

LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

Friday–Monday, May 4–7, 2018

Mahler Transcending

London Symphony Orchestra
Simon Rattle, *Conductor*

Friday, May 4, 2018 at 8:00 pm

Symphony No. 9

Sunday, May 6, 2018 at 3:00 pm

Das Lied von der Erde

Monday, May 7, 2018 at 8:00 pm

Symphony No. 10 (completed by Deryck Cooke)

Please make certain all your electronic devices are switched off.

These programs are supported by the Leon Levy Fund for Symphonic Masters.

Symphonic Masters is made possible in part by endowment support from UBS.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

David Geffen Hall

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We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

Monday, May 7, 2018, at 8:00 pm

Symphonic Masters

London Symphony Orchestra

Simon Rattle, *Conductor*

MAHLER **Symphony No. 10 (completed by Deryck Cooke)**
[1910 (1976)]

Adagio
Scherzo
Purgatorio
Scherzo
Finale

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UPCOMING GREAT PERFORMERS EVENTS:

Saturday, May 12 at 7:30 pm in Alice Tully Hall

Sol Gabetta, cello

Bertrand Chamayou, piano

BEETHOVEN: Cello Sonata in F major, Op. 5, No. 1

BRITTEN: Sonata in C major, Op. 65

CHOPIN: Sonata in G minor; Grand Duo on themes from Meyerbeer's Robert le diable

Sunday, May 13 at 11:00 am in the Walter Reade Theater

Christina and Michelle Naughton, pianos

RAVEL: Ma mère l'oye ("Mother Goose Suite") for piano four hands

JOHN ADAMS: Roll Over Beethoven

CHOPIN: Rondo in C major for Two Pianos

LUTOSLAWSKI: Variations on a Theme by Paganini

Saturday, May 19 at 7:30 pm in Alice Tully Hall

Freiburg Baroque Orchestra

Kristian Bezuidenhout, fortepiano and director

HAYDN: Symphony No. 74 in E-flat major

MOZART: Piano Concerto No. 17 in G major

JOHANN CHRISTIAN BACH: Symphony in G minor

MOZART: Piano Concerto No. 9 in E-flat major ("Jeunehomme")

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Visit LCGreatPerformers.org for more information relating to this season's programs.

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Conductor's Note

By Simon Rattle

About 25 years ago, I made my debut with the Vienna Philharmonic, which was broadcast live on the radio. I begged the engineers to make a copy of the performance of Mahler's Ninth Symphony. They were very sweet and grabbed the only cassette they could find, which I later discovered also had the composer's *Das Lied von der Erde* on it. It was fairly surreal to hear these two masterpieces played simultaneously, but it also made me reflect that I was hearing music which Mahler had composed but never heard live.

In this series of concerts, we play all three of Mahler's late symphonies (including *Das Lied*), which all had posthumous premieres, and were all shot through with memories and experiences of his New York years. They were all on his composing desk while he was the busy head of the New York Philharmonic and conducting a wide swath of repertoire including Elgar, Debussy, Chabrier, and Rachmaninoff, endlessly curious as he was. It was in New York that he heard the cylinders of Chinese music which so influenced *Das Lied*, and the distant but shattering drum strokes from a policeman's funeral that unforgettably punctuate the finale of his Tenth Symphony. All three of these pieces have followed me through my entire musical life, and I recently worked out, to my horror, that I have conducted the complete Tenth Symphony over 100 times—not that it makes the piece any easier! Or less profoundly emotionally shattering for that matter.

Without New York, these three masterpieces would have been totally different: Even the urban landscape of the third movement of the Ninth Symphony, unparalleled in his entire oeuvre, would be unthinkable without his deep connection with this city. So for me to bring my new musical family, the extraordinary London Symphony Orchestra, to New York to make this epic journey is a very special experience and a perfect way to carry on our long and warm relationship with our loyal partners at Lincoln Center. I look forward to many years of this happy collaboration.

