

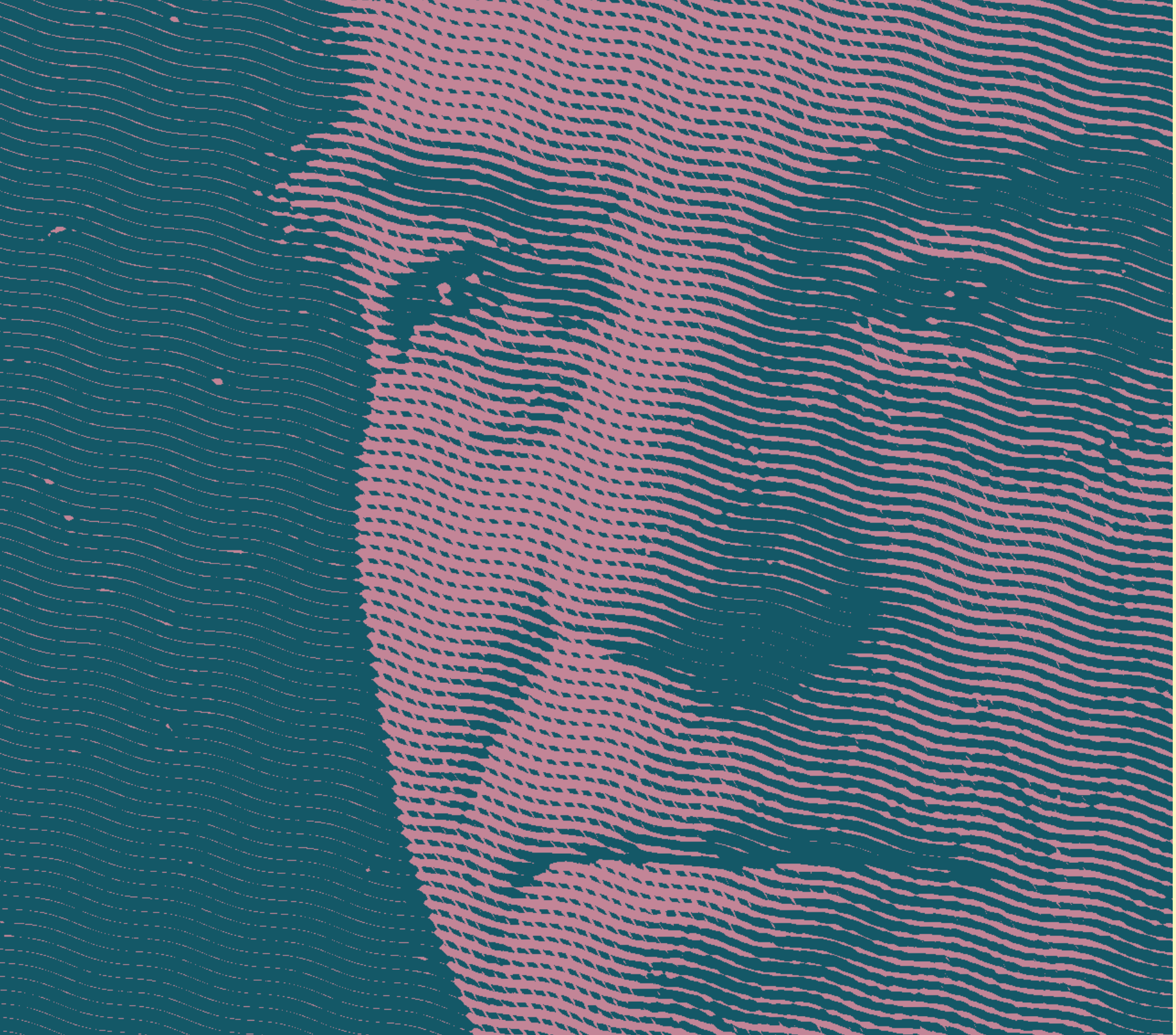
Carl Nielsen

New York Philharmonic
Alan Gilbert



DACAPÓ

Symphony No. 4 "The Inextinguishable"; Symphony No. 1



Carl Nielsen (1865-1931)

New York Philharmonic

Alan Gilbert, Music Director and Conductor

Symphony No. 4 “The Inextinguishable”

Symphony No. 1

	Symphony No. 4, Op. 29 “The Inextinguishable” (1914-16).....	35:57
1	I. Allegro.....	11:28
2	II. Poco allegretto.....	5:16
3	III. Poco adagio quasi andante	10:10
4	IV. Allegro	9:01
	 Symphony No. 1, Op. 7 (1889-94)	33:18
5	I. Allegro orgoglioso.....	9:09
6	II. Andante.....	7:17
7	III. Allegro comodo.....	8:04
8	IV. Finale: Allegro con fuoco.....	8:47

Total 69:20

Recorded in concert



Credit Suisse is the Global Sponsor of the New York Philharmonic

Dacapo is supported by the Danish Arts Council Committee for Music



LIFE, THE INEXTINGUISHABLE

Ruthless but innocent – like a child playing with dynamite. This was how Carl Nielsen's Symphony No. 1 was described in the Danish press after the first performance in 1894.

