

A close-up portrait of conductor Gianandrea Noseda, looking thoughtfully to the side with his hands clasped. The background is dark, and a blue curved shape is on the right side of the image.

Dvořák

Symphony No. 9

“From the New World”

Copland

Billy the Kid



**National
Symphony
Orchestra**

The
Kennedy
Center

**Gianandrea
Noseda**



National Symphony Orchestra

Gianandrea Noseda conductor

Aaron Copland (1900–1990)

Suite from *Billy the Kid*

- 1 Introduction: The Open Prairie 3'23"
- 2 Street in a Frontier Town 3'19"
- 3 Mexican Dance and Finale 2'59"
- 4 Prairie Night (Card Game) 3'23"
- 5 Gun Battle 1'59"
- 6 Celebration (After Billy's Capture) 2'33"
- 7 Billy's Death 1'08"
- 8 The Open Prairie Again 1'57"

Antonín Dvořák (1841–1904)

Symphony No. 9 in E minor, Op. 95, "From the New World"

- 9 I. Adagio – Allegro molto 11'46"
- 10 II. Largo 11'22"
- 11 III. Scherzo: Molto vivace 7'25"
- 12 IV. Allegro con fuoco 11'16"

Recorded live on June 6, 8 and 9, 2019 at the Concert Hall at the John F. Kennedy Center for the Performing Arts.

Recording producer Blanton Alspaugh, *Soundmirror*. **Recording engineer** John Newton, *Soundmirror*.

Mastering engineer Mark Donahue, *Soundmirror*.

Cover photo Stefano Pasqualetti. **Kennedy Center photo** Richard Barnes.

Orchestra and artist photos Scott Suchman and Stefano Pasqualetti.

New beginnings

The National Symphony Orchestra and I are proud to present this debut album on our new label. These live recordings were made at our home, the John F. Kennedy Center for the Performing Arts in Washington, D.C. It is only fitting that this recording, made in June 2019, is dedicated to two composers who contributed greatly to the tapestry of American music.

America's vastness and diversity are on full display in these two works by Antonín Dvořák and Aaron Copland. It took two individuals from very different backgrounds to give us some of the foundational works on which the American sound has continued to be built over the decades.

When I listen to Copland's *Billy the Kid*, I immediately envision the frontier of the American West. It is a source of constant fascination to me that the composer of this quintessential American sound was born in Brooklyn to a family with Russian origins.

Inspired by American folk songs, African American spirituals, and Native American songs, Dvořák's Symphony No. 9, "From the New World", was composed during the composer's years in New York and weaves these American sounds into his rich and lush orchestral language.

The cultural bridges built between Africa, Europe, and America allowed artists from these continents to nurture each other and develop different perspectives and rich artistic languages. These compositions are prime examples of those cultural connections and interactions.

We are pleased to have been able to record these live performances and we hope you will enjoy listening to them.

Gianandrea Noseda

A handwritten signature in black ink, consisting of a stylized first name followed by a surname, written in a cursive script.



C'est avec beaucoup de fierté que le National Symphony Orchestra et moi-même présentons ce premier album sur notre nouveau label.

Ces concerts ont été enregistrés dans notre résidence du John F. Kennedy Center for the Performing Arts à Washington, D.C. en juin 2019, et il est logique qu'ils soient dédiés à deux compositeurs qui ont grandement contribué à tisser la trame de la musique américaine.

L'immensité et la diversité du territoire américain sont à l'honneur dans ces deux œuvres d'Antonín Dvořák et d'Aaron Copland. Ainsi, nous devons à deux compositeurs d'horizons très différents des pièces fondatrices à partir desquelles le son américain n'a cessé de se construire.

L'écoute de *Billy the Kid* de Copland m'évoque immédiatement la frontière de l'Ouest américain. Que ce son américain par excellence soit né à Brooklyn dans une famille d'origine russe me fascine toujours autant.

