

NEW YORK PHILHARMONIC  
LORIN MAAZEL



THE COMPLETE  
**MAHLER** SYMPHONIES  
LIVE SYMPHONY 9



# New York Philharmonic

Lorin Maazel Music Director

## MAHLER SYMPHONY NO. 9 (1908-10)

- |   |  |       |
|---|--|-------|
| 1 | Andante comodo   | 32:19 |
| 2 | In the tempo of a comfortable ländler, somewhat clumsy and very coarse | 15:39 |
| 3 | Rondo: Burleske (Allegro assai, very insolent)                         | 14:17 |
| 4 | Adagio (Very slow, and even holding back)                              | 27:30 |

**RECORDED LIVE** June 4-13, 2008, Avery Fisher Hall  
at Lincoln Center for the Performing Arts

**LORIN MAAZEL** Conductor

**CREDIT SUISSE**  
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89:45

**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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**NEW YORK PHILHARMONIC ARCHIVES**

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and Mastering Engineer

Throughout his career Gustav Mahler balanced the competing demands of his dual vocation as a composer and conductor. Responsibilities on the podium and in the administrative office completely occupied him during the concert season, thereby forcing him to relegate his composing to the summer months,

which he would spend as a near-hermit at some idyllic spot in the countryside. Mahler wrote his Ninth Symphony mostly during the summer of 1909 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 ensured that no one could interrupt him while he worked, which he did beginning at 6:00 a.m. every morning. Gustav and Alma had already spent the summer of 1908 at this retreat, where he recharged himself after an extended visit to conduct various works at The Metropolitan Opera in New York. He was back in New York for the 1908 season, conducting the New York Symphony as well as at The Met, and 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. The composition of the Ninth Symphony therefore coincided with the beginning of his New York Philharmonic years, 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

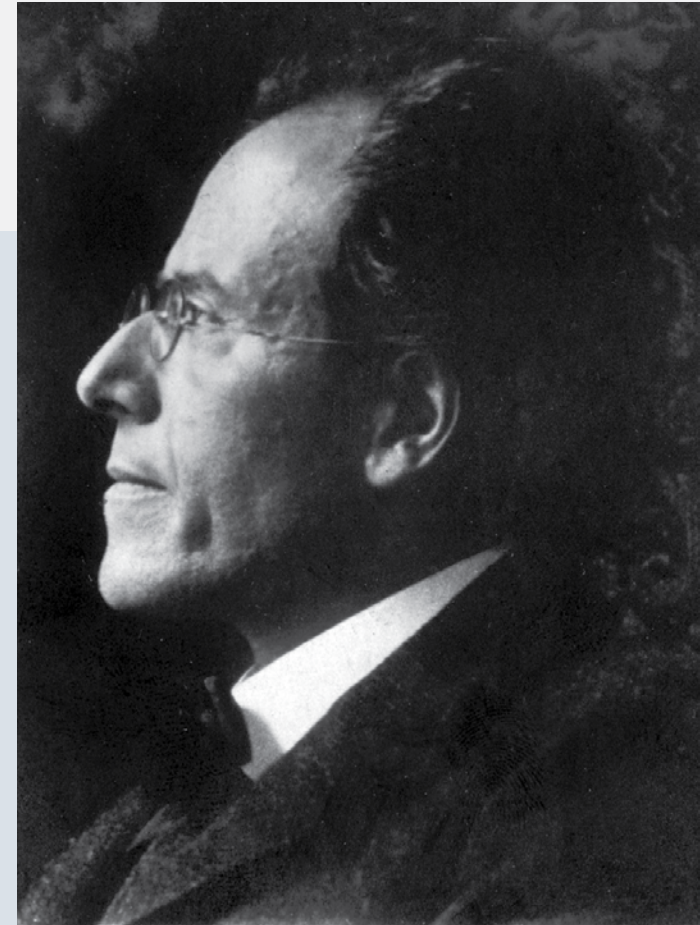
sketches begun in summer 1908, mostly composed late spring 1909 to April 1, 1910