The formulation drives home the unorthodox features of Carl Nielsen that make him such a unique composer: the polarities of tradition and the modern, popularity and experiment, the playful and the brutal. If you appreciate this complexity you have the key to one of the wildest and most dynamic composers of early modernism.

While Carl Nielsen's music comes from the periphery of Europe, it is quite in its nature that the New York Philharmonic and its Music Director Alan Gilbert are now positioning it in the globalized throng of humanity that is the USA. That the music is full of Nordic features does not mean that it is chilly. There has to be full steam on the boilers, for Nielsen's music has great physical energy and must be played without pulling any punches. "I think it's really full-blooded, passionate, dramatic and ultimately human music. That's what I'm going for, and that's what the Philharmonic is good at," says Alan Gilbert.

After living in Scandinavia for some years Alan Gilbert knows the roots of the music. "Carl Nielsen's music is based on classic Germanic traditions, but it's just so Danish! Strong, beautiful and independent," he says.

So what are the origins of this music? Throughout his life Carl Nielsen stressed his roots in the countryside. Born in 1865, the son of a village painter and folk musician on the island of Funen, he grew up in poverty. He was taught to play the violin and trumpet by his father, who also took him along to a local music society, the only place in the surroundings where one could hear some classical music.

The family could not afford to pay for an education, so at the age of 14 Carl Nielsen got work as a regimental musician. The wages were a few coins and a four-kilo loaf of rye bread. But in the Danish provinces people felt a sense of implied inferiority when local talent went to waste. So benefactors in Odense clubbed together to send the boy to Copenhagen (as had happened to his fellow-townsmen Hans Christian Andersen a few generations earlier). Nielsen was admitted to the Academy of Music as a violinist, and in 1889 he won the

competition for a permanent position in the Royal Danish Orchestra. In just ten years he had progressed from hopeless poverty to the cultural elite of the capital.

Carl Nielsen was part of a development in society where the rural population emerged as the body and soul of democratic Denmark. The capital was full of Niensens, Jensens and Petersens who arrived in a wave of enthusiasm about the future. The anaemic and delicate was to be replaced by the wholesome and bold. Bricks rather than marble. Wholemeal bread rather than cream cakes. And often with an admixture of zestful, wry humour. As has been pointed out, Danish music is rarely 100% serious, and Carl Nielsen clearly represented the attitude that you have to laugh – not least at yourself. Once you have seen photos of the composer's droll look, you know that side of him was fundamental to his personality.

Symphony No. 1

Carl Nielsen had only composed three short works for orchestra when he wrote his First Symphony in 1891-92. The writing progressed slowly, but what he gradually got down on paper promised well: "The other day I composed a subject for the second section of the symphony," he wrote to his wife. "Nor have I ever been so moved as on the night I wrote it. I had cold shivers up my spine and well-nigh made myself ill with emotion."

Nielsen had support from his conductor, the Norwegian composer Johan Svendsen, who promised to give the symphony its first performance when it was finished. This happened in 1894, and Carl Nielsen himself sat in the orchestra when the symphony was played for the first time.

From the first chord of the symphony Carl Nielsen skips the conventions. This was not National Romanticism, the local standard fare, which had stiffened into clichés (in Nielsen's words "6/8 time in minor, plus Danish stewed pears"). Instead we meet a strapping fellow who expresses himself in short phrases and with powerful breaths. The music is classically formed, but quite literally 'rude', partly because Carl Nielsen did not yet have a fully polished technique, partly because he was trying to break free of these same academic standards.

The urge to escape, even from something as fundamental as the relationship between major and minor, seems like an instinct in him. In Symphony No. 1 it is done not through sophisticated late-Romantic harmonies, but like ornaments curling around the strong melody lines. It is a musical version of the Danish Art Nouveau style, with its slightly rustic arabesques; and at the same time an artistic variant of the tonal lawlessness of folk music, a kind of 'Danish blues'.

When Nielsen elevates such ambivalence to a basic principle, the symphonic ground plan explodes. The symphony ends in a different key from the one in which it begins! In fact from the first chord it pulls in the direction of C major, away from the main key of G minor.

In the final movement the battle between the two forces flares up, but in the second movement, too, major and minor are on rocky ground. Here the pastoral idyll of the music grows organically, in a tonal idiom that is all Nielsen's own, into a nature-religion revelation of light and landscape.

For the listeners of the time it was obvious right from the initial axe chop of the symphony that something unusual was happening in this music. But they were not quite sure whether what they heard was magnificent or just odd. The hard-boiled music critic Charles Kjerulf almost went amok – with enthusiasm: "A work from which there already flashes a summer lightning of talent and which seems to promise a coming storm of genius. Unsettled and ruthless in harmony and modulation, yet all so wonderfully innocent and unconscious, as if one saw a child play with dynamite. And what is most important: genuine and with no pretence whatsoever from start to finish."