Puisant son inspiration dans des chansons folkloriques américaines, des negro spirituals et des musiques amérindiennes, Dvořák a composé la Symphonie no 9 dite « Du Nouveau Monde » pendant ses années à New York et

tissé des mélodies typiquement américaines dans un langage orchestral foisonnant.

Grâce aux passerelles culturelles établies entre l'Afrique, l'Europe, et l'Amérique, les artistes de ces continents ont pu s'encourager et élaborer des perspectives différentes et des langages artistiques d'une grande richesse. Ces deux œuvres illustrent parfaitement ces connexions et interactions culturelles.

Nous étions enchantés de pouvoir enregistrer ces concerts en direct et nous espérons que leur écoute vous enchantera tout autant.

Gianandrea Noseda

A handwritten signature in black ink, consisting of a stylized 'G' followed by a series of loops and a final flourish.

Das National Symphony Orchestra und ich stellen Ihnen nicht ohne Stolz dieses Debütalbum auf unserem neuen Label vor. Die live-Aufnahmen entstanden im Juni 2019 an unserem Stammsitz, dem John F. Kennedy Center for the Performing Arts in Washington, D.C., und sind nicht von ungefähr zwei Komponisten gewidmet, die einen wesentlichen Beitrag zum Fundus der amerikanischen Musik leisteten.

In den beiden vorliegenden Werken Antonín Dvořáks und Aaron Coplands kommen die schiere Grösse und die ganze Vielfalt Amerikas zum Tragen. Die zwei Komponisten sehr unterschiedlicher Herkunft schenken uns einige derjenigen Werke, auf deren Grundlage sich das amerikanische Klangbild über die Jahrzehnte hinweg beständig weiterentwickeln konnte.

Wann immer ich Coplands *Billy the Kid* höre, taucht vor meinem geistigen Auge der „Wilde Westen“ auf, und es verblüfft mich stets aufs Neue, dass der Komponist dieses typisch amerikanischen Sounds als Sohn einer Familie mit russischen Wurzeln in Brooklyn zur Welt kam.

Dvořáks Sinfonie Nr. 9 „Aus der neuen Welt“ stammt aus den Jahren, die der Komponist in New York verbrachte, und Pate standen dabei amerikanische Folksongs, Spirituals der Afroamerikaner und Lieder der amerikanischen Ureinwohner. Diese amerikanischen Melodien verwob Dvořák zu einer volltönenden Orchestersprache.

Die kulturellen Verbindungen zwischen Afrika, Europa und Amerika ermöglichten es Künstlern dieser Kontinente, sich gegenseitig zu beeinflussen und unterschiedliche Perspektiven und ausdrucksstarke künstlerische Sprachen zu entwickeln. Die vorliegenden Werke sind herausragende Beispiele für diese kulturellen Beziehungen und Verweise.

Diese live-Aufnahmen einspielen zu können, war uns eine grosse Freude, und wir hoffen, dass sie auch Ihnen Freude bereiten.

Gianandrea Noseda



Gianandrea Nosedà

Conductor

Gianandrea Nosedà is one of the world's most sought-after conductors, equally recognised for his artistry in both the concert hall and the opera house. He began his tenure as Music Director of the National Symphony Orchestra with the 2017-2018 season. In September 2018, his initial four-year contract was extended for four more years, up to and including the 2024-2025 season. He is Principal Guest Conductor of the London Symphony Orchestra and will become General Music Director of the Zurich Opera House beginning with the 2021-2022 season, where he will lead many productions including his first Ring Cycle.

Nosedà served as Music Director of the Teatro Regio Torino from 2007 to 2018. His leadership and his initiatives propelled it onto the global stage. During his tenure the Teatro Regio Torino presented a wide range of repertoire, recorded with leading singers of our time, and toured internationally to acclaimed concert halls and festivals, including Carnegie Hall and the Edinburgh Festival.

