viste, hvordan klarinetten både kan græde og grine, og i København blev der fyret yderligere op under Nielsens klarinetbegejstring af den temperamentsfulde klarinettist Aage Oxenvad fra Det Kongelige Kapel. De ekstreme udsving i Klarinetkoncerten er i høj grad inspireret af ham.

“Klarinetten kan være paa én Gang varmhjertet og bundhysterisk, mild som Balsam og skrigende som en Sporvogn paa daarligt smurte Skinner” lød en af Nielsens karakteriseringer.

Orkesterbesætningen i Klarinetkoncerten er barberet ned til blot strygere, to horn og to fagotter. Dertil en vigtig birolle til lilletrommen, der fungerer som sidekick i endnu højere grad end basunen i Fløjtekoncerten. Allerede i sin 5. Symfoni havde Nielsen lade klarinet og tromme optræde som dynamisk kombination med destruktive kræfter, og her drives de endnu længere ud.

Musikkens forløb er helt uden satspauser, og selv om man kan underdele koncerten i fire kontrasterende afsnit, opfattes den bedst som én lang scene. Konflikten ligger denne gang i polyfonien, der hverken er for eller imod en fast toneart. “Jeg har en saa fri Stemmegang i Instrumenterne, at jeg virkelig ingen Anelse har om hvordan det vil klinge”, skrev Nielsen med tilfredshed om sit dristige partitur. Solist og orkester presser hinanden med lilletrommen som tredjepart, der skiftevis opildner og splitter. Klarinetten er desuden oppe mod sit eget temperament – allerede i sin første melodiske indsats mister den besindelsen, og efter bare et par minutter ryger låget helt af kedlen i en kolerisk dobbeltkadence sammen med trommen.

Udgangspunktet for hele koncerten er begyndelsestemaet i cello og basser, der minder om en skævvreden dansk hopsa, spillet lurende langsomt. Det andet gennemgående tema i koncerten er *poco adagio* og rummer en dyb sorgmodighed, der bliver stadigt mere intens for hver gang, det dukker op. Det smerter mere end selv de sataniske marchpassager i koncerten. I det sidste afsnit hiver klarinetten – ligesom violinen i sin koncert – et drilsk spillemandsmotiv frem. Det letter, men selv om koncerten afrundes i en form for forsonlighed, kommer det aldrig til en egentlig afklaring. Fred i vor tid? Næppe!

Carl Nielsens Klarinetkoncert er den vigtigste klarinetkoncert fra det 20. århundrede og et af hans mest forunderlige værker, fordi hans fantasi får lov at udfolde sig uden tonale bindinger. Ved uropførelsen i København var det kun få, der kunne se nogen fremtid for værket. Det frydede Carl Nielsen, som til en avis opsummerede debatten: “Det var ganske fornøjeligt. Det viser

jo, at man ikke er helt sakrosankt endnu, at man endnu er i live og har Haab og Udviklingsmuligheder. Er man naaet dertil, at ingen tør pille ved en, saa er man først sat helt uden for Spillet og parat til at komme paa Museum.”

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De medvirkende

Alan Gilbert har siden september 2009 været chefdirigent for og kunstnerisk leder af New York Philharmonic som den første indfødte new yorker på posten. Sammen med Filharmonikerne har han introduceret nye initiativer som The Marie-Josée Kravis Composer-in- Residence, The Mary and James G. Wallach Artist-in-Residence, ny musik-serien *CONTACT!* og NY PHIL BIENNIAL, hvor Gilbert og orkestret går på opdagelse i musik af et bredt udvalg af nutidige komponister. Som *New York* magazine skrev, “Filharmonikerne og dets kunstneriske leder Alan Gilbert har forvandlet sig til en vedvarende revolutionerende kraft.”

I 2014-15 sæsonen dirigerer Alan Gilbert den amerikanske førsteopførelse af Unsuk Chins Klarinetkoncert (bestilt af bl.a. orkestret selv) sammen med Mahlers Symfoni nr. 1, Verdis *Requiem*, en iscenesættelse af Honeggers *Jeanne d’Arc på bålet* med Oscar-vinderen Marion Cotillard, flere uropførelser, et *CONTACT!*-program samt Yo-Yo Ma og The Silk Road Ensemble. Han afslutter ‘The Nielsen Project’ – et flerårigt projekt med koncertopførelser og cd-indspilninger af Carl Nielsens symfonier og solokoncerter – og står i 2015 i spidsen for en forårsturné til Europa. Blandt højdepunkterne fra Gilberts tid med filharmonikerne kan nævnes de berømmede opsætninger af Ligetis *Le Grand Macabre*, Janáček’s *Den fiffige lille ræv*, Stephen Sondheims *Sweeney Todd* med Bryn Terfel og Emma Thompson, *Philharmonic 360* i Park Avenue Armory, Bachs H-molmesse, Ives’ 4. Symfoni, en opførelse af musikken til *2001: A Space Odyssey* sammen med filmen, Mahlers 2. Symfoni ‘Opstandelsen’ på tiårsdagen for 9/11 og ni rejser til udlandet.