Carl Nielsen was fortunate in that over the years the works of his youth continued to be played. His First Symphony was thus not forgotten, although the composer surpassed himself with his subsequent works. Sixteen years after the first performance he noted: "This work now lies far back in time ... but has always remained close to my heart because it is very individually felt, indeed in reality far too individually for a symphony."

Far too individual – that is not a criticism that would be voiced today, when it is precisely the strength of will that makes Carl Nielsen's G minor symphony one of the best symphonic debut works ever.

Symphony No. 4, “The Inextinguishable”

In 1905 Carl Nielsen left his position in the orchestra to concentrate on composing and conducting. He had a major popular breakthrough in 1907 with his socially aware song *Jens Vejmand* (“Jens the Roadmender”), but as a concert-hall composer he long remained controversial and only met general recognition in the 1920s. By the time of his death in 1931 he was a national figure, and his funeral in Copenhagen was worthy of a king.

Nielsen took one of his great steps with his epoch-making Fourth Symphony, the first performance of which he conducted himself in 1916. This was in the midst of the First World War, and although that disaster remained outside the borders of neutral Denmark, it is reasonable to hear the intense music as the sound of war. New insights into the composer’s stormy private life have also made the symphony sound like an evocation of the dramatic separation from his wife Anne Marie that took place just when it was being composed.

Carl Nielsen’s own explanation moved on a quite abstract plane. He saw the symphony as an expression of the eternal will to life that is most strongly mobilized just when it counts most. In an early draft he formulated his thoughts thus: “I have an idea for a new work which is to express what we understand by Life Urge or Life Expression – that is, everything that moves, that has the will to life. No particular idea of anything ‘magnificent’ or anything ‘fine and delicate’ or warm or cold, just life and motion, yet different, very different, but within a context, and sort of constantly flowing, within one great movement in one flow. I must have a word or a short title that says this; that will be enough. I can’t properly explain what I want, but what I want is good.”

Carl Nielsen had built up his first three symphonies from individual movements, but from the start he planned the new Symphony No. 4 as one uninterrupted process. When the symphony was finished, he could at last formulate the definitive, highly Nielsenesque words he was looking for: “Music is life, and like it *inextinguishable*.”

Carl Nielsen expresses ‘the inextinguishable’ through what he described as a “dip right down to the layers of the emotional life that are still half-chaotic and wholly elementary.”

This makes the symphony an overwhelming physical drama. The first movement begins with a ‘Big Bang’ that casts all its particles out into space with no clear idea of what they

will gather into. A slow, descending theme in thirds in the woodwinds seems like a relief, but develops surprisingly into the symphony's inextinguishable victory motto.

The next section is in stark contrast, a simple Allegretto whose naive microcosm has an innocent aroma of the Rococo. A gnawing worm in this idyll leads to a rupture, and the symphony's intense third section is a recitative monologue filled with despair.

Out of the darkness a flame finally shoots up – a short, inciting toccata played by unison strings *con anima*. This leads into the climax of the symphony: the last section with its violent duel between two timpanists. This timpani duel becomes a musical fist-fight with rending sounds commented on by the terrified surroundings. The effect is chaotic, but the victorious theme from the first movement wins the upper hand in the end. The symphony ends in some of the most ecstatic music Carl Nielsen ever wrote.

In this war of the worlds, the inextinguishable is the victor. For, according to Nielsen's view of life, it cannot be otherwise: "Life is indomitable and inextinguishable; the struggle, the wrestling, the generation and the wasting away go on today as yesterday, tomorrow as today, and everything returns."

© Jens Cornelius, 2014



Alan Gilbert

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 and The Mary and James G. Wallach Artist-in-Residence; *CONTACT!*, the new-music series; and, in the spring of 2014, the NY PHIL BIENNIAL. “He is building a legacy that matters and is helping to change the template for what an American orchestra can be,” *The New York Times* acclaimed.

In the 2013–14 season Alan Gilbert conducted Mozart’s three final symphonies; the U.S. Premiere of Mark-Anthony Turnage’s *Frieze* coupled with Beethoven’s Ninth Symphony; world premieres; an all-Britten program celebrating the composer’s centennial; the score from *2001: A Space Odyssey* as the film was screened; and a staged production of Sondheim’s *Sweeney Todd* starring Bryn Terfel and Emma Thompson. He 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 — and presided over the ASIA / WINTER 2014 tour. Highlights from the 2012–13 season included works by Bach and Ives, a European tour, and a multidisciplinary reimagining of Stravinsky’s *The Fairy’s Kiss* and *Petrushka* that was later screened in movie theaters.

