

NEW YORK PHILHARMONIC  
LORIN MAAZEL



THE COMPLETE  
**MAHLER** SYMPHONIES  
LIVE SYMPHONY 8



# New York Philharmonic

Lorin Maazel Music Director

## MAHLER SYMPHONY NO. 8 (1906-07)

91:45

### PART ONE

	<i>Hymn: Veni, creator spiritus</i>	27:53
<b>01</b>	Veni, creator spiritus	01:40
<b>02</b>	Imple superna gratia	05:16
<b>03</b>	Infirma nostri corporis	07:21
<b>04</b>	Accende lumen sensibus	05:34
<b>05</b>	Veni, creator spiritus	05:05
<b>06</b>	Gloria Patri Domino	02:57

### PART TWO

	<i>Final scene of Faust</i>	63:52
<b>07</b>	Poco adagio	12:02
<b>08</b>	Waldung, sie schwankt heran	04:56
<b>09</b>	Ewiger Wonnebrand	01:34
<b>10</b>	Wie Felsenabgrund mir zu Füßen	04:53
<b>11</b>	Gerettet ist das edle Glied	03:39
<b>12</b>	Uns bleibt ein Erdenrest	03:23
<b>13</b>	Höchste Herrscherin der Welt!	05:49
<b>14</b>	Dir, der Unberührbaren	02:36
<b>15</b>	Bei der Liebe, die den Füßen	06:16
<b>16</b>	Neige, neige, du Ohnegleiche	04:20
<b>17</b>	Komm! hebe dich zu höhern Sphären!	01:09
<b>18</b>	Blicket auf	06:21
<b>19</b>	Alles Vergängliche	06:44

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### LORIN MAAZEL Conductor

Magna Peccatrix	<b>CHRISTINE BREWER</b> Soprano
Una Poenitentium	<b>NANCY GUSTAFSON</b> Soprano
Mater gloriosa	<b>JEANINE De BIQUE</b> Soprano
Mulier Samaritana	<b>MARY PHILLIPS</b> Mezzo-soprano
Maria Aegyptiaca	<b>NANCY MAULTSBY</b> Mezzo-soprano
Doctor Marianus	<b>ANTHONY DEAN GRIFFEY</b> Tenor
Pater ecstaticus	<b>WOLFGANG SCHÖNE</b> Bass
Pater profundus	<b>JASON GRANT</b> Bass-baritone

**NEW YORK CHORAL ARTISTS, JOSEPH FLUMMERFELT** Director

**THE DESSOFF SYMPHONIC CHOIR, JAMES BAGWELL** Director

**BROOKLYN YOUTH CHORUS, DIANNE BERKUN** Director

Choral preparation by **JOSEPH FLUMMERFELT**

**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](http://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.

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Today Gustav Mahler is universally recognized as one of the supreme masters of the symphony, but this status was hard-won, and, for the most part, posthumous. His First Symphony was such a disastrous failure at its premiere in 1889 that afterward, by the composer's own account, he "went around like a sick person or an outcast."

Not until the premiere of his complete Third Symphony, in 1902, did Mahler score a firm success with a symphony, but that would remain the exception rather than the rule as he continued to unveil his works. His Eighth Symphony, happily, proved to be another exception. Its premiere was an unmitigated triumph; and, although it is far from his most performed symphony — its exorbitant physical demands make it strictly a "special occasion" work — audience enthusiasm has only increased through the century since it was introduced. (The concerts heard in this recording certainly followed the tradition of a special occasion, as they were Lorin Maazel's final performances with the New York Philharmonic as the Orchestra's Music Director.)

The symphony's personnel requirements are indeed extraordinary. Its premiere included the participation of 858 singers and 171 instrumentalists (plus one conductor — Mahler himself). The composer first broached the possibility of this work in a 1906 letter to the Munich impresario Emil Gutmann. He proposed his availability to conduct concerts in that city in the fall of 1910 and added: "I would be in a position to offer you

### BORN

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

### DIED

May 18, 1911, in Vienna, Austria

### WORK COMPOSED

June 21, 1906 (following preliminary sketches made earlier that year), through summer 1907. Texts: Part One, to the hymn *Veni, creator spiritus*, which was once thought to have been written in 809 by Rabanus Maurus but is now more widely ascribed to Anonymous; Part Two, from the Second Part of Goethe's dramatic poem *Faust*, which was completed in 1832; dedicated "To my beloved wife, Alma Maria"

### WORLD PREMIERE

September 12, 1910, in Hall One of the Munich Exhibition Grounds, the composer conducting an orchestra specially convened for the occasion along with the Leipzig Riedelverein, Vienna Singverein, Munich Central School Children's Chorus, and eight vocal soloists



New York Philharmonic Archives

### NEW YORK PHILHARMONIC PREMIERE

April 6, 1950, Leopold Stokowski, conductor, Uta Graf, soprano, Camilla Williams, soprano, Frances Yeend, soprano, Martha Lipton, mezzo-soprano, Louise Bernhardt, alto, Eugene Conley, tenor, Carlos Alexander, tenor, George London, bass-baritone, Schola Cantorum of New York, Westminster Choir, and P.S. 12 Boys' Choir

a fairly large new work.” Plans proceeded in an on-again, off-again fashion until a date was eventually set and Gutmann began lining up a huge roster of musicians. It was Gutmann’s job to sell this huge and potentially perilous venture to the concertgoing public, and, in the event, he could not resist dubbing the piece the “Symphony of a Thousand.” Mahler was displeased when he learned of

this marketing motto, despite the fact that it was demonstrably true — and even an understatement by 30 bodies. The nickname proved durable, and there’s no harm in it except that it has invited the occasional misunderstanding that Mahler considered such vast forces necessary for the performance of the piece, which is not at all the case. The majority of performances since then have involved considerably more modest forces (though the numbers are still extravagant by objective standards); the performances heard in

this recording included a total of 350 singers and instrumentalists, plus one conductor.

In this work Mahler returns to the “vocal symphony,” an idea that he had explored in his Second, Third, and Fourth Symphonies but then abandoned by returning to strictly instrumental forces for his next three. The Eighth is the “most vocal” of all of his symphonies: singing pervades the work practically throughout. The piece is cast in two unequal parts that, on the surface, seem



MATER GLORIOSA WITH THE CHORUS OF PENITENT WOMEN  
by Max Slevogt (1868-1932)

### IN THE COMPOSER’S WORDS

In June 1909, after the Eighth Symphony was completed but before it was premiered, Mahler wrote in a letter to his wife, Alma, about the closing pages of the work.

It is all an allegory to convey something that, no matter what form it is given, can never be adequately expressed. ... That which draws us by its mystic force, that which every created thing, perhaps even the very stones, feels with absolute certainty at the very center of its being, that which Goethe here — again using an image — calls the eternal feminine — that

is to say, the resting-place, the goal, as opposed to striving and struggling toward the goal (the eternal masculine) — that is the force of love, and you are right to call it by that name. ... Goethe himself reveals it stage by stage, on and on, in image after image, more and more clearly as he draws nearer the end. ... He presents it with ever greater clarity and certainty right up to the appearance of the Mater gloriosa, the personification of the eternal feminine. ... Christians call this “eternal bliss,” and I cannot do better than employ this beautiful and sufficient mythology — the most complete conception which, at this epoch of humanity, it is possible to attain.

not to be much connected. The opening movement, which runs some 23 minutes, is a setting for chorus and orchestra of the medieval text *Veni, creator spiritus*, a hymn for Pentecost in which the “Creator Spirit,” the “highest gift of God,” is invited to infuse the human soul with grace, light, strength, and speech — in short, to endow people with

the characteristics that should define humanity. (Mahler made loose use of the official text, altering some words and the order of some lines.) The second part, which is almost an hour long, is given over to the closing scene from the Second Part of *Faust*, the dramatic poem by Johann Wolfgang von Goethe (1749–1832) — a work of awesome

cultural significance in German-speaking nations. Here we find *Faust*, the embodiment of human striving, at the point of his death, having committed many moral transgressions motivated by his questing ambition. In this almost operatic finale we follow his spirit as it ascends toward redemption in Heaven, rising from the depth of mountain gorges past various on-looking characters into the realm of the higher angels and, finally, into the presence of the Mater gloriosa, the Holy Virgin herself, with whom the spirit of Faust’s much-wronged lover, Gretchen, intercedes, praying that the love she and Faust once shared might earn his redemption and his admission to “higher spheres.”

