SEATTLE **SYMPHONY** THOMAS DAUSGAARD

MAHLER
SYMPHONY NO. 10

SEATTLE **SYMPHONY** MEDIA

GUSTAV MAHLER

Symphony No. 10 (performing version by Deryck Cooke)

Part I:

1	*Adagio*	23:15
2	*Scherzo I: Schnelle Vierteln*	11:05

Part II:

3	*Allegretto moderato (Purgatorio)*	4:06
4	*Scherzo II: Allegro pesante*	10:57
5	*Finale: Lento non troppo—Allegro moderato*	22:26

TOTAL TIME 71:54

SEATTLE**SYMPHONY.ORG**

SEATTLE **SYMPHONY**

The Seattle Symphony is one of America's leading symphony orchestras and is internationally acclaimed for its innovative programming and extensive recording history. Under the leadership of Music Director Ludovic Morlot since September 2011, the Symphony is heard from September through July by more than 500,000 people through live performances and radio broadcasts. It performs in one of the finest modern concert halls in the world — the acoustically superb Benaroya Hall — in downtown Seattle. Its extensive education and community engagement programs reach over 65,000 children and adults each year. The Seattle Symphony has a deep commitment to new music, commissioning many works by living composers each season. The orchestra has made nearly 150 recordings and has received two Grammy Awards, 21 Grammy nominations, two Emmy Awards and numerous other accolades. In 2014 the Symphony launched its in-house recording label, Seattle Symphony Media.

Photo: Ben VanHouten

Photo: Thomas Grøndahl

THOMAS DAUSGAARD, CONDUCTOR

Thomas Dausgaard is Chief Conductor of the Swedish Chamber Orchestra, Principal Guest Conductor of the Seattle Symphony, Chief Conductor Designate of the BBC Scottish Symphony Orchestra, Honorary Conductor of the Orchestra della Toscana (ORT) and Honorary Conductor of the Danish National Symphony Orchestra, having previously served as its Principal Conductor from 2004–2011. He is renowned for his creativity and innovation in programming, the excitement of his live performances, and his extensive catalogue of critically acclaimed recordings.

Dausgaard performs internationally with the world's leading orchestras, and is a committed advocate of contemporary music, having premiered works by many living composers. He has made over 50 CDs with BIS and Da Capo, including a variety of complete symphony cycles. Future plans include a Brahms cycle for BIS, and the works of Pelle Gundmundsen-Holmgreen with the BBC Symphony Orchestra for Da Capo.

Dausgaard has been awarded the Cross of Chivalry by the Queen of Denmark, and elected to the Swedish Royal Academy of Music. His interests beyond music are wide-ranging and include a fascination with the life and art of indigenous communities. He lives in Copenhagen with his family.

Photo: Brandon Patoc Photography

PRINCIPAL GUEST CONDUCTOR THOMAS DAUSGAARD LEADS THE SEATTLE SYMPHONY IN BENAROYA HALL.

SEATTLE **SYMPHONY**

Thomas Dausgaard, *Principal Guest Conductor*
Joseph Crnko, *Associate Conductor for Choral Activities*
Pablo Rus Broseta, Stilian Kirov, *Douglas F. King Assistant Conductor*
Ruth Reinhardt, *Conducting Fellow*
Gerard Schwarz, *Rebecca & Jack Benaroya Conductor Laureate*

LUDOVIC MORLOT
The Harriet Overton Stimson Music Director

FIRST VIOLIN
Open Position
David & Amy Fulton Concertmaster
Emma McGrath #
Clowes Family Associate Concertmaster
Cordula Merks
Assistant Concertmaster
Simon James
Second Assistant Concertmaster
Jennifer Bai
Mariel Bailey
Cecilia Poellein Buss
Ayako Gamo
Timothy Garland
Leonid Keylin
Mae Lin
Mikhail Shmidt
Clark Story
Jeannie Wells Yablonsky
Arthur Zadinsky

SECOND VIOLIN
Elisa Barston
Principal, supported by Jean E. McTavish
Michael Miropolsky
John & Carmen Delo Assistant Principal Second Violin
Kathleen Boyer
Gennady Filimonov
Evan Anderson
Natasha Bazhanov
Brittany Boulding
Stephen Bryant
Linda Cole
Xiao-po Fei
Sande Gillette
Artur Girsky
Andrew Yeung
Blayne Barnes •
Kelly Farris •
Victoria Parker •
Jennifer Caine Provine •