Gianandrea Nosedà is also Principal Guest Conductor of the Israel Philharmonic, Principal Conductor of the Orquestra de Cadaqués and has been Artistic Director of the Stresa Festival since 2001. From 1997 to 2007 he served as the first foreign Principal Guest Conductor of the Mariinsky Theatre. His long-standing relationship with the Metropolitan Opera, New York, began in 2002 and since then he has led many productions, both new and revivals, as well as multiple New Year's Eve Galas. He has worked with many of the world's leading orchestras, including the Berlin Philharmonic, Chicago Symphony, Cleveland Orchestra, Filarmonica della Scala, Concertgebouw, New York Philharmonic, Orchestra dell'Accademia Nazionale di Santa Cecilia, Philadelphia Orchestra, Rotterdam Philharmonic, NHK Symphony Orchestra, Orchestre National de France, Vienna Philharmonic, and Vienna Symphony.

Nosedà has an extensive discography of over 50 recordings for Chandos and Deutsche



Grammophon, among others. He is also closely involved with the next generation of musicians through his work with many youth orchestras, including the European Union Youth Orchestra. Nosedà is Music Director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra, both of which were inaugurated in Georgia in September 2019.

A native of Milan, Nosedà is Commendatore al Merito della Repubblica Italiana, marking

his contribution to the artistic life of Italy. In 2015, he was honored as *Musical America's* Conductor of the Year, and was named the 2016 International Opera Awards Conductor of the Year.

*The NSO Music Director Chair is generously endowed by **Roger and Victoria Sant.***

National Symphony Orchestra

Founded in Washington, D.C. in 1931 by Hans Kindler, the National Symphony Orchestra (NSO) has always been committed to artistic excellence and music education. Now, nearly 90 years later, the NSO continues to thrive in this capital city. In 1986, the

Orchestra became an artistic affiliate of the John F. Kennedy Center for the Performing Arts, where it has performed a full season of subscription concerts since the Center opened in 1971. In addition, the 98-member NSO regularly participates in events of



national and international importance, including official holiday celebrations for Memorial and Independence Days through its regularly televised appearances on PBS on the lawn of the U.S. Capitol for Capital Concerts, live-streamed performances from the Kennedy Center Concert Hall on medici.tv, and local radio broadcasts on Classical WETA 90.9FM, making the NSO one of the most-heard orchestras in the country.

Gianandrea Noseda serves as the National Symphony Orchestra's seventh music director, joining the NSO's legacy of such distinguished leaders as Christoph Eschenbach, Leonard Slatkin, Mstislav Rostropovich, Antal Doráti, Howard Mitchell, and Hans Kindler. Its artistic leadership also includes Principal Pops Conductor Steven Reineke and Artistic Advisor Ben Folds.

Since assuming the leadership of the NSO, Gianandrea Noseda has brought a renewed sense of energy and focus to the orchestra, which has resulted in wide-ranging recognition from local, national, and international publications, increases in subscription and single ticket sales, and the expansion of the Orchestra's reach through livestreamed

concerts and recordings. *The New York Times* called the NSO and Noseda's recent Carnegie Hall appearance "Spectacular," while the *Washington Post* wrote that "There's a certain flair going on at the National Symphony Orchestra," consistently reinforcing that this artistic partnership continues to gain momentum.

Additionally, the NSO's community engagement projects are nationally recognized, including NSO *In Your Neighborhood*, which annually comprises a week of performances in schools, churches, community centers, and other unexpected venues; *Notes of Honor*, which offers free performances for active, veteran, prior service, and retired members of the military and their families; and Sound Health, a collaboration with the National Institutes of Health (NIH) and its affiliated organizations. Career development opportunities for young musicians include the NSO Youth Fellowship Program and its acclaimed, tuition-free Summer Music Institute.