### VIEWS AND REVIEWS

Bruno Walter, who would serve as the New York Philharmonic’s Music Advisor from 1947 to 1949, was Mahler’s assistant in both Hamburg (1894–96) and Vienna (beginning in 1901). He said of Mahler’s Eighth Symphony:

No other work of Mahler is so saturated with the spirit of fervent affirmation. It sounds from the wonders of the boisterous polyphony of the hymn which the master-hand of Mahler had formed into the temple structure of a compact symphonic movement. It sounds alike from the words of *Faust* and from the streams of music to

which the feeling of deliverance had inspired Mahler. The seeker after God confirms in his advanced years and from a higher pedestal of life the assurance which, as a younger man and in the uplift of his heart, he had gained in the Second. The later creation shows an entire clearness of the relations between the world of thoughts and music. From the very beginning, the master had had recourse to the word, from the very beginning he had acknowledged that there were questions of eternity from which the symphony had grown and which in it should find their answer.

**INSTRUMENTATION** five flutes (one doubling piccolo), four oboes and English horn, three clarinets plus E-flat clarinet and bass clarinet, four bassoons and contrabassoon, eight horns, four trumpets, four trombones, tuba, timpani, bass drum, tam-tam, triangle, orchestra bells, tubular bells, two harps, piano, celesta, organ, mandolin, and strings; four trumpets and three trombones offstage; two mixed choruses, a youth chorus, and vocal soloists comprising three sopranos, two mezzo-sopranos, one tenor, one bass, and one bass-baritone.

## VENI, CREATOR SPIRITUS

*Veni, creator spiritus,  
mentes tuorum visita;  
Imple superna gratia,  
quae tu creasti pectora.*

*Qui tu Paraclitus diceris,  
donum Dei altissimi,  
fons vivus, ignis, caritas,  
et spiritalis unctio.*

*Infirma nostri corporis,  
virtute firmans perpeti.  
Accende lumen sensibus,  
Infunde amorem cordibus.*

*Hostem repellas longius,  
pacemque dones protinus;  
ductore sic te praevio  
vitemus omne pessimum.*

*Tu septiformis munere  
Dexteræ paternæ digitus.*

*Per te sciamus da Patrem  
Noscamus [atque] Filium,  
Te utriusque Spiritum  
Credamus omni tempore.*

*Da gratiarum munera  
Da gaudiorum praemia,  
Dissolve litis vincula,  
Adstringe pacis foedera.*

Come, Creator Spirit,  
visit the minds of Your people,  
fill with grace from on high  
the hearts which Thou didst create.

Thou that art called Comforter,  
gift from God most high,  
living fount, fire, love  
and unction of the spirit.

Endow our weak flesh  
with perpetual strength,  
kindle our senses with light,  
pour Thy love into our hearts.

Drive the enemy far from us  
grant us lasting peace,  
so that, beneath Thy guidance,  
we may avoid all ill.

Thou, sevenfold in gifts,  
finger of the Father's right hand.

Give us to know Father  
and Son through Thee,  
and in Thee, Spirit emanating of both,  
grant that we may always believe.

Give us joy,  
grant us Thy peace,  
smooth our quarrels,  
preserve us in bonds of peace.

*Gloria sit Patri Domino,  
Natoque qui a mortuis  
surrexit, ac Paraclito  
in saeculorum saecula.*

Glory be to the Father,  
to His Son, who rose from the dead,  
and to the Advocate and Comforter  
for ever and ever.

## **FAUST, PART II ACT V, SCENE 7**

*(Mountain gorges, forest, rock, desert. Holy anchorites, divided in ascending planes, posted among the ravines)*

### **Chorus and Echo**

*Waldung, sie schwankt heran,  
Felsen, sie lasten dran,  
Wurzeln, sie klammern an,  
Stamm dicht an Stamm hinan,  
Woge nach Woge spritzt,  
Höhle, die tiefste, schützt;  
Löwen, sie schleichen stumm,  
Freundlich um uns herum,  
Ehren geweihten Ort,  
Heiligen Liebeshort.*

Forest that sways here,  
Rocks that weigh down on it,  
Roots that cling,  
Trunks dense on trunks.  
Wave sprays over wave,  
The deepest cave shields us.  
Lions that creep silently  
Tame about us,  
Honor the sacred place,  
The holy shrine of love.

### **Pater ecstaticus**

*(hovering up and down)*

*Ewiger Wonnebrand,  
Glühendes Liebesband,  
Siedender Schmerz der Brust,  
Schäumende Gotteslust.  
Pfeile, durchdringet mich,  
Lanzen, bezwinget mich,  
Keulen, zerschmettert mich,  
Blitze, durchwettert mich,  
Daß ja das Nichtigte  
Alles verflüchtige,  
Glänze der Dauerstern,  
Ewiger Liebe Kern!*

Eternal burning brand,  
Glowing bond of love,  
Seething pain of the breast,  
Foaming joy of God.  
Arrows, pierce me,  
Lances, subdue me,  
Maces, beat me down,  
Lightning thunder through me!  
That now the worthless  
Be cursed for ever,  
Shine forth the enduring star,  
Eternal love's center.

## Pater profundus

*(lower region)*

Wie Felsenabgrund mir zu Füßen  
Auf tiefem Abgrund lastend ruht,  
Wie tausend Bäche strahlend fließen  
Zum grausen Sturz des Schaums der Flut,  
Wie strack, mit eig'nem kräft'gen Triebe,  
Der Stamm sich in die Lüfte trägt:  
So ist es die allmächt'ge Liebe,  
Die alles bildet, alles hegt.

Ist um mich her ein wildes Brausen,  
Als wogte Wald und Felsengrund!  
Und doch stürzt, liebevoll im Sausen,  
Die Wasserfülle sich zum Schlund,  
Berufen, gleich das Tal zu wässern;  
Der Blitz, der flammend niederschlug,  
Die Atmosphäre zu verbessern,  
Die Gift und Dunst im Busen trug;

Sind Liebesboten, sie verkünden,  
Was ewig schaffend uns umwallt.  
Mein Inn'res mög' es auch entzünden,  
Wo sich der Geist, verworren, kalt,  
Verquält in stumpfer Sinne Schranken,  
Scharf angeschloss'nem Kettenschmerz.  
O Gott! beschwichtige die Gedanken,  
Erleuchte mein bedürftig Herz!

## Angels

*(soaring in the higher atmosphere, bearing the immortal part of Faust)*

Gerettet ist das edle Glied  
Der Geisterwelt vom Bösen:  
Wer immer strebend sich bemüht,  
Den können wir erlösen;

As the rocky chasm at my feet  
On the deep abyss weighs at rest,  
As a thousand gleaming streams flow  
To the terrible plunge of the flood's foam,  
As with its own great strength  
The trunk is born up into the air —  
So is almighty love  
That forms all, preserves all.

There is about me a wild rushing,  
As if forest and rocky ground shook,  
And yet there rose, in lovely sound,  
The waters to the abyss,  
Called as if it were to water the valley;  
The lightning that flaming struck  
To clear the atmosphere,  
Took the poison and vapor in its bosom —

They are love's messengers, they attest to  
The constant creation surrounding us.  
My inner being it too must charm  
Where the spirit, confused, cold,  
Tormented in the limits of dull senses,  
Feels the sharp pain of chains.  
O God! Quiet my thoughts,  
Bring light to my needy heart!

The noble limb is saved  
Of the spirits' world from the wicked:  
"Who ever-striving takes pains,  
Him can we redeem."



*Und hat an ihm die Liebe gar  
Von oben teilgenommen,  
Begegnet ihm die sel'ge Schar  
Mit herzlichem Willkommen.*

## **Chorus of Blessed Boys**

*(circling around the highest summit)*

*Hände verschlinget  
Euch freudig zum Ringverein!  
Regt euch und singet  
Heil'ge Gefühle drein!*

*Göttlich belehret,  
Dürft ihr vertrauen:  
Den ihr verehret,  
Werdet ihr schauen.*

## **The Younger Angels**

*Jene Rosen aus den Händen  
Liebend-heiliger Büsserinnen  
Halfen uns den Sieg gewinnen  
Und das hoheWerk vollenden,*

*Diesen Seelenschatz erbeuten.  
Böse wichen, als wir streuten,  
Teufel flohen, als wir trafen.  
Statt gewohnter Höllenstrafen*

*Fühlten Liebesqual die Geister;  
Selbst der alte Satans Meister  
War von spitzer Pein durchdrungen.  
Jauchzet auf! Es ist gelungen.*

And if love from above  
Was shared by him,  
The blessed host meet him  
With heartfelt welcome.

Join your hands  
Joyful in a ring,  
Up and sing  
Holy feelings!