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Notes on the Program

By Christopher H. Gibbs

Symphony No. 10 (1910) [performing version by Deryck Cooke (1976)]

GUSTAV MAHLER

Born July 7, 1860, in Kaliště, Bohemia

Died May 18, 1911, in Vienna

Approximate length: 75 minutes

Soon after Mahler's death at age 50 in 1911, Arnold Schoenberg observed: "It seems that the Ninth is a limit. He who wants to go beyond it must die. It seems as if something might be imparted to us in the Tenth that we should not yet know, for which we are not yet ready. Those who have written a Ninth stood too near to the hereafter." Mahler apparently shared some of these superstitions about writing a ninth symphony, as they had concluded the careers of Beethoven and Bruckner.

Mahler worked on the Tenth Symphony during the summer of 1910, but died the following May before finishing it. Others have tried to complete the work—or at least give some idea of what the symphony might have sounded like at the time Mahler died, based on the three movements that were fairly worked out and on continuous drafts for all five. An infinite number of details—exactly those miracles that make Mahler's music so distinctive—remained in the composer's imagination. And yet the allure of giving audiences some idea of what existed in draft through a responsible performing edition persisted. The British musicologist Deryck Cooke (1919–76) did just that in what has emerged as the most frequently programmed version, the one we hear today, which he called "A Performing Version of the Draft for the Tenth Symphony."

Cooke repeatedly made disclaimers about what he had done: "If Mahler had lived to complete the work, he would have elaborated the music considerably, refined and perfected it in a thousand details, possibly expanded or contracted or switched around a passage here or there." Although the opening movement of the Tenth Symphony was the furthest advanced at the time of Mahler's death, Cooke's warning applies to a certain extent to it as well, and the last two movements are far more speculative in their working out.

Mahler composed the Tenth Symphony at a troubled juncture in his life. In 1907 he resigned from the Vienna Court Opera, where he had ruled for a decade, and moved to New York City, first to conduct at the Metropolitan Opera and later to assume the post of music director of the New York Philharmonic. He and his wife, Alma, returned to Europe for the summers, which throughout his career was when he did most of his composing. Although some musical ideas apparently date from a few years earlier, Mahler drafted the Tenth Symphony in the summer of 1910, composing about 75 minutes of music. He essentially laid out the entire sweep of the

symphony—the melodies, much of the counterpoint and harmony, and various indications of instrumentation. He then went back and started the full orchestration. He managed to get to this second stage with the first movement, much of the second, and the beginning of the third—about half the symphony. He returned for his final season in New York, but became seriously ill in the spring and returned to Vienna, where he died in May 1911.

In 1924 Alma arranged the publication of a handsome facsimile edition of most of the draft materials and enlisted her son-in-law, the composer Ernst Krenek (with assistance from Alban Berg and others), to fashion a performing score of the first and third movements, which Franz Schalk premiered that year with the Vienna Philharmonic. In the years that followed, both Dmitry Shostakovich and Schoenberg were approached to see if they would realize the complete symphony, but they declined. Scholars and Mahler enthusiasts independently pursued the project, most prominently Cooke. A preliminary version of his edition was prepared for the Mahler centennial in 1960 as part of a lecture for a BBC broadcast featuring an orchestral performance of most of the piece. Although initially resistant, Alma eventually heard a tape of the broadcast and agreed to end her ban and endorse Cooke's efforts. The complete symphony was first performed in 1964 in London. Cooke worked for several more years on refining a full score (some further sketch materials had come to light), producing a final version together with composers David and Colin Matthews and conductor Berthold Goldschmidt published in 1976.

The lengthy first movement begins as an *andante* with unaccompanied violas stating an extended first theme before being joined by the rest of the strings for the second theme, distinguished by wide leaps and lush harmony. The third theme is more humorous, almost like in a *scherzo*, characterized by trills. The three ideas alternate, not always in the same order. The movement includes some of the most dissonant music Mahler ever wrote, most remarkably a shocking nine-note chord sounded at the climax near the end.