Alan Gilbert er æresdirigent for Stockholm Filharmonikerne og 1. gæstedirigent for NDR Symfoniorkester i Hamborg. Han dirigerer regelmæssigt verdens førende orkestre og har medvirket på flere Grammy-vindende udgivelser. Alan Gilbert leder af dirigent- og orkesterstudierne på New Yorks berømte Juilliard School, hvor han er tildelt the William Schuman Chair in Musical

Studies. Han er udnævnt til æresdoktor ved The Curtis Institute of Music, har modtaget Columbia Universitys dirigentpris og er medlem i The American Academy of Arts & Sciences.

alangilbert.com

Nikolaj Znaider er en af tidens førende violinister og kombinerer en solokarriere på højeste niveau med en spirende dirigentkarriere. Som en ovenud alsidig musiker har Znaider fastslået sine kvalifikationer som dirigent gennem de seneste mange sæsoner og bliver mere og mere efterspurgt af verdens førende orkestre.

Znaider er 1. gæstedirigent for Mariinskij Orkestret i Skt. Petersborg, hvor han i denne sæson skal dirigere *Così fan tutte* og *Don Giovanni* foruden symfoniske koncerter. Fra 2015/16 får Znaider sin egen abonnementsserie hos Mariinskij. Han er ofte gæstedirigent hos orkestre som München Philharmoniker, City of Birmingham Symphony, Pittsburgh Symphony, Orchestre Philharmonique de Radio France, the Hallé og Det Svenske Kammerorkester, hvor han har været 1. gæstedirigent.

Som solist fortsætter Znaider med at optræde regelmæssigt sammen med verdens førende orkestre. Den kommende sæsons højdepunkter tæller optrædener med Wiener Filharmonikerne, Bayerischer Rundfunks symfoniorkester og Cleveland Orchestra med Franz Welser-Möst; en retur til Los Angeles Philharmonic med Andrey Boreyko og Staatskapelle Dresden med Christian Thielemann. Derudover begiver Znaider sig ud på Europaturneer med både SWR Symfoniorkester under Stéphane Denève og Wiener Symfonikerne med Philippe Jordan samt en verdensturné med Gewandhaus Orkestret og Ricardo Chailly. Som solist og kammermusiker har Znaider optrådt i alle større koncertsale verden over.

Blandt de seneste års indspilninger kan nævnes Elgars Violinkoncert med nu afdøde Sir Colin Davis og Staatskapelle Dresden og de prisvindende indspilninger af Brahms' og Korngolds koncerter med Wiener Filharmonikerne og Valery Gergiev. Han har også indspillet alle Brahms' værker for violin og klaver sammen med Yefim Bronfman.

Znaider brænder meget for uddannelsen af unge musikalske talenter og var i 10 år kunstnerisk leder for Nordic Music Academy – en årlig sommerskole med visionen om at skabe en bevidst og fokuseret musikalsk udvikling baseret på kvalitet og ægte engagement.

Nikolaj Znaider spiller på 'Kreisler' Guarnerius del Gesù'en fra 1741 på forlænget lån fra Det Kgl. Teater med generøs hjælp fra VELUX Fonden og Knud Højgaard Fonden.

Robert Langevin tiltrådte New York Philharmonic som 1. fløjte I 2000–01 sæsonen. I maj 2001 havde han sin solodebut med orkestret i den amerikanske førsteopførelse af Siegfried Matthus' Koncert for fløjte og harpe med filharmonikernes 1. harpe, Nancy Allen, og daværende chef-dirigent Kurt Masur. Tidligere sad Langevin i Pittsburgh Symphony og underviste ved Duquesne University i Pittsburgh. Han var assisterende solofløjtenist i Montreal Symphony Orchestra i 13 år og var med på med flere end 30 indspilninger. Som medlem af Musica Camerata Montreal og l'Ensemble de la Société de Musique Contemporaine du Québec uropførte han en del værker og var med til den canadiske førsteopførelse af Pierre Boulez' *Le Marteau sans maître*.

Som solist har han optrådt med Quebecs mest anerkendte ensembler, og han har indspillet recitals og kammermusik-programmer for den canadiske radio. Robert Langevin, som er født i Sherbrooke, Quebec, begyndte at studere fløjte som 12-årig og kom med i lokale orkestre tre år senere. Mens han studerede ved Montreal Conservatory of Music, arbejdede han i indspilningsstudier, hvor han akkompagnerede musikere inden for forskellige stilarter. Han var færdiguddannet i 1976 med 1. priser i fløjte og kammermusik. Snart efter vandt han Prix d'Europe, en konkurrence åben for alle instrumenter, og hvor 1. prisen var et 2-års legat til studier i Europa. Det gjorde det muligt for ham at arbejde med Aurèle Nicolet at the Staatliche Hochschule für Musik i Freiburg, Tyskland, hvorfra han blev færdig i 1979. Han studerede derefter hos Maxence Larrieu i Genève og vandt 2. prisen ved Budapest International Competition i 1980.