Taught by God  
You may trust;  
The one whom you revere  
You shall see.

Those roses from the hands  
Of loving holy penitents  
Helped us to win victory,  
To complete the holy work,

To take this soul's treasure as prize.  
The evil drew back as we strewed,  
The Devil flew when we smote.  
Instead of the wonted pangs of Hell

The spirits felt the torment of love;  
The old Satan himself  
Was afflicted with sharp pain.  
Rejoice! We have succeeded.

## The More Perfect Angels

*Uns bleibt ein Erdenrest  
Zu tragen peinlich,  
Und wär er von Asbest,  
Er ist nicht reinlich.*

*Wenn starke Geisteskraft  
Die Elemente  
An sich herangerafft,  
Kein Engel trennte*

*Geeinte Zwienatur  
Der innigen beiden;  
Die ewige Liebe nur  
Vermag's zu scheiden.*

## The Younger Angels

*Ich spür' so eben,  
Nebelnd um Felsenhöh',  
Ein Geisterleben,  
Regend sich in der Näh'.  
Seliger Knaben  
Seh' ich bewegte Schar,  
Los von der Erde Druck.  
Im Kreis gesellt,  
Die sich erlaben  
Am neuen Lenz und Schmuck  
Der obern Welt.  
Sei er zum Anbeginn,  
Steigendem Vollgewinn  
Diesen gesellt!*

There remains for us earthly residue  
To bear with difficulty;  
And were he of matter indestructible,  
He is not pure.

When the strong force of the Spirit  
The elements  
Has snatched up to itself,  
No angel could part

The united double nature  
Of both soul and body,  
Eternal love only  
May divide them.

I feel now  
In the mist and rocky heights  
A Spirit life  
Dwelling near.  
Of blessed boys  
I see a throng,  
Free from earth's pressure.  
Gathered in a circle  
They rejoice  
In the new spring and beauty  
Of the upper world.  
Let him begin here  
To win the fullness of life  
As their companion!

## The Blessed Boys

*Freudig empfangen wir  
Diesen im Puppenstand;  
Also erlangen wir  
Englisches Unterpfand.  
Löset die Flokken los  
Die ihn umgeben!  
Schon ist er schön und groß  
Von heiligem Leben.*

## Doctor Marianus

*(in the highest, purest cell)*

*Hier ist die Aussicht frei,  
Der Geist erhoben.  
Dort ziehen Frauen vorbei,  
Schwebend nach oben.  
Die Herrliche mittenin  
Im Sternenkranze,  
Die Himmelskönigin,  
Ich seh's am Glanze.*

*Höchste Herrscherin der Welt!  
Lasse mich im blauen,  
Ausgespannten Himmelszelt  
Dein Geheimnis schauen.  
Bill'ge, was des Mannes Brust  
Ernst und zart bewegt  
Und mit heil'ger Liebeslust  
Dir entgegen träget.  
Unbezwinglich unser Mut,  
Wenn du hehr gebietest;  
Plötzlich mildert sich die Glut,  
Wenn du uns befriedest.*

Joyfully we take  
This man into the state of chrysalis;  
So we receive  
The angels' pledge.  
Set loose the flakes of earth  
That are about him!  
Then he is fair and great  
From holy life.

Here the view is free,  
The Spirit lifted up.  
There pass women  
Ascending above.  
The glorious one among them  
In a crown of stars,  
The Queen of Heaven,  
I see in splendor.

Highest Lady of the world!  
Let me in the blue  
Extended tract of Heaven  
See your mystery.  
Approve what in man's breast  
Grave and tender moves  
And with holy joy of love  
Brings him to meet you.  
Our courage is unconquered  
When you, sublime, command;  
Anger suddenly wanes  
When you give us peace.

## Doctor Marianus, Chorus

*Jungfrau, rein im schönsten Sinne,  
Mutter, Ehren würdig,  
Uns erwählte Königin,  
Göttern ebenbürtig.*

Virgin, pure in fairest mind,  
Mother, worthy of reverence,  
Our chosen Queen,  
Equal to God.

## Chorus

*Dir, der Unberührbaren,  
Ist es nicht benommen  
Daß die leicht Verführbaren  
Traulich zu dir kommen.*

To you, the immaculate,  
It is not denied  
That the easily seduced  
May come to you in consolation.

*In die Schwachheit hingerafft,  
Sind sie schwer zu retten.  
Wer zerreißt aus eig'ner Kraft  
Der Gelüste Ketten?  
Wie entgleitet schnell der Fuß  
Schiefer, glattem Boden?*

In weakness gathered in  
They are hard to save;  
Who tears apart through his own strength  
The chains of lust?  
How quickly does the foot slide  
On the sloping, smooth ground?

## Una Poenitentium, Chorus of Penitent Women

*Du schwebst zu Höhen  
Der ewigen Reiche;  
Vernimm das Flehen,  
Du Gnadenreiche!  
Du Ohnegleiche!*

You float up to the heights  
Of the eternal kingdom;  
Hear our pleading,  
You, full of grace!  
You, without peer!

## Magna Peccatrix

*Bei der Liebe, die den Füßen  
Deines gottverklärten Sohnes  
Tränen ließ zum Balsam fließen,  
Trotz des Pharisäer Hohnes;*

By the love that at the feet  
Of your Son, enlightened by God,  
Let tears flow as balsam  
In spite of the scorn of the Pharisees;

*Beim Gefäße, das so reichlich  
Tropfte Wohlgeruch hernieder;  
Bei den Lokken, die so weichlich  
Trockneten die heil'gen Glieder —*

By the box that so richly  
Dropped down fragrance;  
By the locks that so gently  
Dried the sacred limbs —

## Mulier Samaritana

*Bei dem Bronn, zu dem schon weiland  
Abram ließ die Herde führen;  
Bei dem Eimer, der dem Heiland  
Kühl die Lippe durft' berühren;*

*Bei der reinen, reichen Quelle,  
Die nun dorther sich ergießet,  
Überflüssig, ewig helle,  
Rings durch alle Welten fließt —*

## Maria Aegyptiaca

*Bei dem hochgeweihten Orte,  
Wo den Herrn man niederließ,  
Bei dem Arm, der Von der Pforte,  
Warnend mich zurücke stieß;*

*Bei der vierzigjäh'gen Buße,  
Der ich treu in Wüsten blieb;  
Bei dem sel'gen Scheidegruße,  
Den im Sand ich niederschrieb —*

## All Three

*Die du großen Sünderinnen  
Deine Nähe nicht verweigerst.  
Und ein büßendes Gewinnen  
In die Ewigkeiten steigerst,  
Gönn' auch dieser guten Seele,  
Die sich einmal nur vergessen,  
Die nicht ahnte, daß sie fehle,  
Dein Verzeihen angemessen!*

By the well to which once  
Abraham led the herds;  
By the pitcher which coolly  
Touched the Savior's lips;

By the pure, rich source  
That now there gushes,  
Overflowing, ever clear  
Flows throughout the world —

By the sacred place  
Where the Lord was laid,  
By the arm that in warning  
Pushed me back from the entrance;

By the forty-year penitence  
That I truly spent in the desert;  
By the holy words of parting  
That in the sand I wrote —

You who do not avert your gaze  
From women who have sinned  
Raise into eternity  
The victory gained by repentance,  
Grant also this poor soul —  
Who only once forgot,  
Who did not know that she erred —  
Your forgiveness!

## Una Poenitentium (formerly named Gretchen)

*(drawing closer)*

*Neige, neige,  
Du Ohnegleiche,  
Du Strahlenreiche,  
Dein Antlitz gnädig meinem Glück!  
Der früh Geliebte,  
Nicht mehr Getrübte,  
Er kommt zurück.*

## The Blessed Boys

*(circling nearer)*

*Er überwächst uns schon  
An mächt'gen Gliedern.  
Wird treuer Pflege Lohn  
Reichlich erwidern.*

*Wir wurden früh entfernt  
Von Lebechören.  
Doch dieser hat gelernt:  
Er wird uns lehren.*

## Una Poenitentium (Gretchen)

*Vom edlen Geisterchor umgeben,  
Wird sich der Neue kaum gewahr,  
Er ahnet kaum das frische Leben,  
So gleicht er schon der heil'gen Schar.  
Sieh, wie er jedem Erdenbände  
Der alten Hülle sich enttrafft,  
Und aus ätherischem Gewande  
Hervortritt erste Jugendkraft!  
Vergönne mir, ihn zu belehren,  
Noch blendet ihn der neue Tag.*

Turn, turn,  
You, matchless one,  
Rich in glory,  
Your face in grace on my happiness!  
The one I early loved,  
No more troubled,  
Comes back.

