



NEW YORK PHILHARMONIC  
LORIN MAAZEL

THE COMPLETE  
**MAHLER** SYMPHONIES  
LIVE SYMPHONY **10** ADAGIO



# New York Philharmonic

Lorin Maazel Music Director

**MAHLER** *ADAGIO* FROM SYMPHONY NO. 10  
(1908-10)

29:42

**RECORDED LIVE** September 25-27, 2008, Avery Fisher Hall  
at Lincoln Center for the Performing Arts

**LORIN MAAZEL** Conductor

**CREDIT SUISSE**  
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**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  
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**NEW YORK PHILHARMONIC ARCHIVES**

**VINCE FORD** Executive Producer, Producer  
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Gustav Mahler was far more widely applauded as a conductor than as a composer during his lifetime. Conducting and administrative responsibilities occupied him almost completely during the concert season, forcing him to relegate most of his composing to the summer months,

which he would spend with his family at some idyllic rural retreat. Mahler's Tenth Symphony unrolled during the summer of 1910 at Alt-Schluderbach near Toblach, an Italian community in South Tyrol, on the border with Austria in the Dolomite Alps. He had constructed a studio for composition, set at the edge of a spruce forest, not far from the home he and his wife, Alma, rented; a fence topped with barbed wire insured that no one could interrupt him while he worked, which he did beginning at six o'clock every morning. He and Alma had first spent time there in the summer of 1908, before Mahler returned to New York for the 1908–09 season to conduct the New York Symphony as well as at The Metropolitan Opera. Near the end of the season he also led the New York Philharmonic, which he had agreed to take over as Music Director beginning in the fall of 1909. His work on the Tenth Symphony therefore fell midway in his New York Philharmonic tenure, which would be regrettably brief, ending, after only two seasons, with his death in May 1911.

**BORN**

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

**DIED**

May 18, 1911, in Vienna, Austria

**WORK COMPOSED**

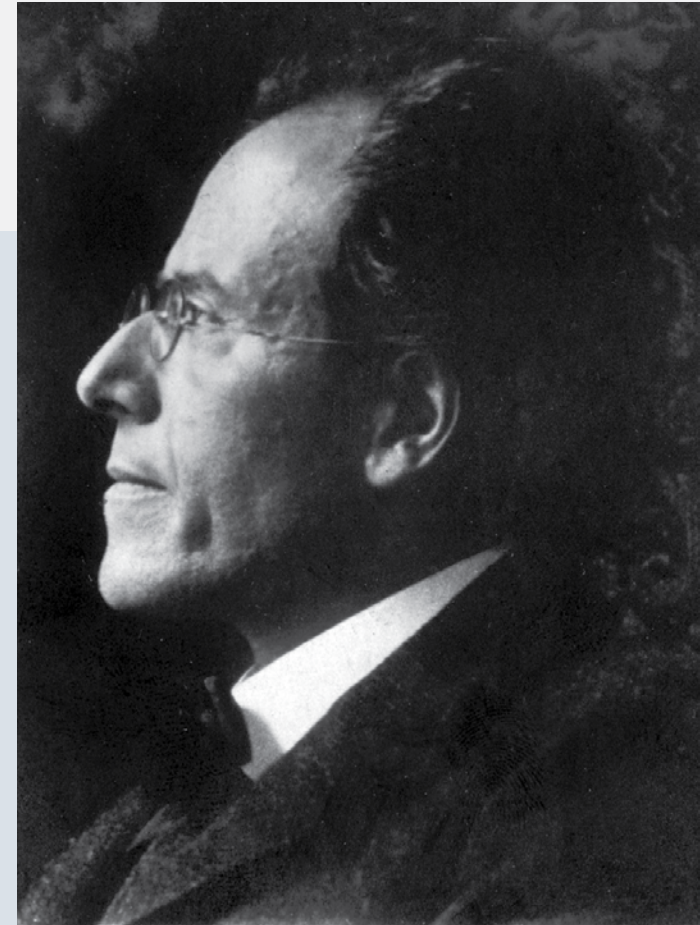
summer of 1910, mostly in July and August

**WORLD PREMIERE**

October 12, 1924, in Vienna, Franz Schalk conducting the Vienna Philharmonic in the edition prepared by Ernst Krenek, which is used in these performances

**NEW YORK PHILHARMONIC PREMIERE**

September 23, 1971, Pierre Boulez, conductor



Had he lived through the summer, Mahler likely would have completed this symphony. In the event, he left it as a magnificent torso, a five-movement masterpiece-in-the-making consisting of a vast opening *Adagio*, a *Scherzo*, a central movement titled *Purgatorio* (inspired by a poem of the Polish writer Adam Mickiewicz, in a German translation by Siegfried Lipiner), a second *Scherzo*, and a *Finale* — the entire work running perhaps 80 minutes. This, at least, was how the movements stood at his death; given the composer's tendency to rethink the sequencing of movements in his symphonies, this layout must be considered provisional. The *Adagio* reached the most finished form, with each ensuing movement successively less complete.

It's surprising that Mahler got as much work done on his Tenth Symphony as he did during the summer of 1910. Following his return from New York at the end of April he was occupied with preliminary rehearsals, in Munich, for the upcoming premiere of his Eighth Symphony, and he did not arrive in Toblach until the end of June. At the beginning of September he was back in Munich, where the Eighth Symphony was premiered on September 12. That meant that only July and August were free for work on the Tenth.