For more information, visit
nationalsymphony.org

National Symphony Orchestra

Orchestra Roster

Violins

Nurit Bar-Josef
Concertmaster
Ying Fu
*Associate Concertmaster, The
Jeanne Weaver Ruesch Chair*
Ricardo Cyncynates
Assistant Concertmaster
Linda Schroeder
George Marsh
Jane Bowyer Stewart
Teri Hopkins Lee
Pavel Pekarsky
Heather LeDoux Green
Alexandra Osborne
Lisa-Beth Lambert
Marissa Regni *Principal*
Joel Fuller
Acting Assistant Principal
Desimont Alston
Cynthia R. Finks
Deanna Lee Bien
Glenn Donnellan
Natasha Bogachek
Carole Tafoya Evans
Jae-Yeon Kim

Wanzhen Li

Malorie Blake Shin
Hanna Lee
Jing Qiao
Benjamin Scott
Angelia Cho **
Anne Donaldson **
Vijeta Sathyaraj **
Giyeon Yoon **

Violas

Daniel Foster *Principal*
Abigail Evans Kreuzer
Assistant Principal
Lynne Edelson Levine
Denise Wilkinson
James Francis Deighan
Eric deWaardt
Nancy Thomas
Jennifer Mondie
Tsunasakamoto
Ruth Wicker Schaaf
Mahoko Eguchi
Chiara Kingsley Dieguez **

Cellos

David Hardy *Principal*
Glenn Garlick
Assistant Principal
Janet Frank
Steven Honigberg
David Teie
James Lee
Rachel Young
Mark Evans
Eugena Chang
Loewi Lin **

Basses

Robert Oppelt *Principal*
Richard Barber
Assistant Principal
Jeffrey Weisner
Ira Gold
Paul DeNola
Charles Nilles
Alexander Jacobsen
William Wasson **

Harp

Adriana Horne *Principal*

Flutes

Aaron Goldman *Principal*
Leah Arsenault Barrick
 Assistant Principal
Alice Kogan Weinreb
Carole Bean *Piccolo*

Oboes

Nicholas Stovall *Principal*
Jamie Roberts
 Assistant Principal
Harrison Linsey
Kathryn Meany Wilson
 English Horn

Clarinets

Lin Ma *Principal*
Eugene Mondie
 Assistant Principal
Paul Cigan
Peter Cain *Bass Clarinet*

Bassoons

Sue Heineman *Principal*
Thomas English
 Assistant Principal
Steven Wilson
Lewis Lipnick *Contrabassoon*

Horns

Abel Pereira *Principal*
Laurel Bennert Ohlson
 Associate Principal
Markus Osterlund
James Nickel
Scott Fearing
Robert Rearden

Trumpets

William Gerlach *Principal*
Steven Hendrickson
 Assistant Principal
Tom Cupples
Keith Jones

Trombones

Craig Mulcahy *Principal*
David Murray
Jeremy Buckler **
Matthew Guilford
 Bass Trombone

Tuba

Stephen Dumaine *Principal*

Timpani

Jauvon Gilliam *Principal*
Scott Christian

Percussion

Eric Shin *Principal*
Kenneth Harbison
 Assistant Principal
Scott Christian
Joseph Connell *

Keyboards

Lambert Orkis *Principal*
Lisa Emenheiser *

Organ

William Neil *

Librarians

Elizabeth Cusato Schnobrick
 Principal
Susan Stokdyk *Associate*

* Regularly engaged extra

** Temporary position

The John F. Kennedy Center for the Performing Arts

The John F. Kennedy Center for the Performing Arts is America's living memorial to President John F. Kennedy, attracting millions of visitors each year to more than 2,000 performances, events, and exhibits. With its artistic affiliates, the National Symphony Orchestra and Washington National Opera, the nation's busiest performing arts center is dedicated to providing world-class art, powerful education, and outstanding memorial experiences to the broadest possible constituency. Across

all its offerings, the Kennedy Center is committed to increasing accessible, inclusive opportunities for all people to participate in, and learn through the arts, including more than 400 free performances each year and a variety of specially priced ticket programs for students, seniors, persons with disabilities, and others.

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