

NEW YORK PHILHARMONIC  
LORIN MAAZEL



THE COMPLETE  
**MAHLER** SYMPHONIES  
LIVE SYMPHONY 1



# New York Philharmonic

Lorin Maazel Music Director

**MAHLER** SYMPHONY NO. 1 in D major  
(1888; rev. 1893-1906)

54:42

- |   |   |       |
|---|---|-------|
| 1 | Slow. Dragging/Always very relaxed        | 15:43 |
| 2 | With powerful movement, but not too quick | 8:07  |
| 3 | Solemn and measured, without dragging     | 11:06 |
| 4 | With violent movement                     | 19:46 |

**RECORDED LIVE** September 22-27, 2005, Avery Fisher Hall  
at Lincoln Center for the Performing Arts

**LORIN MAAZEL** Conductor

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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  
the complete series.

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Gustav Mahler was a famous conductor by the time he embarked on the composition of his First Symphony, having quickly worked his way up through a succession of top artistic posts with musical organizations in Ljubljana, Olomuoc, Kassel, Prague, Leipzig, and Budapest.

He arrived in the last of these cities in October 1888, assuming the directorship of the prestigious Royal Hungarian Opera, and it was there that he unveiled his Symphony No. 1 in late 1889. That premiere came on the heels of personal tragedies that had marred the preceding months: the death of Mahler's father in February and of both his younger sister, Leopoldine, and his mother in the autumn. This left the composer with the stress of serving as head of his remaining family while balancing the musical and substantial political challenges of his professional life.

One wishes that the unveiling of his symphony could have come as a triumphant exclamation point at the end of such a difficult phase. Unfortunately, the premiere was far from successful, and the politics of Budapest continued to wear Mahler down until he finally submitted his resignation (in March 1891) and moved to Hamburg.

### BORN

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

### DIED

May 18, 1911, in Vienna, Austria

### WORK COMPOSED

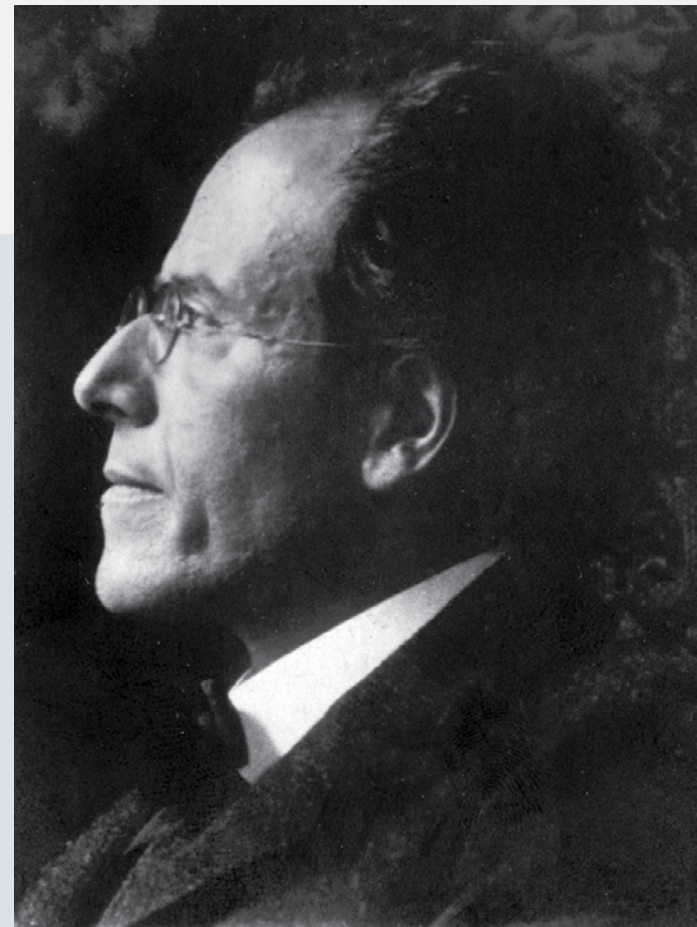
Mahler began sketching his Symphony No. 1 in 1884, drawing substantially on melodies he had written some years earlier, but did most of the composition in February–March 1888. He continued to revise the symphony on several occasions until as late as 1906.

### WORLD PREMIERE

November 20, 1889, by the Budapest Philharmonic, in Budapest, Mahler conducting

### NEW YORK PHILHARMONIC PREMIERE

December 16, 1909, Mahler conducting; this was the work's U.S. premiere





He would later say that the disastrous reception of his First Symphony prevented his being accepted as a composer for the rest of his career — probably an overstatement, but containing a grain of truth nonetheless. “My friends bashfully avoided me afterward,” Mahler told his confidante Natalie Bauer-Lechner. “Nobody dared talk to me about the performance and my work, and I went around like a sick person or an outcast.”