He grows the greater  
With his mighty limbs,  
True redemption will  
Richly return.

We were early distanced  
From the chorus of life;  
Yet this man has learned,  
He will teach us.

By the noble choir of spirits surrounded,  
The newly born scarcely knows,  
He scarcely divines fresh life,  
So he becomes like the holy host.  
See! How he from every bond of earth  
Tears aside the old veil  
And from the clothing of the ether  
Comes forth his first youthful strength!  
Grant me to teach him,  
Still blinded by the new day.

## **Mater gloriosa**

*Komm! hebe dich zu höhern Sphären!  
Wenn er dich ahnet, folgt er nach.*

Come, rise up to higher spheres!  
If he is aware of you, he will follow.

## **Doctor Marianus, Chorus**

*Blikket aufzum Retterblick,  
Alle reuig Zarten,  
Euch zu sel'gem Glück  
Dankend umzuarten!*

All you who repent,  
Look up to the redeeming sight  
That tries to bring you  
To a blessed fate.

*Werde jeder bess're Sinn  
Dir zum Dienst erbötig;  
Jungfrau, Mutter, Königin,  
Göttin, bleibe gnädig!*

That every better sense  
May serve you;  
Virgin, Mother, Queen,  
Goddess, be gracious to us!

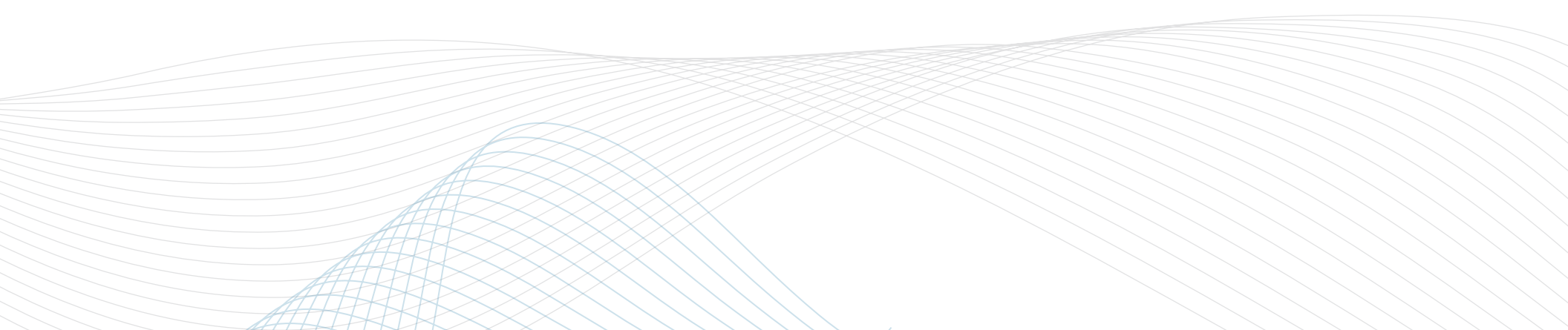
## **Chorus Mysticus**

*Alles Vergängliche  
Ist nur ein Gleichnis;  
Das Unzulängliche,  
Hier wird's Ereignis;*

All that is transitory  
Is but an image;  
The inadequacy of earth  
Here finds fulfillment;

*Das Unbeschreibliche  
Hier ist's getan;  
Das Ewig-Weibliche  
Zieht uns hinan.*

The ineffable  
Here is accomplished;  
The eternal feminine  
leads us upwards.



Fill with grace from on high  
the hearts which Thou didst create.





## LORIN MAAZEL

*Music Director*

## Xian Zhang

*Associate Conductor,  
The Arturo Toscanini  
Chair*

## 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

Minyoung Chang

Hae-Young Ham

*The Mr. and Mrs.*

*Timothy M. George Chair*

Lisa GiHae Kim

Kuan-Cheng Lu

Newton Mansfield

Kerry McDermott

Anna Rabinova

Charles Rex

*The Shirley Bacot*

*Shamel Chair*

Fiona Simon

Sharon Yamada

Elizabeth Zeltser

Yulia Ziskel

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

Quan Ge

Judith Ginsberg

Myung-Hi Kim+

Hanna Lachert

Hyunju Lee

Daniel Reed

Mark Schmoockler

Na Sun

Vladimir Tsypin

## 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

*The Mr. and*

*Mrs. William J.*

*McDonough Chair*

Dawn Hannay

Vivek Kamath

Peter Kenote

Barry Lehr

Kenneth Mirkin

Judith Nelson

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*

Qiang Tu

*The Shirley and*

*Jon Brodsky*

*Foundation Chair*

Evangeline Benedetti

Eric Bartlett

*The Mr. and Mrs. James*

*E. Buckman Chair*

Elizabeth Dyson

Valentin Hirsu

Maria Kitsopoulos

Sumire Kudo

Ru-Pei Yeh

Wei Yu

## BASSES

Eugene Levinson

*Principal*

*The Redfield D.*

*Beckwith Chair*

Jon Deak\*

*The Herbert M.*

*Citrin Chair*

Orin O'Brien

William Blossom

*The Ludmila S. and*

*Carl B. Hess Chair*

Randall Butler

David J. Grossman

Satoshi Okamoto

Michele Saxon

## FLUTES

Robert Langevin

*Principal*

*The Lila Acheson*

*Wallace Chair*

Sandra Church\*

Renée Siebert

Mindy Kaufman

## PICCOLO

Mindy Kaufman

## OBOES

Liang Wang

*Principal*

*The Alice Tully Chair*

Sherry Sylar\*+

Robert Botti

*Acting Associate*

*Principal*

## ENGLISH HORN

Thomas Stacy

*The Joan and Joel*

*Smilow Chair*

## CLARINETS

Stanley Drucker

*Principal*

*The Edna and W. Van*

*Alan Clark Chair*

Mark Nuccio\*

*The Honey M. Kurtz*

*Family Chair*

Pascual Martinez

Forteza

Stephen Freeman

## E-FLAT CLARINET

Mark Nuccio

## BASS CLARINET

Stephen Freeman

## BASSOONS

Judith LeClair

*Principal*

*The Pels Family Chair*

Kim Laskowski\*

Roger Nye

Arlen Fast

## CONTRABASSOON

Arlen Fast

## HORNS

Philip Myers

*Principal*

*The Ruth F. and Alan*

*J. Broder Chair*

Erik Ralske

*Acting Associate*

*Principal*

Thomas Jöstlein\*\*

R. Allen Spanjer

Howard Wall

## 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*

David Finlayson

*The Donna and Benjamin*

*M. Rosen Chair*

## BASS TROMBONE

James Markey

## TUBA

Alan Baer

*Principal*

## TIMPANI

Markus Rhoten

*Principal*

*The Carlos*

*Moseley Chair*

Joseph Pereira\*\*+

## PERCUSSION

Christopher S. Lamb

*Principal*

*The Constance*

*R. Hoguet*

*Friends of the*

*Philharmonic Chair*

Daniel Druckman\*

*The Mr. and Mrs.*

*Ronald J. Ulrich Chair*

Joseph Pereira++

Charles Settle++

## HARP

Nancy Allen

*Principal*

*The Mr. and Mrs. William*

*T. Knight III Chair*

## 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\*\*

## 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

## HONORARY

### MEMBERS OF THE SOCIETY

Pierre Boulez

Zubin Mehta

Carlos Moseley

**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



Andrew Garn

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.

Highlights of Grammy Award–winning American soprano **CHRISTINE BREWER'S** 2008–09 season include performing with the BBC Philharmonic both at home, in Beethoven's *Missa solemnis*, and on tour in Spain, in Wagner's *Wesendonck-Lieder*; Britten's *War Requiem* in Dresden and at the Royal Albert Hall; Mahler's Symphony No. 8 with Esa-Pekka Salonen and the Los Angeles Philharmonic, and with Pierre Boulez and the Berlin Staatskapelle at Carnegie Hall; and Verdi's Requiem with David Robertson and the St. Louis Symphony Orchestra, and with Sir Colin Davis and the London Symphony Orchestra, with which she also collaborates as soloist in R. Strauss's Four Last Songs with Donald Runnicles. She also sings and records Strauss opera scenes with the Atlanta Symphony Orchestra and Mr. Runnicles, and performs Handel with The Chamber Music Society of Lincoln Center and Wagner with the Malaysia Philharmonic Orchestra. In August she will sing the title role of Gluck's *Alceste* at Santa Fe Opera.