VIOLA
Susan Gulkis Assadi
PONCHO Principal Viola
Arie Schächter
Assistant Principal
Mara Gearman
Timothy Hale
Vincent Comer
Penelope Crane
Wesley Anderson Dyring
Sayaka Kokubo
Rachel Swerdlow
Julie Whitton
Allison Farkas •
Laura Renz •

CELLO
Efe Baltacıgil
Marks Family Principal Cello
Meeka Quan DiLorenzo
Assistant Principal
Eric Han
Bruce Bailey
Roberta Hansen Downey
Walter Gray
Vivian Gu
Joy Payton-Stevens
David Sabee
Chuck Jacot •
Rajan Krishnaswami •

BASS
Jordan Anderson
Mr. & Mrs. Harold H. Heath Principal String Bass
Joseph Kaufman
Assistant Principal
Ted Botsford
Jonathan Burnstein
Jennifer Godfrey
Travis Gore
Jonathan Green

FLUTE
Open Position
Principal, sponsored by David J. and Shelley Hovind
Jeffrey Barker
Associate Principal
Judy Washburn Kriewall
Zartouhi Dombourian-Eby
Robin Peery •

PICCOLO
Zartouhi Dombourian-Eby
Robert & Clodagh Ash Piccolo

OBOE
Mary Lynch
Principal
Ben Hausmann
Assistant Principal
Chengwen Winnie Lai
Stefan Farkas

ENGLISH HORN
Stefan Farkas

CLARINET
Benjamin Lulich ++
Mr. & Mrs. Paul R. Smith Principal Clarinet
Laura DeLuca
Dr. Robert Wallace Clarinet
Eric Jacobs
Terri Cole •
Denise Lum •
Sean Osborn # •

E-FLAT CLARINET
Laura DeLuca
Dr. Robert Wallace Clarinet

BASS CLARINET
Eric Jacobs

BASSOON
Seth Krimsky
Principal
Paul Rafanelli
Mike Gamburg
Francine Peterson •

CONTRABASSOON
Mike Gamburg

HORN
Jeffrey Fair
Charles Simonyi Principal Horn
Mark Robbins
Associate Principal
Jonathan Karschney
Assistant Principal
Adam Iascone
John Turman
Cara Kizer*

TRUMPET
David Gordon
Boeing Company Principal Trumpet
Alexander White
Assistant Principal
Geoffrey Bergler

TROMBONE
Ko-ichiro Yamamoto
Principal
David Lawrence Ritt
Stephen Fissel
Jason Byerlotzer •

BASS TROMBONE
Stephen Fissel

TUBA
Christopher Olka
Principal

TIMPANI
Michael Crusoe
Principal

PERCUSSION
Michael A. Werner
Principal
Michael Clark

HARP
Valerie Muzzolini Gordon
Principal
Supported by Eliza Flug, in memory of Martin Flug

KEYBOARD
Kimberly Russ, piano +
Joseph Adam, organ +

PERSONNEL MANAGER
Scott Wilson

ASSISTANT PERSONNEL MANAGER
Keith Higgins

LIBRARY
Patricia Takahashi-Blayney
Principal Librarian
Robert Olivia
Associate Librarian
Jeanne Case
Librarian
Rachel Swerdlow
Assistant Librarian

TECHNICAL DIRECTOR
Joseph E. Cook

ARTIST IN ASSOCIATION
Dale Chihuly

MUSIC ALIVE COMPOSER IN RESIDENCE
Trimpin

HONORARY MEMBER
Cyril M. Harris ‡

\+ *Resident*
‡ *In Memoriam*
* *Temporary Musician*
++ *On Leave*
\# *Principlal*
• *Extra Musician for This Recording*

MAHLER TEN

Seattle Symphony Principal Guest Conductor Thomas Dausgaard writes:
Imagine, Mahler in his composing hut in the countryside of Toblach, holding in his hand an unopened letter from Walter Gropius to Alma, Mahler's wife who is away at a spa in Tobelbad. Mahler has begun work on his Tenth Symphony and knows something is wrong — should he open the letter?

Like the Ninth Symphony and *Das Lied von der Erde,* he doesn't live to perform his Tenth Symphony, but he does finish it in the way that he writes the whole work in its outline: three movements are almost fully orchestrated, others in short score, while some passages are left with only the melody. But the overall arc, the complex narrative, the contrasting emotions and the way it unfolds is entirely Mahler's. Without the use of voices, only naked words by Mahler are left in the margins, hinting at his state of mind, the emotional subtext and symbolism, making this symphony the most self-dramatizing work of his.