Mr. Gilbert is Director of Conducting and Orchestral Studies and holds the William Schuman Chair in Musical Studies at The Juilliard School. Conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg’s NDR Symphony Orchestra, he regularly conducts leading orchestras around the world. The DVD of his Metropolitan Opera debut, conducting John Adams’s *Doctor Atomic* in 2008, received a Grammy Award, as did Renée Fleming’s recording, *Poèmes*, on which he conducted. Mr. Gilbert received an Honorary Doctor of Music degree from The Curtis Institute of Music and Columbia University’s Ditson Conductor’s Award for his “exceptional commitment to the performance of works by American composers and to contemporary music.” In 2014 he was elected to The American Academy of Arts & Sciences.

alangilbert.com

Founded in 1842, the **New York Philharmonic** is the oldest symphony orchestra in the United States and one of the oldest in the world; on May 5, 2010, it performed its 15,000th concert — a milestone unmatched by any other symphony orchestra in the world. The Orchestra has always played a leading role in American musical life, championing the music of its time, and is renowned around the globe, having appeared in 432 cities in 63 countries — including its October 2009 debut in Vietnam and its February 2008 historic visit to Pyongyang, DPRK, earning the 2008 Common Ground Award for Cultural Diplomacy.

The Philharmonic's concerts are broadcast on the weekly syndicated radio program *The New York Philharmonic This Week*, streamed on nyphil.org, and have been telecast annually on *Live From Lincoln Center* on U.S. public television since the series' premiere in 1976. The Philharmonic has made almost 2,000 recordings since 1917, with more than 500 currently available. The first major American orchestra to offer downloadable concerts, recorded live, the Philharmonic released the first-ever classical iTunes Pass in 2009–10; the self-produced recordings continue with *Alan Gilbert and the New York Philharmonic: 2013–14 Season*. The Orchestra has built on its long-running Young People's Concerts to develop a wide range of education programs, including Very Young People's Concerts, for pre-schoolers; School Day Concerts, with supporting curriculum for grades 3–12; the School Partnership Program, enriching music education in New York City; Very Young Composers, enabling students to express themselves through original works; Learning Overtures, fostering international exchange among educators; and online resources used in homes and classrooms around the world. Alan Gilbert became Music Director in September 2009, succeeding a series of 20th-century musical giants that goes back to Gustav Mahler and Arturo Toscanini. Credit Suisse is the New York Philharmonic's exclusive Global Sponsor.

nyphil.org

New York Philharmonic



DET UUDSLUKKELIGE LIV

Hensynsløs, men uskyldig – som et barn, der leger med dynamit. Sådan blev Carl Nielsens Symfoni nr. 1 beskrevet i den danske presse ved uropførelsen i 1894.

Formuleringen rammer de uortodokse træk ved Carl Nielsen, som gør ham til så enestående en komponist. Spændingerne mellem tradition og det moderne, mellem folkelighed og eksperimenter, mellem det legende og det brutale. Fanger man den kompleksitet, giver det adgang til en af de mest rå og dynamiske komponister fra den tidlige modernisme.

Carl Nielsens musik kommer ganske vist fra periferien af Europa, men det er helt i dens natur, at New York Filharmonikerne og chefdirigent Alan Gilbert nu placerer den i USA's globaliserede menneskemylder. Fordi musikken er fuld af nordiske træk betyder det ikke, at den er kølig. Der skal tryk på kedlerne, for Nielsens musik har stor kropslig energi og skal spilles uden omsvøb.

“Det er fuldblodsmusik, lidenskabelig, dramatisk og meget menneskelig. Det er hvad jeg går efter, og det er netop hvad New York Filharmonikerne er gode til”, siger Alan Gilbert.

Efter at have boet i Skandinavien en årrække kender Alan Gilbert musikkens rødder. “Carl Nielsens musik bygger på klassiske, germanske traditioner, men den er bare så dansk! Stærk, smuk og selvstændig”, siger han.

Hvad udspringer denne musik så af? Carl Nielsen fremhævede hele livet sine landlige rødder. Født i 1865 som søn af en landsbymaler og spillemand på Fyn voksede han op under fattige forhold. Han lærte at spille violin og trompet af sin far, som også tog ham med til en lokal musikforening, det eneste sted i nærheden, hvor man kunne høre lidt klassisk musik.

Familien havde ikke råd til at betale for en uddannelse, så 14 år gammel fik Carl Nielsen arbejde som regimentsmusiker. Ugelønnen var nogle småpenge og et firekilos rugbrød. Men i den danske provins følte man sig ramt på mindreværdet, når lokale talenter gik til spil. Derfor gik velgørere i Odense sammen om at sende drengen til København (lige som det var sket for bysbarnet H.C. Andersen et par generationer tidligere). Nielsen blev optaget på konservatoriet som violinist, og i 1889 vandt han konkurrencen om en fast stilling i Det Kgl. Kapel. På bare ti år havde han bevæget sig fra udsigtsløs fattigdom til hovedstadens kulturelite.

Carl Nielsen var en del af en samfundsudvikling, hvor landbefolkningen trådte frem som det demokratiske Danmarks krop og sjæl. Hovedstaden fyldtes af Nielsen'er, Jensen'er og Petersen'er, som ankom med en bølge af fremtidsbegejstring. Det anæmiske og sarte skulle erstattes af det kernesunde og djærve. Hellere mursten end marmor. Hellere fuldkorn end flødekager. Og ofte iblandet en livsglad, skæv humor. Som det er blevet påpeget, er dansk musik sjældent 100 % alvorlig, og Carl Nielsen repræsenterede tydeligt den holdning, at man skal kunne le – ikke mindst af sig selv. Har man en gang set fotos af komponistens drilske blik ved man, at den side var dybtliggende i hans person.