Ms. Brewer's discography includes a contribution to Hyperion's Schubert series with pianist Graham Johnson; Janáček's *Glagolitic Mass* and Dvořák's *Te Deum* with Robert Shaw and the Atlanta Symphony Orchestra (Telarc); Dvořák's *Stabat Mater* (Naxos); and two recital recordings, entitled *St. Louis Woman* and *Music for a While*, produced and released by Opera Theatre of St. Louis. Recent CDs include Barber's *Vanessa* with the BBC Symphony Orchestra (Chandos) and the Grammy Award–winning recording of William Bolcom's *Songs of Innocence and of Experience* (Naxos), both conducted by Leonard Slatkin; Mahler's Symphony No. 8 with Sir Simon Rattle conducting the City of Birmingham Symphony Orchestra (EMI); lieder with pianist Roger Vignoles (Hyperion); and Britten's *War Requiem* with the London Philharmonic Orchestra and Kurt Masur (LPO Live).



Christian Steiner

**NANCY GUSTAFSON** is renowned for her appearances in the operas of Janáček, particularly in the title role of *Kát'a Kabanová*. Since her debut in that role at the Glyndebourne Festival Opera under Sir Andrew Davis, she has also sung it in Vienna and at the Bastille Opera in Paris. She has sung *Jenůfa* at London's Royal Opera House, Covent Garden, and at Paris's Théâtre du Châtelet under Sir Simon Rattle. She returned to Glyndebourne to sing Lisa in Tchaikovsky's *The Queen of Spades*.

Ms. Gustafson's U.S. engagements have included The Metropolitan Opera, San Francisco Opera, Houston Grand Opera, and Lyric Opera of Chicago. In Europe she has performed in Berlin, Geneva, Hamburg, London, Milan (Teatro alla Scala), Munich, Paris, Rome, and Turin. She has worked with conductors such as Sir Colin Davis, Dohnányi, Mehta, Nagano, Slatkin, Thielemann, and Viotti. Her recordings include Wagner's *Das Rheingold* (Decca); Mahler's Symphony No. 2 with the Israel Philharmonic Orchestra and

Puccini's *La bohème* (both for Teldec); Lehár's *The Czarevitch* and *The Land of Smiles* (both for Telarc); and a live recording of Massenet's *Hérodiade*.

In past seasons Nancy Gustafson added several roles to her repertoire, including the Marschallin in R. Strauss's *Der Rosenkavalier* and title roles in Strauss's *Salome* and *Ariadne auf Naxos*. She has given world premieres of Deborah Drattell's *Nicholas and Alexandra* (opposite Plácido Domingo) in Los Angeles and Lorin Maazel's *1984* at Covent Garden. She appeared in Leoncavallo's *IPagliacci* at Deutsche Oper Berlin, in Strauss's *Arabella* and *Elektra* in Dresden, and in new productions of Beethoven's *Fidelio* in Bonn and J. Strauss II's *Die Fledermaus* in Tokyo. In the U.S. she performed Schoenberg's *Erwartung* in Chicago and Wagner's *Lohengrin* with Dallas Opera. Recent engagements include Lady Billows in Britten's *Albert Herring* in Paris, *Der Rosenkavalier* in Berlin, a return to the Teatro alla Scala for *1984*, and a new production of *Arabella* at the Hamburg Staatsoper.



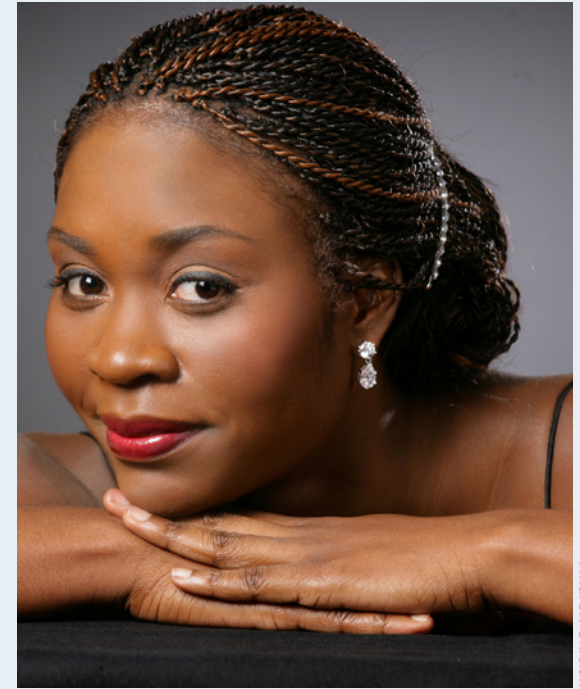
Christian Steiner

Soprano **JEANINE DE BIQUE** won first prize in the 2008–09 Young Concert Artists International Auditions, where she was also awarded the Paul A. Fish Memorial First Prize. In the 2009–10 season she will perform debut recitals in the Young Concert Artists Series in New York and Washington, D.C.

Born in Trinidad and Tobago, Ms. De Bique studied at the Manhattan School of Music (MSM), where she received her bachelor's degree in 2006 and her master's degree in 2008. This spring she sang the role of Adele in J. Strauss II's *Die Fledermaus* at MSM, where she also sang the title role of Handel's *Semele*, Laretta in Puccini's *Gianni Schicchi*, Sister Constance in Poulenc's *Les Dialogues des Carmélites*, and Girl in Bernstein's *Trouble in Tahiti*. Other engagements include the title role in Monteverdi's *L'incoronazione di Poppea* and Sophie in R. Strauss's *Der Rosenkavalier* at the Chautauqua Music Program, Yum Yum in Gilbert & Sullivan's *The Mikado* with St. Louis Opera Theatre, Clara in Gershwin's *Porgy and Bess* on tour in Eastern Europe and Russia, and The Woman of the River in Tarik O'Regan's *Heart of Darkness* with American Opera Projects in New York City.

In April 2008 Ms. De Bique sang in the premiere of Paul Brantley's *On the Pulse of Morning* with the Manhattan Symphony Orchestra. She is the 2009–10 winner of the Manhattan School Vocal Concerto Competition, and will perform John Carter's *Cantata* with the Manhattan Philharmonic Orchestra next season. In the spring she will be an artist-in-residence with The Dallas Opera, covering the role of Pip in Jake Heggie's *Moby-Dick*.

Jeanine De Bique is a winner of the 2009 Gerda Lissner Vocal Competition. She was also a regional finalist and study-grant winner in the 2007 Metropolitan Opera National Council Auditions, a finalist and winner of the Outstanding Voice Award in the Kurt Weill Foundation's 2007 Lotte Lenya Competition, and a first-prize winner in the 2006 National Association for Negro Singers Competition. She received a study grant from the Licia Albanese-Puccini Foundation in 2006, and has participated in master classes with Renée Fleming, Marilyn Horne, Catherine Malfitano, and Thomas Hampson.



Andrew Chiodak

Mezzo-soprano **MARY PHILLIPS** has appeared at Canadian Opera as Fricka in Wagner's *Die Walküre* and Eboli in Verdi's *Don Carlo*. She made her Metropolitan Opera debut as Preziosilla in Verdi's *La forza del destino*, and since then has appeared with that company as Waltraute and Rossweise in *Die Walküre*, as Mrs. Alexander in Philip Glass's *Satyagraha*, and covered Fricka (both in New York and on tour in Japan). Other engagements include Eduige in Handel's *Rodelinda* for The Dallas Opera, Wellgunde and Rossweise in Wagner's *Ring Cycle* at Seattle Opera, Erda for Scottish Opera's *Ring Cycle* at the Edinburgh Festival, and Sesto in Handel's *Giulio Cesare* and the Composer in R. Strauss's *Ariadne auf Naxos* for Barcelona's Gran Teatre del Liceu.

Ms. Phillips's concert appearances include Mahler's Symphony No. 2, Beethoven's Symphony No. 9, and Handel's *Messiah* with ensembles including the Boston and Utah Symphony Orchestras and the Los Angeles and Hong Kong Philharmonic orchestras.

With the New York Philharmonic she sang the world premieres of Michael Torke's *Four Seasons* and Aaron Jay Kernis's *Garden of Light* in 1999. She recently sang Mahler's Symphony No. 2 in Beijing with the Philharmonia Orchestra of Yale as part of the 2008 Summer Olympics celebration. Other engagements include Miss Jessell in Britten's *The Turn of the Screw* for Portland Opera and Santuzza in Mascagni's *Cavalleria rusticana* for Orlando Opera. Scheduled performances include Mahler's *Das Lied von der Erde* at Brevard Music Center, Azucena in Verdi's *Il trovatore* for Seattle Opera, and Fricka in *Die Walküre* for Hawaii Opera Theatre. Ms. Phillips's discography includes recordings of Beethoven's *Opferlied* and Symphony No. 9 with Philharmonia Baroque Orchestra and Mahler's Symphony No. 2 with the Atlanta Symphony Orchestra.