Furthermore, it was at just that time that he discovered that his wife was having an affair with the architect Walter Gropius (whom she

would marry in 1915 and divorce five years later). Alma, whose sense of self-perfection was unshakable, predictably blamed Gustav for the affair, claiming that he didn't love her, which was profoundly untrue. This crisis impelled Mahler to travel some 600 miles to Leiden, Holland, for a consultation, on

### THE POSTHUMOUS PATH OF MAHLER'S TENTH

While staring Death in the eye, Mahler instructed that the sketches and drafts of his Tenth Symphony be burned if he failed to finish it. Alma did not do this, although she does appear to have taken scissors to his manuscript to clip out some verbal inscriptions that might have reflected badly on her. In 1924 she arranged for the publication of a facsimile edition of the manuscript (at least most of it) and, against the protestations of trusted Mahler acolytes, including Bruno Walter, she asked the composer Ernst Krenek to produce a completion and orchestration of the Tenth Symphony. Krenek undertook this task with conservative restraint, limiting his work to the *Adagio* (which was essentially performable in the form in which Mahler left it) and the *Purgatorio* (which required considerably more creative input), and these two movements were first performed together that October in Vienna.



ALMA AND GUSTAV MAHLER

In the 1950s four musicologists, working independently, proffered “completions” of Mahler's entire Tenth Symphony; a further realization was unveiled in 1994. Of these, the version produced by the British scholar Deryck Cooke has been widely heralded as the most satisfactory. After its first partial performance, in London on December 19, 1960, Alma issued an objection, but within a couple of years she relented and the full Tenth Symphony, in Cooke's completion, was finally performed in London on October 15, 1972. By that time there already existed a long performing tradition of offering the *Adagio* as a stand-alone piece, a practice supported by the fact that it is the section Mahler brought nearest to what he envisioned as final form.

August 26, with another vacationing Viennese luminary, Dr. Sigmund Freud, who diagnosed a compulsion neurosis and — surprise! — a mother fixation. (Alma conveniently explained the trip as arising from Mahler having recognized “that he had led the life of a psychopath.”) Two days later Mahler was back in Toblach, and in another week he left for Munich.

The Tenth Symphony, therefore, developed during a time of intense personal turmoil, and the later movements of the work reveal

this overtly through the composer’s having peppered them with anguished comments such as “O God, O God, why hast thou forsaken me?”, “To live for you, to die for you,” and, most poignantly, “Almschi!,” his nickname for the beloved wife whom he feared he was losing. The manuscript of the *Adagio* (perhaps drafted before the incident with Alma erupted) sports no such inscriptions, but it reveals Mahler’s emotional state just as surely, embracing both high-anxiety panic and melting tenderness. Even if we assume

that Mahler would have altered its details before signing off on it, we can accept it as a complete expression of his innermost soul.

—JAMES M. KELLER PROGRAM ANNOTATOR

**INSTRUMENTATION** three flutes (one doubling piccolo), three oboes, three clarinets, three bassoons, four horns, four trumpets, three trombones, tuba, harp, and strings.

### THE NEW YORK PHILHARMONIC CONNECTION

To provide a new vision and financial stability for the New York Philharmonic, in 1908 a group of wealthy New Yorkers (led by two women, Mary Seney Sheldon and Minnie Untermeyer) formed the Guarantors Committee, which was responsible for engaging Gustav Mahler as the Orchestra’s Principal Conductor (a position now referred to as Music Director). When he assumed this post in the fall of 1909, the eminent composer and conductor undertook his first and only experience as a director of a symphonic orchestra, freeing him to delve more deeply into the symphonic literature. During his brief tenure the Orchestra’s season expanded (from 18 concerts to 54), musicians’ salaries were guaranteed, and the scope of operations broadened — thus giving birth to the 20th-century orchestra.

On February 21, 1911, Mahler led an Italian-themed program that included Mendelssohn’s *Italian* Symphony and the premiere of Busoni’s *Berceuse élégiaque*. Although he was suffering from throat trouble and a severe headache, he managed to conduct the entire concert, but he had to withdraw from the program’s second performance, scheduled for February 24.

He never conducted again. Physicians soon diagnosed bacterial endocarditis, a heart ailment that in the pre-antibiotic era was fatal. On April 8 Mahler sailed for France for a medical consultation; he then traveled to Vienna, where he died on May 18.

—THE EDITORS

### THE PHILHARMONIC CONCERT

#### Mr. Mahler Indisposed and His Place as Conductor Taken by Mr. Spiering.

The Philharmonic Society yesterday afternoon repeated its Italian programme that it gave on Tuesday evening. Mr. Mahler was indisposed and did not conduct. He is said to have a light attack of grip. His place on the conductor’s stand was taken by Theodore Spiering, the concert master of the orchestra, who fulfilled his task with competence. Ferruccio Busoni conducted his number on the programme, a “Berceuse Elégiaque,” which he did not do last Tuesday. The other orchestral numbers were Singsag-Ha’s overture, “Le Baruffe Chiozotte”; Mendelssohn’s Italian symphony, and Bossi’s “Intermezzi Goldoniani” for string orchestra. Martucci’s piano concerto was played by Ernesto Consolo.

A REPORT in *The New York Times* of Mahler’s withdrawal from the concert on February 24, 1911



## 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

Judith Ginsberg

Myung-Hi Kim+

Hanna Lachert

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\*

Orin O'Brien

William Blossom

*The Ludmila S. Hess  
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

## ENGLISH HORN

Thomas Stacy

*The Joan and Joel  
Smilow Chair*

## CLARINETS

Stanley Drucker

*Principal  
The Edna and W. Van  
Alan Clark Chair*

Mark Nuccio\*

Pascual Martinez

Forteza

Stephen Freeman

## E-FLAT CLARINET

Mark Nuccio

## BASS CLARINET

Stephen Freeman

## BASSOONS

Judith LeClair

*Principal  
The Pels Family Chair*

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

## ABOUT THE ARTIST

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**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.

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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