Symfoni nr. 1

Carl Nielsen havde kun komponeret tre korte værker for orkester, da han i 1891-92 skrev sin 1. Symfoni. Det skred langsomt fremad, men det, han efterhånden fik ned på papiret, lovede godt.

“Jeg har forleden komponeret et Thema til anden Afdeling af Symfonien,” skrev han til sin kone. “Jeg har aldrig været saa bevæget som den Nat, jeg skrev det. Det løb mig koldt ned ad Ryggen, og jeg var lige ved at blive helt syg af Bevægelse.”

Nielsen fik støtte fra sin kapelmester, den norske komponist Johan Svendsen, der lovede at uropføre symfonien, når den blev færdig. Det skete i 1894, og Carl Nielsen sad selv i orkestret, da symfonien blev spillet for første gang.

Fra symfoniens første akkord springer Carl Nielsen konventionerne over. Her gælder det ikke nationalromantik, den lokale metervare, som var stivnet i klichéer (med Nielsens ord “6/8-takt i mol, tilsat dansk pærekompot”). I stedet møder man en ægte kraftkarl, der udtrykker sig i korte fraser og med heftige åndedrag. Musikken er klassisk formet, men bogstavelig talt “ubehøvlet”, dels fordi Carl Nielsen endnu ikke havde en fuldt poleret teknik, dels fordi han søgte væk fra netop de akademiske standarder.

Trangen til at slippe fri af selv noget så grundlæggende som forholdet mellem dur og mol virker som en drift hos ham. I Symfoni nr. 1 sker det ikke gennem avanceret, senromantisk harmonik, men som krøllede ornamenter på de stærke melodilinjer. Det er en musikalsk udgave af den danske jugendstil, skønvirke, med dens lidt rustikke arabesker. Og samtidig en kunstnerisk variant af folkemusikkens tonale lovløshed, en art “dansk blues”.

Når Nielsen ophøjer tvetydigheden til grundprincip, sprænges den symfoniske grundplan. Symfonien ender i en anden toneart, end den begynder! Faktisk trækker den allerede fra første akkord i retning af C-dur, væk fra hovedtonearten g-mol.

I finalen står kampen mellem de to kræfter i lys lue, men også i 2. sats er dur og mol på gyngende grund. Her vokser musikkens pastorale idyl organisk, i et tonesprog, der er Nielsens helt eget, til en naturreligiøs åbenbaring af lys og landskab.

For datidens lyttere var det åbenlyst, at der lige fra symfoniens indledende øksehug foregik noget usædvanligt i denne musik. Men om det, man hørte, var pragtfuldt eller mærkeligt, var man ikke helt klar over. Den skrappe anmelder Charles Kjerulf gik nærmest amok – af begejstring:

“Et Arbejde som synes at forjætte et kommende Uvejr af Geni. Uroligt og hensynsløst i Harmoni og Modulation, men altsammen dog saa forunderlig uskyldigt og ubevidst, som saa man et Barn lege med Dynamit. Og det allervigtigste: ægte og uden nogetsomhelst Skaberi fra først til sidst.”

Carl Nielsens var så heldig, at man med årene blev ved med at spille hans ungdomsværker. Hans 1. Symfoni blev derfor ikke glemt, selv om komponisten overgik sig selv med sine efterfølgende værker. 16 år efter uropførelsen noterede han: “Dette Arbejde ligger jo mange Aar tilbage i Tiden, men har altid ligget mit Hjerter nært, fordi det er meget individuelt følt, ja, i Virkeligheden altfor individuelt af en Symfoni at være.”

Alt for individuel – det er ikke en kritik, man ville komme med i dag, hvor det netop er egensindigheden, der gør Carl Nielsens g-mol symfoni til et af de bedste symfoniske debutarbejder nogensinde.

Symfoni nr. 4, Det uudslukkelige

I 1905 forlod Carl Nielsen sin orkesterstilling for at koncentrere sig om at komponere og dirigere. Han fik et stort folkeligt gennembrud i 1907 med sin socialpolitiske vise *Jens Vejmand*, men som koncertsalskomponist var han længe vildt omdiskuteret og blev først i 1920'erne mødt med generel anerkendelse. Ved sin død i 1931 var han en nationalfigur, og hans begravelse i København var en konge værdig.

Et af de store skridt tog Nielsen med sin skelsættende 4. Symfoni, som han selv dirigerede uropførelsen af i 1916. Det var midt under 1. Verdenskrig, og selv om katastrofen gik uden om det neutrale Danmark, er det oplagt at høre den voldsomme musik som lyden af krig. Ny indsigt i komponistens omtumlede privatliv har desuden gjort symfonien til et billede på den dramatiske separation med hustruen Anne Marie, der fandt sted netop mens symfonien blev komponeret.