Mary Phillips holds degrees in both music and theater from Rhode Island College and a master's degree in music from Yale University.



Nick Grantito

American mezzo-soprano **NANCY MAULTSBY** began the 2008–09 season with Esa-Pekka Salonen and the Los Angeles Philharmonic at the Hollywood Bowl in Mahler's Symphony No. 8, which she reprised with Gerard Schwartz and the Seattle Symphony. Other concert performances include Janáček's *Glagolitic Mass* with Franz Welser-Möst and The Cleveland Orchestra, at both Severance Hall and Carnegie Hall, and Bernstein's *Jeremiah* Symphony with Leonard Slatkin and the Atlanta Symphony Orchestra. Other engagements include Verdi's Requiem with the Colorado Symphony Orchestra and Jeffrey Kahane and her role debut as Ježibaba in Dvořák's *Rusalka* at Boston Lyric Opera.

Ms. Maultsby has performed often with Lyric Opera of Chicago, where she appeared as Erda in Wagner's *Das Rheingold* and Siegfried and as the First Norn and Waltraute in Wagner's *Götterdämmerung*, all conducted by Zubin Mehta. She also sang La Cieca in

Ponchielli's *La Gioconda* conducted by Bruno Bartoletti and Pauline in Tchaikovsky's *The Queen of Spades* conducted by Sir Andrew Davis, both of which opened Lyric Opera's season. Recent concert highlights include Mahler's Symphony No. 2 with the Atlanta Symphony Orchestra and the Baltimore Symphony Orchestra; Verdi's Requiem with The Cleveland Orchestra and the Detroit Symphony Orchestra; and, in 2004, Handel's *Messiah* with the New York Philharmonic, led by Alan Gilbert. Her recent discography includes Bernstein's *Jeremiah* Symphony with the Atlanta Symphony Orchestra (Telarc), Yardumian's Symphony No. 2 with the Singapore Symphony Orchestra (BIS), and Wagner opera excerpts (Naxos).

Nancy Maultsby is an alumna of Westminster Choir College and Lyric Opera of Chicago's Center for American Artists. Her honors include the Marian Anderson Award and the Martin E. Segal Award.



Lisa Kohler

In February 2009, tenor **ANTHONY DEAN GRIFFEY** received two Grammy Awards — Best Classical Album and Best Opera Recording — for Weill’s *Rise and Fall of the City of Mahagonny* with conductor James Conlon, Patti LuPone, and Audra McDonald. Highlights of his 2008–09 season include singing Florestan in Beethoven’s *Fidelio* with Opera Philadelphia, Peter Quint in Britten’s *The Turn of the Screw* with Portland Opera, and the title role of Britten’s *Peter Grimes* with San Diego Opera. Concert appearances include Mahler’s *Das Lied von der Erde* with Valery Gergiev and the Rotterdam Philharmonic Orchestra, and Mahler’s Eighth Symphony with Esa-Pekka Salonen and the Los Angeles Philharmonic, Michael Tilson Thomas and the San Francisco Symphony, David Zinman and the Tonhalle Orchestra, and the Milwaukee Symphony Orchestra. In summer 2009, he returns to the Ravinia Festival for Beethoven’s Ninth Symphony with James Conlon and the Chicago Symphony Orchestra, and reunites with Seiji Ozawa and the Berlin Philharmonic in Mendelssohn’s *Elias*, as well as at the Saito Kinen Festival in Britten’s *War Requiem*.

In the 2007–2008 season, Mr. Griffey returned to The Metropolitan Opera in the title role of *Peter Grimes*. He also appeared with Fort Worth Opera in one of his signature roles, Lennie Small in Carlisle Floyd’s *Of Mice and Men*, and with the New York Philharmonic in the role of Guido Bardi in

Zemlinsky’s *A Florentine Tragedy*, conducted by Mr. Conlon. Mr. Griffey’s numerous opera engagements have included Lyric Opera of Chicago, Santa Fe Opera, Paris Opéra, and Opéra Bastille. He has appeared with the major orchestras of Atlanta, Baltimore, Boston, Detroit, Houston, London, Minnesota, Munich, Philadelphia, Pittsburgh, St. Louis, and Seattle, among others.

Mr. Griffey’s discography includes a live recording of Britten’s *War Requiem* with Kurt Masur and the London Philharmonic at Royal Festival Hall, the CD and DVD of André Previn’s *A Streetcar Named Desire* (Deutsche Grammophon), Poulenc’s *Les Mamelles de Tirésias* conducted by Seiji Ozawa (Philips), Verdi’s *I Lombardi* with James Levine (Decca), Amy Beach’s *Cabildo* (Delos), a live recording of *Of Mice and Men* with Houston Grand Opera (Albany), and the DVD of the 1999 Metropolitan Opera production of Wagner’s *Tristan und Isolde* (DG/Universal). His numerous live television broadcasts include Beethoven’s Ninth Symphony with Mr. Ozawa in celebration of the opening of the 1998 Winter Olympics in Nagano, Japan, and *Peter Grimes* with Mr. Ozawa in commemoration of the 50th anniversary of the work’s premiere. He has also been featured with André Previn on A&E’s *Breakfast with the Arts*.

Anthony Dean Griffey holds degrees from Wingate University, the Eastman School of Music, and The Juilliard School.



Harry Helicis



Over the last three decades, **WOLFGANG SCHÖNE** has appeared with many of the world's leading opera companies and orchestras. He has sung the title role in Wagner's *The Flying Dutchman* in Amsterdam, Barcelona, Cologne, and Hamburg, and the roles of Dr. Schön in Berg's *Lulu* in Athens, Cologne, Chicago, Glyndebourne, Paris, and Stuttgart; Lodovico Nardi in Schreker's *Die Gezeichneten* at the Salzburg Festival and in Amsterdam; and Amfortas in Wagner's *Parsifal* in Amsterdam, Hamburg, London, Munich, Paris, and Tokyo. He sang Mandryka in R. Strauss's *Arabella* together with Kiri Te Kanawa in Berlin and also in Dresden; Borromeo in Pfitzner's *Palestrina* in Berlin; Kurwenal in Wagner's *Tristan und Isolde* in Montpellier; and Don Alfonso in Mozart's *Così fan tutte* in Tokyo and at the Teatro alla Scala. Also among Mr. Schöne's more than 70 roles are Barak in R. Strauss's *Die Frau ohne Schatten*; the title role in Mozart's *Don Giovanni*; the Wanderer in Wagner's *Siegfried*; Germont in Verdi's *La traviata*; Jochanaan in Strauss's *Salome*; Athanaël in

Massenet's *Thaïs*; and Beckmesser in Wagner's *Die Meistersinger von Nürnberg*.

Mr. Schöne's long association with the Stuttgart Staatsoper began in 1973; in 1978 he was awarded the title of Kammersänger in recognition of his achievements. He has appeared there in the title role of Verdi's *Rigoletto*, as well as Amfortas in *Parsifal*, Orest in R. Strauss's *Elektra*, and Kurwenal in *Tristan und Isolde*.

Wolfgang Schöne's concert engagements include the world's leading ensembles, such as the New York, Berlin, Israel, London, and Vienna Philharmonic orchestras; the Cleveland, Philadelphia, and Royal Concertgebouw orchestras; and the Chicago Symphony Orchestra. His discography includes numerous commercially released recordings, and he has sung under conductors Riccardo Chailly, Sir Andrew Davis, Rafael Kubelík, Zubin Mehta, Riccardo Muti, Sir Simon Rattle, Wolfgang Sawallisch, Giuseppe Sinopoli, Sir Georg Solti, Jeffrey Tate, Christian Thielemann, and Herbert von Karajan.