The following *Scherzo* offers a striking contrast with its variety of constantly changing meters, abruptly shifting to normalized *Ländler* dance sections in triple meter. The overall A-B-A-B-A form ends with a coda that ingeniously combines the metrically irregular A and melodic B materials. Mahler named the third movement *Purgatorio* and orchestrated the first 30 measures. This brief movement is a delicately scored perpetual motion. Here and in the concluding two movements, Mahler left fascinating annotations (as he had already in his Ninth Symphony) that have led to considerable speculation as to their possible autobiographical implications: "Death! Transfiguration!" "Mercy!!" "O God! O God! why hast Thou forsaken me?" and "Thy will be done!"

Another *Scherzo* follows, this one particularly intense and at times angry. On the folder containing the sketches Mahler wrote: "The Devil dances it with me / Madness, seize me, who am accursed! / Destroy me that I may forget that I exist! / that I may cease to be / that I for." His annotations are again suggestive: "You alone know what it means. Ah! Ah! Ah! Farewell, my lyre! Farewell.

Farewell. Farewell.” The movement ends with the shocking thud of a muffled military drum. In her memoirs, Alma relates this to an experience in New York when they observed the funeral of a fallen fireman from their 11th-floor hotel window and heard stark solitary drum beats signaling advance. The movement proceeds without pause into the *Finale*, in which the drumbeat is sounded again five times near the start. The movement prominently brings back materials from the *Purgatorio* movement, as well as from the first and fourth. A more carefree and faster middle section ultimately leads to an extended adagio to conclude the symphony. Mahler’s annotations at this point read “To live for you! To die for you!” and at the very end: *Almschi!* (his diminutive pet-name for Alma).

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College.

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Meet the Artists



OLIVER HELBIG

Simon Rattle

Sir Simon Rattle was born in Liverpool, England, and studied at the Royal Academy of Music. From 1980 to 1998, he was principal conductor and artistic adviser of the City of Birmingham Symphony Orchestra and was appointed music director in 1990. In 2002 he took up his current position of artistic director and chief conductor of the Berlin Philharmonic, where he will remain until June 2018. Sir Simon took up the position of music director of the London Symphony Orchestra in September 2017.

In addition to fulfilling a taxing concert schedule between Berlin and London, Sir Simon regularly tours within Europe, North America, and Asia. His partnership with the Berlin Philharmonic has also broken new ground with the education program Zukunft@Bphil, earning the Comenius Prize in 2004, the Schiller Special Prize from the city of Mannheim in 2005, and the Golden Camera and the Urania Medal in 2007. He and the Berlin Philharmonic were also appointed International UNICEF Ambassadors in the same year—the first time this honor has been conferred on an artistic ensemble.

In September 2017, Sir Simon opened his first season as music director of the London Symphony Orchestra with a program of English music, a semi-staged opera of *La damnation de Faust*, and the Stravinsky ballets. In November, he toured Asia with the Berlin Philharmonic and soloists Yuja Wang and Seong-Jin Cho. The remainder of the 2017–18 season takes Sir Simon on a European and U.S. tour with the London Symphony Orchestra, to Munich with the Bavarian Radio Symphony Orchestra, and he will return to Baden-Baden with the Berlin Philharmonic for a production of *Parsifal*.

Sir Simon was knighted in 1994 and in the New Year's Honors of 2014, he received the Order of Merit from Queen Elizabeth II.

London Symphony Orchestra

The London Symphony Orchestra aims to bring the greatest music to the greatest number of people. This is at the heart of everything it does. This commitment to serve music and the people who love music is borne of a unique ethos developed over more than 100 years. Established in 1904 by a number of London's finest musicians, the LSO is a self-governing musical collective built on artistic ownership and partnership. The orchestra is still owned by its members and has a signature sound emanating from the combined zeal and virtuosity of these 95 brilliant musicians who come from around the world; its music-making remains firmly at the center of the orchestra's activities.