Seattle Symphony annotator Paul Schiavo writes:
For more than a dozen years, Alma Mahler withheld the unfinished score of the Tenth Symphony from scrutiny and may even have originated the statement, reported by one of the composer's early biographers, that Mahler requested the work's destruction. Eventually, however, Alma Mahler decided that the Tenth Symphony deserved to be heard. In 1924 she approached Ernst Krenek about completing the piece, thus initiating the early round of unsuccessful attempts to bring it to a performable state.

In the late 1950s, the BBC began planning a series of programs on Mahler and his music to mark the centenary of the composer's birth. As part of this effort, the broadcast network engaged Deryck Cooke, a respected authority on late-Romantic music, to write some text about the composer. Cooke's research led him to examine Mahler's manuscript of the Tenth Symphony. As he immersed himself in the score, Cooke became convinced that a performable version of the entire work was well within reach, and he set about creating this by fleshing out the suggestions for instrumentation and other matters Mahler had left in his short-score sketches.

Over the next quarter of a century, Cooke continued to refine his "performing edition" of the Tenth Symphony. In 1964 he received from Alma Mahler's daughter an additional 44 pages of sketches that had not been published. He also revised certain details of the orchestration after hearing the music performed, and he consulted other Mahler authorities for suggestions about filling out various passages that required speculative addition of harmonies, counter-melodies and other material. He concluded his work in 1975, a year before his death.

Cooke emphasized that he did not hope to complete the Tenth Symphony as Mahler would have done. In a lengthy preface to the score, he noted that:

"Mahler himself, in bringing it to its final form, would have revised the draft — elaborated, refined and perfected it in a thousand details; he would also, no doubt, have expanded, contracted, redisposed, added, or canceled a passage here and there (especially in the second movement); and he would finally, of course, have embodied the result in his own incomparable orchestration. …

"On the other hand, it would be wrong to say that the present score cannot claim to represent Mahler's Tenth Symphony in any sense whatsoever. It does, quite simply, represent the stage the work had reached when Mahler died, in a practical performing version. … The only realistic question is this: in the absence of his own final definitive work, does his comprehensive draft, even filled out and put into score by other hands,

provide a Mahlerian experience of value? I believe that it does, for one simple reason: Mahler's music, even in its unperfected and unelaborated state, has such significance, strength and beauty that it dwarfs into insignificance the momentary uncertainties about notation and the occasional pastische-composing … . After all, the thematic line throughout, and something like 90% of the counterpoint and harmony, are pure Mahler, and vintage Mahler at that."

Thomas Dausgaard continues:

The symphony begins with an enigmatic and slow melody, quietly played by the violas — like a prophecy spoken to us in archaic language. The relevance of this passage only becomes apparent when we perform the whole Tenth Symphony; in the *Finale* it suddenly returns played affirmatively by the horns, and thus a huge arc is created under which the symphony unfolds.

We are in the world of Mahler where musical references and symbolism play a role — so what can this passage possibly symbolize? Is it a premonition of death, an echo of Richard Strauss' *Sancho Panza* or of the sad shepherd tune (*Cor Anglais* solo) in Wagner's *Tristan und Isolde*? Or is it the letter burning in Mahler's hand, yet unopened?

The viola melody is soon interrupted by glowing, chorale-like music, with passionate wide leaps in the violin melody against a slow-moving background. With this leaping melody painting a kind of musical "X" — a "cross" — Mahler gives us another symbol: is he expressing the torment of crucifixion, that his love for Alma is crucified and doomed?

Left behind as another unanswered question, the passage is cut off by a more fleeting kind of music, dance-like in its accompaniment, capricious, seductive and even dangerously grotesque in its sudden expressions. Could we be in the world of Alma, or rather how Mahler saw Alma at this time?

The first movement oscillates between these three worlds in a collaged fashion (anticipating the music of the 1960s), but towards the end all winds, strings and harp gather forces: a loud chorale subsides to a single quiet note after which the orchestra breaks into a "scream" — a scream of paralysis, ultimate shock or perhaps psychosis. This is the famous 9-note chord, also to return with even greater vehemence in the *Finale*. Is this primeval scream the result of Mahler's session with Freud that summer (a diagnosis of Maria complex and compulsive neurosis) or is it him opening the letter to Alma, reading its few words signed by her lover, Walter Gropius: "Come, flee with me"? What follows is a kind of fragmented hallucination, exhaustedly trying to come to peace, or perhaps even rather longing for the ultimate peace: death.