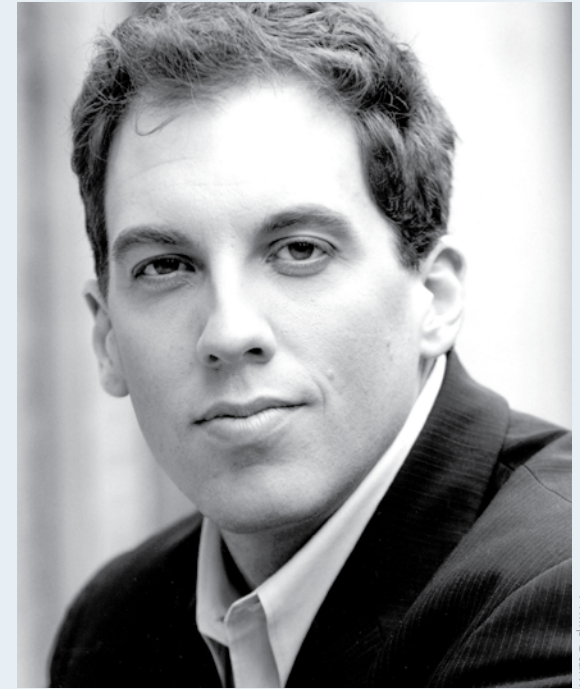
Courtesy Wolfgang Schöne

In the 2008–2009 season, bass-baritone **JASON GRANT** appeared with the Mostly Mozart Festival in Mozart's Mass in C minor, led by Louis Langrée, and with the Grand Rapids Symphony in Beethoven's Symphony No. 9. This summer he sings Beethoven's Symphony No. 9 at the Grant Park Music Festival led by Carlos Kalmar.

In the 2009–10 season Mr. Grant will sing Brahms's *A German Requiem* with the Virginia Symphony Orchestra and Buffalo Philharmonic Orchestra, both led by JoAnn Falletta; Mozart's Requiem with the San Diego Symphony and Jahja Ling; Mozart's Requiem and Zemlinsky's *Frühlingsbegräbnis* with The Phoenix Symphony led by Michael Christie; and Bonze in Stravinsky's *Le Rossignol* with Robert Spano and the Atlanta Symphony Orchestra, both in Atlanta and at Carnegie Hall.

Last season Mr. Grant made a series of debuts: with the New York Philharmonic in Bach's *St. Matthew Passion* led by Kurt Masur; St. Louis Symphony Orchestra as Don Fernando in Beethoven's *Fidelio* led by David Robertson; Milwaukee Symphony Orchestra in Bach's Mass in B minor led by Andreas Delfs; and the Handel and Haydn Society of Boston. He sang the role of Angelotti in Puccini's *Tosca* in a return engagement with Seattle Opera, and in a concert performance with Lorin Maazel and the New York Philharmonic.

Jason Grant has appeared at New York City Opera as Pooh-Bah in Jonathan Miller's production of Gilbert & Sullivan's *The Mikado*, Dulcamara in Mr. Miller's new production of Donizetti's *L'elisir d'amore*, and Leporello in Mozart's *Don Giovanni*, among many other productions.



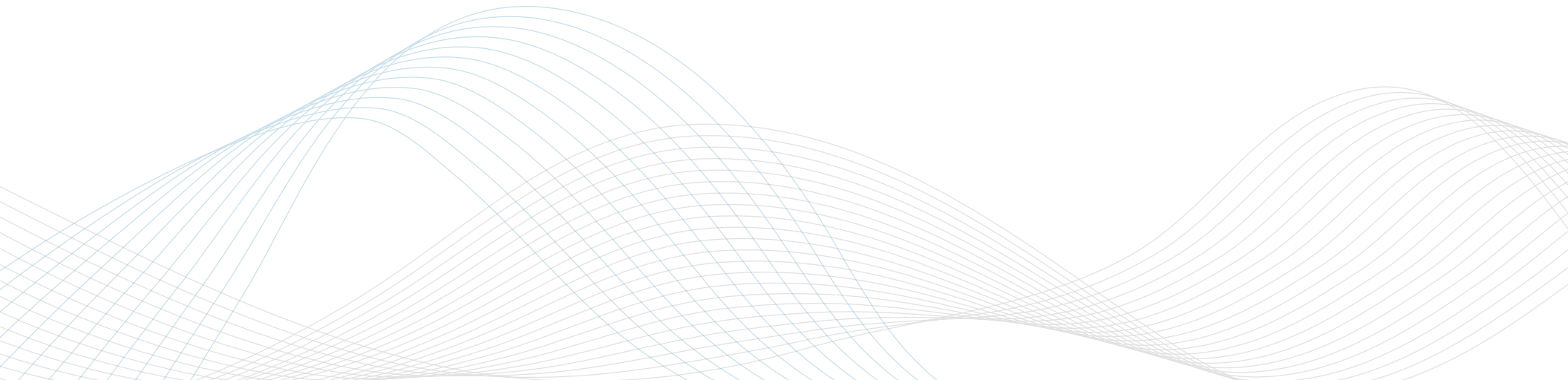
Phillip Stark

The **NEW YORK CHORAL ARTISTS**, a professional chorus founded by Joseph Flummerfelt in 1979, appears regularly with the New York Philharmonic. Performances with the Orchestra include Britten's *War Requiem* in June 2009; 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.



## 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.



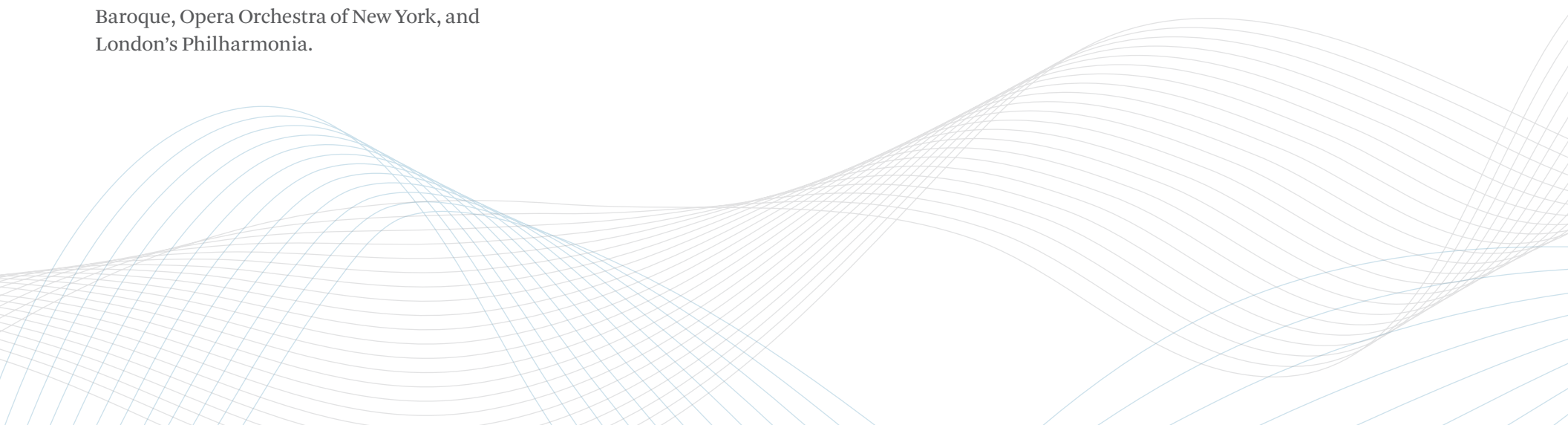
Courtesy Joseph Flummerfelt

**THE DESSOFF SYMPHONIC CHOIR** is an extension of The Dessoff Choirs, which was founded in 1924 by Margarete Dessoff. One of New York's leading choruses, the group is active in the city's musical life, presenting its own concerts under the baton of music director James Bagwell and collaborating with ensembles ranging from the New York Philharmonic to the Kronos Quartet. In June 2009, Dessoff took part in the New York Philharmonic's performances of Britten's *War Requiem*, conducted by Lorin Maazel. Dessoff also participated in the Philharmonic's 2004 Charles Ives festival, conducted by Alan Gilbert. Other recent engagements include the American Symphony Orchestra, San Francisco Symphony, St. Petersburg Philharmonic Orchestra, Czech Philharmonic, and NHK Symphony Orchestra (Tokyo), as well as the New York premiere of Tan Dun's *Water Passion after St. Matthew*. In years past, Dessoff has performed with The Cleveland Orchestra, Brooklyn Philharmonic, Philharmonia Baroque, Opera Orchestra of New York, and London's Philharmonia.

Dessoff has given the New York, American, and world premieres of works by composers such as Marshall Coid, Kyle Gann, Philip Glass, and Sir John Tavener. The group has performed numerous times at the Mostly Mozart, Lincoln Center, and Brooklyn Academy of Music's Next Wave festivals, including collaborations with the Mark Morris Dance Group and an appearance in the Emmy-nominated *Live From Lincoln Center* telecast of Mozart's *Requiem*.