Carl Nielsens egen forklaring befandt sig på et helt abstrakt plan. Han så symfonien som et udtryk for den evige vilje til liv, der mobiliserer sig stærkest, netop når det gælder. I et tidligt udkast formulerede han sine tanker sådan:

“Jeg har en idé til et nyt arbejde, som skal udtrykke det, vi forstår ved livstrang eller livs- ytringer, altså: Alt hvad der rører sig, hvad der vil liv. Ingen bestemt idé om noget “storslået” eller noget “fint og sart” eller varmt eller koldt, men bare liv og bevægelse, dog forskelligt, meget forskelligt, men i en sammenhæng, og ligesom bestandigt rindende, i én stor sats i én strøm. Jeg må have et ord eller en kort titel, der siger dette; det er nok. Jeg kan ikke rigtig forklare, hvad jeg vil, men det jeg vil, er godt.”

Carl Nielsen havde opbygget sine tre første symfonier i enkeltsatser, men planlagde altså fra starten den nye Symfoni nr. 4 som ét uafbrudt forløb. Da symfonien var fuldendt, kunne han omsider formulere det forløsende og meget Nielsen'ske ord, han ledte efter: “Musik er liv, som dette *uudslukkelig*.”

“Det uudslukkelige” udtrykker Carl Nielsen ved det, han beskrev som “Greb helt ned i de lag af Følelseslivet, som endnu er halvt-kaotiske og helt-elementære.”

Det gør symfonien til et overvældende fysisk drama. 1. sats indledes med et Big Bang, der slynger alle partikler ud i rummet uden nogen tydelig forestilling om, hvad det vil samle sig til. Et langsomt, faldende terts-tema i træblæserne virker som en lise, men udvikler sig overraskende til symfoniens uudslukkelige sejrsmotto.

Næste afsnit er en stærk kontrast, en enkel Allegretto, hvis naive mikrokosmos dufter troskyldigt af rokoko. En gnavende orm i idyllen fører til et brud, og symfoniens intense 3. del er en reciterende monolog fuld af fortvivlelse.

Ud af mørket springer omsider en flamme – en kort, ophidsende toccata, spillet af uni-sone strygere *con anima*. Det fører til symfoniens klimaks: Sidste afsnit med dens voldelige

duel mellem to paukespillere. Paukeduellen bliver en musikalsk nævekamp med sønder-rivende klange, kommenteret af de skrækslagne omgivelser. Virkningen er kaotisk, men det sejrende tema fra 1. sats får overtaget til slut. Symfonien ender i noget af den mest ekstatiske musik, Carl Nielsen nogensinde skrev.

Det uudslukkelige sejrer i denne klodernes kamp. For anderledes kan det efter Nielsens livssyn ikke være: "Livet er ukueligt og uudslukkeligt, der kæmpes, brydes, avles og fortæres idag som igaar, imorgen som idag, og alting vender tilbage."

© Jens Cornelius, 2014

De medvirkende

Alan Gilbert har siden september 2009 været chefsdirigent 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 fra foråret 2014 NY PHIL BIENNIAL. "Han er i gang med at opbygge en ny tradition, som vil ændre opfattelsen af, hvad et amerikansk orkester kan være", skrev New York Times om ham.

I 2013-14 sæsonen dirigerede Alan Gilbert Mozarts tre sidste symfonier, den amerikanske førsteopførelse af Mark-Anthony Turnage's *Frieze* koblet med Beethovens 9. Symfoni, derudover en række uopførelser, en opførelse af hele filmmusikken til *2001: A Space Odyssey*, et rent Britten-program i anledning 100-året for komponistens fødsel samt en scenisk opførelse af Sondheim's *Sweeney Todd* med Bryn Terfel og Emma Thompson. Gilbert fortsætter 'The Nielsen Project' – et flerårigt projekt med koncertopførelser og cd-indspilninger af Carl Nielsens symfonier og solokoncerter, hvor den første udgivelse blev fremhævet af The New York Times som en af de bedste klassiske cd-udgivelser i 2012. Gilbert vil også stå i spidsen for orkestrets vinterturné til Asien i 2014. Sidste sæsons højdepunkter talte værker af Bach og Ives, en Europa-turné og en live-animeret opsætning af Stravinskjs *Feens kys* og *Petrusjka*, som også kunne ses i biografen.