Langevin er medlem af Philharmonic Quintet of New York. Han har givet recitals og master classes rundt om i USA og i lande som Canada, Spanien, Costa Rica, Japan, Nordkorea, Singapore og Vietnam. Han har tidligere været tilknyttet University of Montreal i ni år og er for nærværende tilknyttet The Juilliard School, The Manhattan School of Music og Oxford International Summer Festival.

Anthony McGill tiltrådte New York Philharmonic som 1. klarinet i september 2014. Han var tidligere 1. klarinet i The Metropolitan Opera Orchestra, hvor han begyndte 2004, og er i dag anset som en af fineste solo-, kammer- og kammermusikere i den klassiske musikverden. Han har optrådt i Carnegie Hall med bl.a. The Metropolitan Opera Orchestra, American Symphony Orchestra og New York String Orchestra. Senest har han også spillet med symfoniorkestrene i Baltimore, New Jersey, San Diego og Memphis samt Orchestra 2001.

Som kammermusiker har McGill optrådt rundt om i USA, Europa og Asien med strygekvartetter som Guarneri, Tokyo, Brentano, Pacifica, Shanghai, Miró, and Daedalus. Han har også spillet med Musicians from Marlboro og ved The Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society samt ved University of Chicago Presents. Derudover på festivaler som Tanglewood, Marlboro, Mainly Mozart, Music@Menlo og Santa Fe Chamber Music. Han har samarbejdet med pianister som Emanuel Ax, Yefim Bronfman, Mitsuko Uchida og Lang Lang samt med violinister som Gil Shaham og Midori. 20. januar 2009 optrådte han med Itzhak Perlman, Yo-Yo Ma og Gabriela Montero ved indsættelsen af Præsident Barack Obama. Han har optrådt på *Performance Today*, MPR's *Saint Paul Sunday* og *Mister Rogers' Neighborhood*. I 2013 optrådte han med sin bror, Demarre, på *NBC Nightly News*, the *Steve Harvey Show* og MSNBC med Melissa Harris-Perry.

Anthony McGill er en efterspurgt underviser og er tilknyttet The Juilliard School, Peabody Institute of The Johns Hopkins University, Bard College Conservatory of Music og Manhattan School of Music. Han har givet master classes overalt i USA, Europa og Sydafrika.

New York Philharmonic fortsætter med at spille en førende rolle kulturelt i New York City såvel som i resten af verden. Projekterne i 2014/15 sæsonen kommer til at forbinde orkestret med op til 50 millioner musikelskere via livekoncerter i New York og på dets ture rundt i verden; ligeledes via digitale downloads foruden internationale optrædener på TV, i radio og online. Ikke mindst vil Filharmonikerne vedblive med at være en ressource gennem deres vidtrækkende undervisningsprogrammer. Siden sin grundlæggelse i 1842 har orkestret bestilt og uropført værker af førende komponister gennem tiderne – deriblandt Dvořáks symfoni *Fra den ny verden*, Coplands *Connotations* og John Adams' Pulitzer Prize-belønnede *On the Transmigration of Souls*, tilegnet ofrene fra d. 11. september 2001.

Som et af verdens mest velrenommerede orkestre har Filharmonikerne optrådt i 432 byer i 63 lande, bl.a. på de banebrydende turneer til Europa i 1930 og Sovjet i 1959 samt under det historiske besøg i Nordkoreas hovedstad Pyongyang i 2008 og orkestrets debut i Hanoi, Vietnam, i 2009. New York Philharmonic tilbyder sig som en ressource både lokalt som i resten af verden. Årligt giver orkestret gratis koncerter overalt i byen med et bredt udvalg af undervisningsprogrammer, bl.a. Young People's Concerts og Philharmonic Schools – et dybtgående skole-

klasse-program, som når tusinder af elever i New York City. Filharmonikerne forpligter sig også til udviklingen af morgendagens førende orkestermusikere. Det gør de gennem samarbejder med både hjemlige og internationale kulturinstitutioner om at lave projekter, der kombinerer optræden med intensiv undervisning fra Filharmonikernes musikere, bl.a. med Shanghai Symphony Orchestra og Shanghai Conservatory of Music samt Santa Barbara's Music Academy of the West.

New York Philharmonic er et af verdens ældste symfoniorkestre og har siden 1917 indspillet godt 2000 plader med adskillige Grammy Awards til følge. Orkestrets egenproducerede download-serie fortsætter i 2014-15 sæsonen. Alan Gilbert tiltrådte som dirigent og kunstnerisk leder i september 2009, hvor han efterfulgte nogle af det 20. århundredes mest enestående musikpersonligheder som bl.a. Leonard Bernstein, Arturo Toscanini og Gustav Mahler.

nyphil.org

New York Philharmonic



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++ Replacement/Extra

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

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www.timbremusic.dk

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