This fall Dessoff will release a CD of American music ranging from Billings to Ives; a previous recording features works by contemporary American composers Robert Convery, John Corigliano, Paul Moravec, and Ned Rorem. Next season the chorus will present two world premieres and return to Avery Fisher Hall with Iván Fischer and the Budapest Festival Orchestra for a performance of Beethoven's Symphony No. 9.

Dessoff is a recipient of the ASCAP/Chorus America Award for Adventurous Programming.

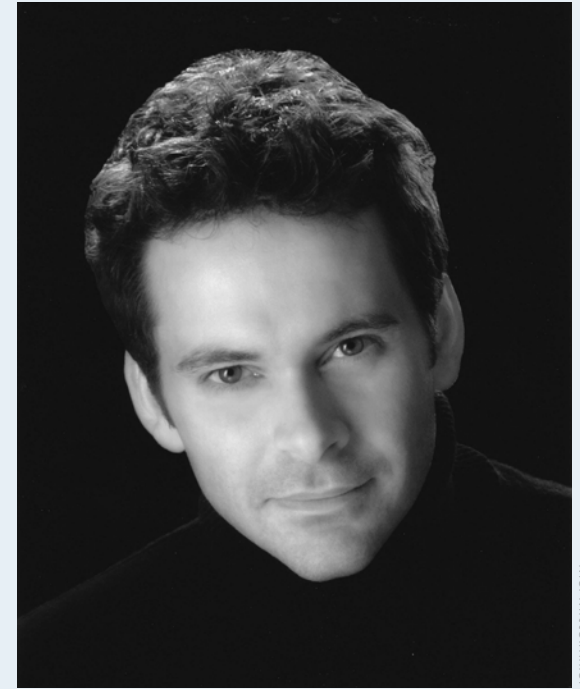


**JAMES BAGWELL**, music director of The Dessoff Choirs, maintains an active schedule throughout the United States as a conductor of choral, operatic, and orchestral works. He was appointed Dessoff's seventh music director in 2005, and since then has led the choir in music ranging from 17th-century Venetian masterworks to 21st-century American premieres. His recent engagements include concerts with the Jerusalem and Tulsa Symphony Orchestras. This summer, he returns to the Bard SummerScape Festival as chorus master for Meyerbeer's opera *Les Huguenots*. In August 2009, as director of choruses for the Bard Music Festival, he prepares and conducts singers for several concerts with the theme of "Wagner and his World."

Mr. Bagwell also prepares The Concert Chorale of New York, which appears with major orchestras; in the summer of 2009 the

group sings Haydn's *The Creation* at the Mostly Mozart Festival. Since 1997 Mr. Bagwell has been music director of the May Festival Youth Chorus in Cincinnati and music director of Light Opera Oklahoma. He has trained choruses for performances with ensembles such as the Los Angeles and St. Petersburg Philharmonic orchestras and the Cincinnati, American, San Francisco, Indianapolis, and NHK symphony orchestras. He has worked with noted conductors including Vladimir Ashkenazy, Leon Botstein, James Conlon, Leon Fleischer, Erich Kunzel, Louis Langrée, Raymond Leppard, Jesús López-Cobos, Christof Perick, Esa-Pekka Salonen, Robert Shaw, Yuri Temirkanov, and Michael Tilson Thomas.

James Bagwell is the director of the music program at Bard College; in 2009 he launches a new graduate program in choral conducting through the Bard Conservatory of Music.



Mel Mittelmeier

**BROOKLYN YOUTH CHORUS** (BYC), now in its 17th season, is one of the country's leading children's choruses. Led by founder and artistic director Dianne Berkun, BYC choristers study and perform a range of music in classical and non-classical genres. The Chorus has toured Austria, Russia, the United Kingdom, Canada, and Germany; performed at venues including Carnegie Hall, Lincoln Center, Madison Square Garden, and at the White House; and appeared on television shows such as ABC's 2007 holiday special *Elmo's Christmas Countdown* with Alicia Keys, *The Today Show*, *Late Night with Conan O'Brien*, *The Late Show with David Letterman*, *Saturday Night Live*, and *The Michael Jackson 30th Anniversary Celebration*.

BYC's collaboration with the New York Philharmonic began in 2002, with the Chorus's performance under Music Director Lorin Maazel in the world premiere of John Adams's Pulitzer Prize-winning *On the Transmigration of Souls*, which received three Grammy Awards. Other performance highlights include the 2000 North American premiere of Philip Glass's *Symphony No. 5* with the Brooklyn Philharmonic and Dennis Russell Davies; the 2003 New York premiere

of John Adams's *El Niño* with the Los Angeles Philharmonic and Esa-Pekka Salonen; Carnegie Hall appearances in 2007 with the Boston Symphony Orchestra conducted by James Levine; and 2008 performances of Bernstein's *Mass* with the Baltimore Symphony Orchestra led by Marin Alsop. BYC has sung with major artists such as Elton John, Barbara Cook, Lou Reed, John Legend, Natasha Bedingfield, Fantasia Barrino, Ray Davies, Judy Collins, Andrea Bocelli, and the Mark Morris Dance Group. Its commissioning program has produced new works for youth chorus by such noted composers as Fred Hersch, Kirk Nurock, Nico Muhly, Phil Kline, Andrew Lipa, Paul Moravec, David Lang, James MacMillan, Jackson Berkey, and Daniel Brewbaker.

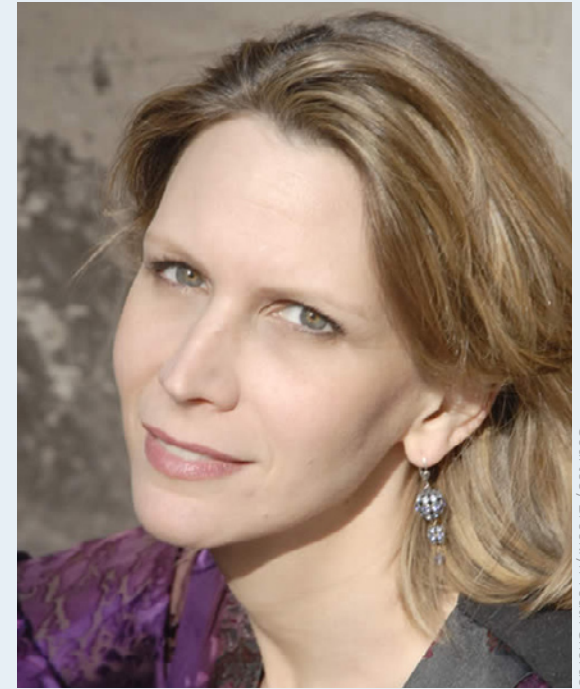
Choristers receive training at the Brooklyn Youth Chorus Academy (BYCA), which provides a performance-based vocal music education program to a diverse group of more than 250 students annually in five division groupings. With its founding principles of artistry, diversity, and community, BYCA ensures that its unique program is accessible to students from all walks of life through a generous scholarship program.

**DIANNE BERKUN** is the founder and artistic director of the Brooklyn Youth Chorus Academy (BYCA), a performance-based vocal music education program serving students from throughout New York City, and the Brooklyn Youth Chorus (BYC), an internationally acclaimed performing ensemble.

Ms. Berkun has prepared choruses and soloists for performances with acclaimed conductors, including Marin Alsop, Leon Botstein, Dennis Russell Davies, Charles Dutoit, James Levine, Lorin Maazel, Esa-Pekka Salonen, and Robert Spano. Most notably, she prepared BYC for its 2002 New York Philharmonic debut in John Adams's *On the Transmigration of Souls*. She conducted BYC at Carnegie Hall in Britten's *Ceremony of Carols* and in two performances of Britten's *War Requiem*: once with the Juilliard Orchestra and Choral Union, and also with The Collegiate Chorale and The Orchestra of St. Luke's. In June 2009, BYC performed the *War Requiem* with Lorin Maazel and the New York Philharmonic.

Ms. Berkun is a guest conductor and master teacher for choral workshops, demonstrations, and choral festivals for organizations such as the New York Philharmonic, Weill Music Institute at Carnegie Hall, New York State School Music Association, American Choral Directors Association, and New York City Department of Education. She has served as a choral music consultant in the New York City public schools, and she was director of music for Brooklyn Friends School.

Dianne Berkun earned her bachelor of science in music education and piano, magna cum laude, from NYU. She studied conducting and theory at Mannes College of Music and holds a graduate diploma in the Kodály Concept from the University of Calgary and an artist-teacher diploma from the CME Institute. She was honored by the YWCA of Brooklyn as a "Woman of Distinction" and received the 2002 "Lifetime Struggle and Achievement Award" from Congressman Major R. Owens.



Courtesy Brooklyn Youth Chorus



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

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