In spite of the calm ending of the first movement, the inner conflict is unresolved — how to express that in the following movement? Mahler writes a wildly irregular scherzo where rhythms and meters are restlessly changing. A brilliantly original — and disturbing — portrayal of emotional chaos. The unpredictability of this dance is at its most radical in Mahler's entire musical production: just as you think you can begin dancing along, you miss a beat or two, as the music has already changed direction. Sometimes delirious in its fanatic self-propelling wild joy, sometimes choleric in its aggression or even schizophrenic in the ways these expressions are contrasted and interweaved with folk-music-like banal melodies. We are thrown around in a world of incessantly changing, confused mood — what to do about the letter from Gropius?

Exhausted from this, music from Mahler's youth surfaces: the third movement has a striking resemblance to his early song *Das irdische Leben* about the starving child, finally dying because the mother doesn't hear its screams — the now grown-up Mahler in a loveless world? Calling this movement *Purgatorio*, and filling it with written comments in the margins, he is stepping up the self-dramatization: "Annunciation of death," "Have mercy," "O God, O God, why hast thou forsaken me?," "Thy will be done" — a mixture of Jesus' words on the cross according to St. Matthew and hints to Wagner's *Parsifal*

and *Walküre* fills this tiny movement with disproportionate depth, this actually being the shortest movement in any of his symphonies. Why was Mahler's word "inferno" crossed out by another hand on the first page, and who cut out a part of that page? Could it have consisted of lines from Mahler's poet-friend Siegfried Lipiner's work called *Il purgatorio* — poems circling around shame and love for Hell?

Time for a dance — "The Devil dances with me" as Mahler wrote at the top of the fourth movement, and at the bottom: "Crazyness, touch me, Destruction! Deny me, so that I forget that I exist! So that I cease to exist, so that I…" This movement is a waltz, raging between the demonic and the delicate, ambivalent between its violence and triviality it finally opens up to a macabre ending where the music disintegrates and rests in between the music grows: "Only you know what this means. Oh, oh, oh! Live well, my lyre!" as Mahler writes in the margin.

The dying waltz connects to the *Finale* through the ultimate death symbol of a stroke on a large but muffled drum. Its 11 beats and the surrounding funereal music might also imply that this is the eleventh hour — or does part of the music already come from a world beyond ours?

Piercing through this darkness, the *Finale* introduces the most painful yet heavenly long-spun melody on the flute. The melody evaporates into a mix of quotes from the earlier movements, building up tension to an even wilder and longer climax than in the first movement: a scream that like a frenzied flashback reminds us that we are under this huge symphonic arc. The scream becomes a catalyst for re-experiencing the viola melody from the beginning now heard at full volume; over an ambiguously quiet trumpet, the horns present it as a kind of gateway to transformation. Does it perhaps signify Gropius' letter being read — or rather screamed — aloud? Or does it imply a change from a subconscious state to a conscious one? Is it only now that things can be seen clearly?

The music following it seems suddenly to have a radiance and glow, like opening up into a transcendental world. Several times long notes are held for so long that the pulse can feel suspended into moments of timelessness. But it is not until the flute melody from the early part of the *Finale* surges into a passionate climax, one of the great moments of symphonic music, that Mahler pens the words "To live for you! To die for you!" And at the final huge sigh he writes the pet name for Alma, "Almschi." Is she forgiven? Does Mahler think their love can return? Has his consultation with Freud (or the two psychotic scream-moments) opened up for him being at peace with the world, ready or even longing for death? Having read his letter, Mahler took Gropius to Alma at the spa in Tobelbad, and asked her to decide between them. She went for Mahler, who died within a year. In the most beautiful other-worldy open-ended way does this perhaps most personal of all Mahler's works drift away into silence.

The Seattle Symphony is grateful to Joan Watjen for her generous support of SEATTLE **SYMPHONY MEDIA** CDs in memory of her husband Craig.

Recorded live in concert at the S. Mark Taper Foundation Auditorium, Benaroya Hall, Seattle, Washington, on November 19, 21 and 22, 2015.

The performances were presented as part of the Delta Air Lines Masterworks Season.

Producer: Dmitriy Lipay
Engineers: Dmitriy Lipay & Alexander Lipay
Executive Producer: Simon Woods
Art direction and design: Jessica Forsythe

For more information about the SEATTLE **SYMPHONY, please visit seattlesymphony.org.**