The LSO is resident orchestra at the Barbican in the City of London, where it gives 70 symphonic concerts every year, and performs a further 70 concerts worldwide on tour. The orchestra works with a family of artists that includes the world's greatest conductors—Sir Simon Rattle as music director, Gianandrea Noseda and François-Xavier Roth as principal guest conductors, Michael Tilson Thomas as conductor laureate, and André Previn as conductor emeritus. LSO Discovery, the orchestra's community and education program based at LSO St. Luke's, brings the work of the LSO to all parts of society and engages with 60,000 people every year. The LSO reaches out much further with its own recording label—LSO Live, the first of its kind, which launched in 1999—and now streams its music to millions around the world. Millions more have enjoyed the LSO through its reputation as a leading orchestra for film; it has recorded hundreds of classic scores, including films from the *Star Wars*, Harry Potter, and Indiana Jones series. Every year the orchestra also gives a free outdoor concert in Trafalgar Square. Combined, these activities reflect the LSO's cooperative spirit and its ongoing commitment to making music as accessible as possible to the greatest number of people.

The orchestra extends thanks to the generous supporters of the American London Symphony Orchestra Foundation: Alan & Sally Bell, Tony & Gisela Bloom, John & Glenda Burkhart, Brian & Susan Dickie, Mr & Mrs Robert Marchbank, Reidler Foundation, Christopher Stewart, and those who wish to remain anonymous.

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London Symphony Orchestra

Sir Simon Rattle OM CBE, *Music Director*

Gianandrea Noseda, François-Xavier Roth, *Principal Guest Conductors*

Michael Tilson Thomas, *Conductor Laureate*

André Previn KBE, *Conductor Emeritus*

Simon Halsey CBE, *Choral Director*

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Lennox Mackenzie
Clare Duckworth
Ginette Decuyper
Maxine Kwok-Adams
Claire Parfitt
Elizabeth Pigram
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Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Rhys Watkins
Julian Azkoul
Laura Dixon
Shlomy Dobrinsky
Hazel Mulligan

Second Violin

David Alberman
Thomas Norris
Miya Vaisanen
David Ballesteros
Matthew Gardner
Julian Gil Rodriguez
Naoko Keatley
Belinda McFarlane
William Melvin
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Paul Robson
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Alix Lagasse

Viola

Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
Anna Bastow
German Clavijo
Stephen Doman
Lander Echevarria
Carol Ella
Julia O'Riordan
Robert Turner
Heather Wallington
Cynthia Perrin

Cello

Tim Hugh
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Amanda Truelove
Miwa Rosso
Deborah Toksdorf

Bass

Colin Paris
Patrick Laurence
Matthew Gibson
Thomas Goodman
Joe Melvin
Jani Pensola
Simon Oliver
Simo Vaisanen

Flute

Gareth Davies
Adam Walker
Alex Jakeman

Piccolo

Patricia Moynihan

Oboe

Olivier Stankiewicz
Rosie Jenkins
Juliana Koch

Cor Anglais

Christine Pendrill

Clarinet

Andrew Marriner
Chris Richards
Chi-Yu Mo
Sonia Sielaff

Bass Clarinet

Laurent Ben Slimane

Bassoon

Daniel Jemison
Joost Bosdijk

Contrabassoon

Dominic Morgan
Fraser Gordon

Horn

Timothy Jones
Angela Barnes
Alexander Edmundson
Jonathan Lipton
James Pillai

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Philip Cobb
David Elton
Gerald Ruddock
Niall Keatley

Trombone

Dudley Bright
Peter Moore
James Maynard

Bass Trombone

Paul Milner

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Lincoln Center's Great Performers

Initiated in 1965, Lincoln Center's Great Performers series offers classical and contemporary music performances from the world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists. One of the most significant music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's David Geffen Hall, Alice Tully Hall, Walter Reade Theater, and other performance spaces around New York City. From symphonic masterworks, lieder recitals, and Sunday morning coffee concerts to films and groundbreaking productions specially commissioned by Lincoln Center, Great Performers offers a rich spectrum of programming throughout the season.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

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