Ved siden af sit arbejde som chefsdirigent for New York Philharmonic er Alan Gilbert leder af dirigent- og orkesterstudierne på New Yorks berømte Juilliard School. Han er æresdirigent for Stockholm Filharmonikerne og 1. gæstedirigent for NDR Symfoniorkester i Hamborg, ligesom han regelmæssigt dirigerer de førende orkestre i verden. Dvd-udgivelsen af hans debut på Metropolitan Operaen i 2008, hvor han dirigerede John Adams' *Doctor Atomic*, modtog en Grammy Award, ligesom Renée Fleming modtog en Grammy Award for cd'en *Poèmes*, som han dirigerede. Han er udnævnt til æresdoktor ved The Curtis Institute of Music og har modtaget Columbia Universitys dirigentpris for sin "exceptionelle indsats for at opføre værker af amerikanske komponister og samtidsmusik". I 2014 blev Alan Gilbert optaget som medlem i The American Academy of Arts & Sciences.

alangilbert.com

New York Philharmonic blev grundlagt i 1842 og er det ældste symfoniorkester i USA; faktisk er det et af de ældste symfoniorkestre i hele verden. Den 5. maj 2010 gav New York Philharmonic sin koncert nr. 15.000, en milepæl som intet andet orkester i verden har præsteret. Orkestret har altid spillet en central rolle i USA's musikliv. Gennem tiden har orkestret bestilt og uropført nye værker fra førende komponister og har optrådt i 432 byer i 63 lande – herunder debuten i Vietnam i oktober 2009 og i februar 2008 det historiske besøg i Nordkoreas hovedstad Pyongyang, for hvilket orkestret blev tildelt 'Common Ground Award for Cultural Diplomacy'.

Filharmonikernes koncerter sendes hver uge i radioserien *The New York Philharmonic This Week*, som kan streames fra nyphil.org. Orkestret optræder også i nationalt tv i *Live From Lincoln Center* og har gjort det hvert år siden programmets begyndelse i 1976. Orkestret har indspillet næsten 2.000 plader siden 1917, heraf er 500 fortsat i handelen. Som det første store amerikanske orkester har Filharmonikerne udgivet deres koncerter som download via iTunes. Orkestrets egenproducerede indspilninger fortsætter under titlen *Alan Gilbert and the New York Philharmonic: 2013–14 Season*.

New York Philharmonic har i mange år afholdt Young People's Concerts, som er udgangspunktet for orkestrets stadig mere omfattende pædagogiske virksomhed, bl.a. Very Young People's Concerts for mindre skolebørn samt skolekoncerter for de større klasser. Skolesamarbejdet School Partnership Program hjælper elever med at udtrykke sig gennem originale musikværker, og Learning Overtures udvikler international udveksling blandt pædagoger. Derudover tilbyder Filharmonikerne adskillige online-redskaber til brug i hjemmet og klasseværelser verden over. Alan Gilbert tiltrådte i 2009 som chefdirigent og efterfulgte en række enestående musikpersonligheder fra det 20. århundrede, tilbage til Gustav Mahler og Arturo Toscanini. Credit Suisse er eksklusiv Global Sponsor for New York Philharmonic.

nyphil.org



Carl Nielsen

NEW YORK PHILHARMONIC

ALAN GILBERT, Music Director
Case Scaglione, Assistant Conductor
Joshua Weilerstein, Assistant 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
Carol Webb
Yoko Takebe

Quan Ge
 The Gary W. Parr Chair
Hae-Young Ham
 The Mr. and Mrs. Timothy M. George Chair
Lisa GiHae Kim
Kuan Cheng Lu
Newton Mansfield
 The Edward and Priscilla Pilcher Chair
Kerry McDermott
Anna Rabinova
Charles Rex
 The Shirley Bacot Shamel Chair
Fiona Simon
Sharon Yamada

Elizabeth Zeltser
 The William and Elfriede Ulrich Chair
Yulia Ziskel
 The Friends and Patrons Chair

Marc Ginsberg
 Principal
Lisa Kim*
 In Memory of Laura Mitchell
Soohyun Kwon
 The Joan and Joel I. Picket Chair
Duoming Ba

Marilyn Dubow
 The Sue and Eugene Mercy, Jr. Chair
Martin Eshelman
Judith Ginsberg
Hyunju Lee
Joo Young Oh
Daniel Reed
Mark Schmoockler
Na Sun
Vladimir Tsypin
Shanshan Yao

VIOLAS

Cynthia Phelps
 Principal
 The Mr. and Mrs. Frederick P. Rose Chair
Rebecca Young*
 The Joan and Joel Smilow Chair
Irene Breslaw**
 The Norma and Lloyd Chazen Chair
Dorian Rence

Katherine Greene
The Mr. and Mrs. William J. McDonough Chair
Dawn Hannay
Vivek Kamath
Peter Kenote
Kenneth Mirkin
Judith Nelson
Rémi Pelletier
Robert Rinehart
The Mr. and Mrs. G. Chris Andersen Chair

CELLOS

Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair
Eileen Moon*
The Paul and Diane Guenther Chair
Eric Bartlett
Maria Kitsopoulos

Elizabeth Dyson
The Mr. and Mrs. James E. Buckman Chair
Alexei Yupanqui Gonzales
Patrick Jee
Sumire Kudo
Qiang Tu
Nathan Vickery
Ru-Pei Yeh
The Credit Suisse Chair
in honor of Paul Calello
Wei Yu

BASSES

Satoshi Okamoto
Max Zeugner
Acting Principals
The Redfield D. Beckwith Chair

The Herbert M. Citrin Chair
Orin O'Brien

William Blossom
The Ludmila S. and Carl B. Hess Chair
Randall Butler
David J. Grossman
Blake Hinson
Rex Surany++