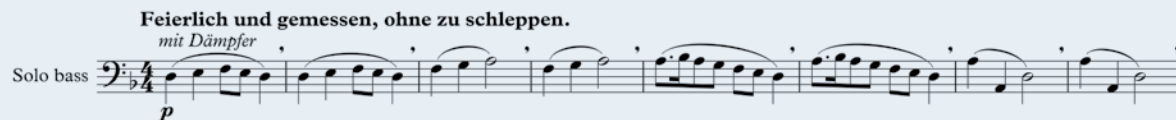
The work premiered in 1889 was rather different from the Symphony No. 1 as it is normally heard today. It was not even presented as a symphony; instead, the program identified it as a five-movement “Symphonic Poem in Two Sections,” and it included, as its second section, an *Andante* which Mahler referred to as “Blumine” (“Bouquet of Flowers”). In a newspaper article that ran the day before the premiere Mahler laid out a

descriptive program for the piece in which the five movements were said to depict spring, happy daydreams, a wedding procession, a funeral march to accompany the burial of a poet’s illusions, and an advance toward spiritual victory.

Stung by the vehemence with which much of the audience rejected the work, Mahler set his score aside for more than three years. In 1893 — he had by then moved to Hamburg — he subjected the symphony to severe revisions, particularly in matters of orchestration. “On the whole,” Mahler wrote to Richard Strauss in May 1894, “everything has become more slender and transparent.” He knew this not just from his inner ear, but from concert-hall experience as well, since he had conducted the new “Hamburg version” on October 27, 1893, with considerably more success than Budapest had allowed. Strauss slated it for a musical festival he was programming just then, and arranged for Mahler to travel to Weimar to conduct it in June 1894. This time the reception was sharply divided. Mahler wrote to a friend, “My symphony was received with furious opposition by some and with wholehearted approval by others. The opinions clashed in an amusing way, in the streets and in the salons.”

## LISTEN FOR ...

Mahler’s First Symphony is full of quotations, sometimes from his own prior compositions (especially from his *Songs of a Wayfarer* of 1884), sometimes from other sources. What were audiences to make of Mahler’s using the innocent children’s tune “Frère Jacques” or, to German speakers, “Brüder Martin” — transposed to the minor mode and set in the orchestra’s deepest register, as a double-bass solo — as the basis for his spooky, slow **third movement**?



Here we find Mahler, early in his career as a symphonist, already reveling in the brilliant details of orchestration that make his work unique, harnessing unanticipated combinations of instruments to play the repetitions of the tune. Here, too, is Mahler as collage-composer, introducing in quick succession — sometimes even superimposing — music of widely divergent character, as when a klezmer band (or a Hungarian czardas ensemble, some say) wanders within earshot of the supposed funeral procession, or when, at the outset of the central section, the macabre “Frère Jacques” march yields to the most tender music imaginable (a reminiscence of the song “Die zwei blauen Augen,” from *Songs of a Wayfarer*), which is itself quickly clouded by ominous harmonies.

## NOTES ON THE PROGRAM

Mahler kept on revising. He attached further programmatic descriptions to the movements and then discarded them. When the piece was published, in 1898, the composer left only the words “Like the Sound of Nature” at the head of the score. He also eliminated the “Blumine” movement — so effectively that it remained unpublished for seven decades.

In the end, all of Mahler’s travail concerning the symphony’s program can be read as a reflection of the aesthetic gulf that separated proponents of “program music” and “absolute music” at that time. Mahler seems to have hoped to gain the sympathies of the “program” faction while in his heart he was himself an “absolutist.” Try though he might to “justify” his music by attaching extramusical descriptions to it, Mahler fails to convince us that his symphony’s content is really motivated by anything other than the music itself.

—JAMES M. KELLER PROGRAM ANNOTATOR

**INSTRUMENTATION** four flutes (three of which double piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet and E-flat clarinet, another doubling only E-flat clarinet), three bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, tuba, timpani (two players), bass drum, cymbals, triangle, tam-tam, harp, and strings.