### WORLD PREMIERE

June 26, 1912, by the Vienna Philharmonic, Bruno Walter, conductor

### NEW YORK PHILHARMONIC PREMIERE

December 20, 1945, Bruno Walter, conductor



On April 1, 1910, Mahler wrote to his amanuensis, the conductor Bruno Walter, to report that he had completed his Ninth Symphony. “In it,” he declared, “something is said that I have had on the tip of my tongue for some time; perhaps (as a whole) it comes closest to the 4th. (But it is completely different.)” Indeed, this heartrending revelation of Mahler’s soul is “completely different” from the often dreamlike expanses of his fairy-tale Fourth (which preceded the Ninth by a decade). Nevertheless, the two do have something in common: they share the sense of conveying thoughts about the transience of life — perhaps somewhat fancifully in the Fourth, certainly with unrestrained emotion and sentiment in the Ninth.

Mahler was pushing himself to his limit through his hyper-filled calendar of conducting commitments, not to mention the physical and intellectual drain of his composing, and he was doing so against doctors’ orders. The year 1907 had been a cruel one for Mahler: in addition to his break from the musical life of Vienna, where he had been based for years, he lost his eldest daughter to scarlet fever; then, that summer, he had learned that he was suffering from heart disease (a valvular defect) that, while not likely to prove immediately fatal, was potentially dangerous and could well shorten his life. An outdoor enthusiast, he was forced to curtail his physical activities drastically.

### 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.

### 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 Sinskag-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

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

Against such a background, the composition of a ninth symphony held other troubling prospects as well. Beethoven, Schubert, and Dvořák had all brought their symphonic cycles to completion with their Ninth Symphonies, and Bruckner had died before quite finishing



GUSTAV MAHLER AND BRUNO WALTER

his. To Mahler, who had begun to cultivate a superstitious streak, the very idea of a ninth symphony therefore summoned up thoughts of mortality. On the other hand, pretty much everything summoned up thoughts of mortality for Mahler, but at this point he was not ready to give in to fate. When he completed his Ninth Symphony he was still three

### THE END OF AN ERA

Mahler's Ninth Symphony not only brings to a conclusion his completed orchestral oeuvre, but it also represents a final achievement in the mainstream symphonic tradition that had been developing for more than a century and a half. Bruno Walter wrote of "the prophetic significance" of the work:

Here Mahler stands once more upon the mysterious threshold beyond which lies a new unexplored province of the realm of music. Mahler's "quotation" themes appear as ghostly symbols, reduced to bare outlines; the texture is thinned out, much as in some passages of the latest Beethoven; the independent melodic lines are projected bluntly against a vast empty horizon and clash with each other in harsh, portentous friction. This is not only Mahler's last symphony: the symphonic form as such is torn apart after having been tried to the limit.

months short of his 50th birthday, and upon finishing it he promptly plunged into the composition of yet another symphony.

Sadly, Mahler's Tenth would remain an incomplete torso, leaving his Ninth to stand as a poignant swan song. That the composer viewed this work as a sort of leave-taking seems beyond debate: its principal theme is derived from Beethoven's *Farewell (Les Adieux)* Piano Sonata, and the symphony — particularly its opening and concluding movements, both of which are slow — is filled with intimations of yearning, nostalgia, regret, despair, isolation, resignation, and even personal solace.

—JAMES M. KELLER PROGRAM ANNOTATOR

**INSTRUMENTATION** four flutes and piccolo, four oboes (one doubling English horn), three clarinets and one E-flat clarinet and one bass clarinet, four bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani (two pairs), cymbals, snare drum, bass drum, tam-tam, triangle, orchestra bells, low-pitched chimes, two harps, and strings. Mahler's autograph uses a single harp, but Bruno Walter divided the part between two instruments, an arrangement that is used in this performance.



## 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

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

Mei Ching Huang

Myung-Hi Kim+

Hanna Lachert

Sarah O'Boyle

Daniel Reed

Mark Schmoockler

Na Sun

Vladimir Tsy-pin

## 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

## 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

## 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

## 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

**CREDIT SUISSE** 

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