FLUTES

Robert Langevin
Principal
The Lila Acheson Wallace Chair
Sandra Church*
Yoobin Son
Mindy Kaufman

PICCOLO

Mindy Kaufman

OBOES

Liang Wang
Principal
The Alice Tully Chair
Sherry Sylar*
Robert Botti
The Lizabeth and Frank Newman Chair

ENGLISH HORN

CLARINETS

Stephen Williamson

Principal

The Edna and W. Van Alan Clark Chair

Mark Nuccio*

The Honey M. Kurtz Family Chair

Pascual Martínez Forteza

E-FLAT CLARINET

Mark Nuccio

BASS CLARINET

BASSOONS

Judith LeClair

Principal

The Pels Family Chair

Kim Laskowski*

Roger Nye

The Rosalind Miranda Chair in memory of

Shirley and Bill Cohen

Arlen Fast

CONTRABASSOON

Arlen Fast

HORNS

Philip Myers

Principal

The Ruth F. and Alan J. Broder Chair

Michael Gast++***

R. Allen Spanjer

The Rosalind Miranda Chair

Leelanee Sterrett

Howard Wall

Acting Associate Principal

Audrey Flores++

TRUMPETS

Philip Smith

Principal

The Paula Levin Chair

Matthew Muckey*

Ethan Bensdorf

Thomas V. Smith

TROMBONES

Joseph Alessi

Principal

The Gurnee F. and Marjorie L. Hart Chair

Jörgen van Rijen++***

David Finlayson

The Donna and Benjamin M. Rosen Chair

BASS TROMBONE

George Curran

The Daria L. and William C. Foster Chair

TUBA

Alan Baer

Principal

TIMPANI

Markus Rhoten

Principal

The Carlos Moseley Chair

Kyle Zerna**

PERCUSSION

Christopher S. Lamb

Principal

The Constance R. Hoguet Friends of the Philharmonic Chair

Daniel Druckman*

The Mr. and Mrs. Ronald J. Ulrich Chair

Kyle Zerna

HARP

Nancy Allen

Principal

The Mr. and Mrs. William T. Knight III Chair

KEYBOARD

In Memory of Paul Jacobs

HARPSICHORD

Paolo Bordignon

PIANO

Eric Huebner

ORGAN

Kent Tritle

LIBRARIANS

Lawrence Tarlow

Principal

Sandra Pearson**

Sara Griffin**

ORCHESTRA PERSONNEL MANAGER

Carl R. Schiebler

STAGE REPRESENTATIVE

Joseph Faretta

AUDIO DIRECTOR

Lawrence Rock

* Associate Principal

** Assistant Principal

*** Acting Associate Principal

+ On Leave

++ Replacement/Extra

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

HONORARY MEMBERS OF THE SOCIETY

Emanuel Ax

Pierre Boulez

Stanley Drucker

Lorin Maazel

Zubin Mehta

New York Philharmonic

Gary W. Parr

Chairman

Matthew VanBesien

President and Executive Director



Recorded at Avery Fisher Hall, Lincoln Center, New York City, 12-15 March 2014

Recording producers: Preben Iwan and Mats Engström

Sound engineer: Preben Iwan

www.timbremusic.dk

Recorded in the DXD audio format (Digital eXtreme Definition) 352.8kHz / 24 bit

Live monitoring on MK Sound speakers

Microphones main array: Decca Tree with outriggers: 5x DPA 4006TL

– surround microphones: 2x DPA 4015TL

Converters & Preamps: DAD AX24 – DAW system: Pyramix with Smart AV Tango controller

Mastering monitored on B&W 802Diamond speakers

The recording team of TimbreMusic wishes to thank Lawrence Rock, audio director of the New York Philharmonic, for his support during the productions.

© & © 2014 Dacapo Records, Copenhagen

Liner notes: Jens Cornelius

English translation of the liner notes: James Manley

Proofreader: Svend Ravnkilde

Photos pp. 9 and 12-13: © Chris Lee

Photo p. 21: Carl Nielsen (1890); The Royal Library, Department of Maps, Prints and Photographs

Graphic design: Denise Burt, www.elevator-design.dk

Publisher: The Carl Nielsen Edition – Edition Wilhelm Hansen AS, www.ewh.dk

Dacapo acknowledges, with gratitude, the financial support of **Carl Nielsen og Anne Marie Carl-Nielsens Legat, Augustinus Fonden** and **Beckett-Fonden**

Instruments made possible, in part, by **The Richard S. and Karen LeFrak Endowment Fund**.

Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs**, in partnership with the **City Council**, the **National Endowment for the Arts**, and the **New York State Council on the Arts**, with the support of Governor Andrew Cuomo and the New York State Legislature.

Steinway is the Official Piano of the New York Philharmonic and Avery Fisher Hall.

Classical 105.9 FM WQXR is the Radio Station of the New York Philharmonic.

DACAPO

6.220624

DANMARKS NATIONALE
MUSIKANTOLOGI

Dacapo Records, Denmark's national record label, was founded in 1986 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.