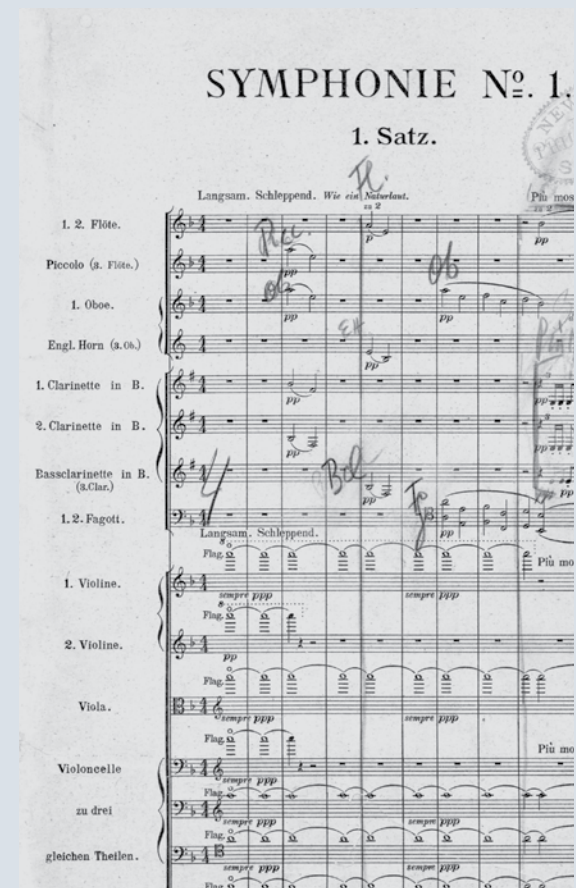
### THE NEW YORK PHILHARMONIC CONNECTION

Gustav Mahler was the first composer to be principal conductor of the New York Philharmonic, where his tenure ran from 1909 to 1911. Just a little over a month after taking the helm he conducted the U.S. premiere of his own First Symphony in Carnegie Hall. The performance would prove to be not only the first for New Yorkers, but the last time the composer would lead any orchestra in his earliest symphonic composition.

Mahler had completed his first symphony at the age of 27 in 1888, while he was Director of the Opera in Budapest. When he performed the piece in New York, he was still making changes to it. Among the changes in the score that was used during that first performance in America, Mahler doubled the winds and brass and added new articulation in the strings in red pencil.

This score, now in the Philharmonic Archives, also contains markings by Bruno Walter (from 1933) and Leonard Bernstein (from 1962).

—EXCERPTED FROM “MAHLER IN NEW YORK,”  
NYPHIL.ORG/MAHLER



A **DETAIL** of the first page of Mahler’s Symphony No. 1 revealing the composer’s own markings. View the complete score at [nyphil.org/maazelmahler](http://nyphil.org/maazelmahler).





## LORIN MAAZEL

*Music Director*

## Xian Zhang

*Associate Conductor*

## Leonard Bernstein

*Laureate Conductor, 1943-1990*

## Kurt Masur

*Music Director Emeritus*

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Sheryl Staples

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Concertmaster  
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*Beinecke Chair*

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*Assistant*

*Concertmaster*

*The William Petschek*

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Enrico Di Cecco

Carol Webb

Yoko Takebe

Emanuel Boder

Kenneth Gordon

Hae-Young Ham

Lisa GiHae Kim

Newton Mansfield

Kerry McDermott

Anna Rabinova

Charles Rex

Fiona Simon

Sharon Yamada

Elizabeth Zeltser

Yulia Ziskel

Marc Ginsberg

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Soohyun Kwon

Duoming Ba

Matitahu Braun

Marilyn Dubow

Martin Eshelman

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Myung-Hi Kim

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Kuan-Cheng Lu

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Katherine Greene

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Hai-Ye Ni\*

Qiang Tu

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*Jon Brodsky*

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Eric Bartlett

Nancy Donaruma+

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*The Redfield D.*

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Orin O'Brien

William Blossom

Randall Butler

David J. Grossman

Lew Norton

Satoshi Okamoto

Michele Saxon

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*Wallace Chair*

Sandra Church\*

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Mindy Kaufman

## PICCOLO

Mindy Kaufman

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Robert Botti

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*Principal*

*The Edna and W. Van*

*Alan Clark Chair*

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Pascual Martinez

Forteza

Stephen Freeman

## E-FLAT CLARINET

Mark Nuccio

## BASS CLARINET

Stephen Freeman

## BASSOONS

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*The Pels Family Chair*

Kim Laskowski\*

Roger Nye

Arlen Fast

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Arlen Fast

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*J. Broder Chair*

Jerome Ashby\*

L. William Kuyper\*\*

R. Allen Spanjer

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*Acting Associate*

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Vincent Penzarella

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*Marjorie L. Hart Chair*

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## TUBA

Alan Baer

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## TIMPANI

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*Moseley Chair*

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*The Constance R.*

*Hoguet Friends of the*

*Philharmonic Chair*

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**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.



## ABOUT THE ARTIST

8

**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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