

1 NYP 15-23: In Memoriam: Lorin Maazel

2 (INSERT: National Underwriting Credits)

3 (OPENING MONTAGE)

4 AB: **Lorin Maazel.**

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6       **He conversed with Schoenberg and Rachmaninoff,**  
7       **played side-by-side with Heifetz, and—as a**  
8       **child--conducted at the invitation of**  
9       **Toscanini. He could be intimidating at the**  
10      **podium; his intense gaze and furrowed brow**  
11      **recalled the venerable maestri of ages past.**  
12      **His technique was a study in efficiency...his**  
13      **fees were among the highest in the industry...**  
14      **and his artistic vision was non-negotiable.**  
15      **Yet Lorin Maazel described himself as a "happy-**  
16      **go-lucky guy."**

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18 ALT: ...described himself this way:

19 (ACTUALITY)

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28 AB: Indeed, those who knew the softer side of the  
29 man might be quick to recall his dedication to  
30 his seven children and his generosity as a  
31 teacher. The numerous opportunities for young  
32 musicians created through his *Châteauville*  
33 *Foundation* and the Maazel-Vilar conducting  
34 competition might also be mentioned, as well as  
35 the dozens of pro-bono concerts he gave that  
36 raised millions for causes ranging from UNESCO  
37 to the *Beethoven Fund for Deaf Children*.

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39 Whatever one's personal perception of the man  
40 might be, it is a simple fact that the musical  
41 life of Lorin Maazel, from child prodigy...to  
42 violinist...composer, and administrator,  
43 was...extraordinary.

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45 This is Alec Baldwin. It's my pleasure to have  
46 your company as we now honor the memory Lorin  
47 Maazel, who passed away at age 84 in July,  
48 2014. Our time over the next couple of hours  
49 will focus, in particular, on Mr. Maazel's  
50 seven-decade relationship with the New York  
51 Philharmonic—an orchestra he conducted 619  
52 times between 1942 and 2013. Listen with us,  
53 now, as Lorin Maazel conducts...The New York  
54 Philharmonic This Week.

55 (MUSIC UP AND OUT)

56 AB: Our story begins in the suburbs of Paris on  
57 March 6, 1930, when Lorin Varencove Maazel was  
58 born to Jewish-American parents, who were  
59 studying music at the Sorbonne. Maazel's  
60 musical lineage can be traced back to his  
61 grandfather, Isaac, who played in the violin  
62 section of the Metropolitan Opera Orchestra.  
63 Though a pharmacist by trade, his mother,  
64 "Marie," was an able pianist and later went on  
65 to found the Pittsburgh Youth Symphony. His  
66 father, Lincoln, was at different times a  
67 salesmen, a nightclub singer, a teacher, and an  
68 actor.

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70 It was at least partly in pursuit of Lincoln's  
71 Hollywood ambitions that the family returned to  
72 the United States a few years later and settled  
73 in Los Angeles. There, the young Lorin Maazel  
74 was found to have perfect pitch and he began  
75 piano studies at age five, followed by violin  
76 and conducting lessons two years later. Mr.  
77 Maazel discussed these early years in-depth  
78 with Mark Travis in 2009:

79 (ACTUALITY)

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Maazel's father persuaded Vladimir Bakaleinikoff to hear his child conduct. The seasoned musician was skeptical of the invitation, but upon hearing the boy, he was immediately struck by the youngster's genius. When Bakaleinikoff accepted a position with the Pittsburgh Symphony as violist and associate conductor in the late 1930s, the Maazel family followed him there, settling in the Oakland neighborhood:

(ACTUALITY)

AB: Bakaleinikoff honed Maazel's prodigious natural talent and the young maestro went on to lead just about every major American Orchestra between the ages of nine and fifteen—including the NBC Symphony at the personal invitation of Arturo Toscanini:

(ACTUALITY)

108 AB: So it was that on August 5<sup>th</sup>, 1942, a 12 year  
109 old Lorin Maazel came to conduct the New York  
110 Philharmonic for the first time. The program  
111 featured Beethoven's Fifth Symphony, The Suite  
112 from the *Nutcracker* by Tchaikovsky, and the  
113 Overture to the *Marriage of Figaro*. As one  
114 might imagine, the concert--which was given at  
115 Lewisohn Stadium--generated a great deal of  
116 publicity, but this was no gimmick. The gifted  
117 young conductor was very precise in his demands  
118 and he knew the music thoroughly. He recalled  
119 the event with Jon Tolansky in 1991:

120 (ACTUALITY)

121 AB: Maazel was invited to a return engagement with  
122 the Philharmonic at Lewisohn Stadium in 1943  
123 and again in 1944. Back in Pittsburgh (and when  
124 not "at play" leading world-class orchestras),  
125 he attended the Linden School and Peabody High  
126 School, graduating at the age of 16. By then,  
127 his tour as a conducting prodigy was over, as  
128 he explained:

129 (ACTUALITY)

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135 Lorin Maazel enrolled at the University of  
136 Pittsburgh, where he studied languages,  
137 mathematics and philosophy. While many young  
138 students might work jobs in construction or  
139 retail to help pay for their studies, the teen-  
140 aged Maazel found a different solution:

141 (ACTUALITY)

142 AB: In 1951, Maazel went to Italy on a Fulbright  
143 Fellowship to further his studies. Two years  
144 later he made his European conducting début,  
145 stepping in for an ailing maestro at the  
146 Massimo Bellini Theatre in Catania, Italy. His  
147 reputation grew and in 1960, he became the  
148 first American to be invited to conduct at  
149 Bayreuth:

150 (ACTUALITY)

151 AB: Maazel's success at Bayreuth resulted in an  
152 invitation to return there in 1968—this time to  
153 lead the complete Ring Cycle. In the meantime,  
154 Maazel's star began to truly soar on a global  
155 scale. His performances were praised for their  
156 transparent textures and brilliant colors. His  
157 finely-tuned precision inspired virtuoso  
158 results from players and his encyclopedic  
159 knowledge of the repertoire and remarkable  
160 memory were nearly peerless.

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162       1961 saw him earn the first of ten *Grand Prix*  
163       *International du Disque* awards for his  
164       recording of Ravel's *L'enfant et les*  
165       *sortileges*. Decades later, he would bring the  
166       complete work to Avery Fisher Hall for the  
167       first time and he recalled learning it from  
168       Victor de Sabata:

169       (ACTUALITY/MUSIC CLIP)

170    AB: Lorin Maazel made his Metropolitan Opera debut  
171       in November, 1962 before crossing the plaza to  
172       make his subscription debut with the New York  
173       Philharmonic one month later. Then, as he had  
174       some two decades earlier, he led the  
175       Philharmonic in a performance of Beethoven's  
176       Fifth Symphony:

177       (MUSIC: Beethoven V)

178    AB: That same concert also featured a performance  
179       of the Berg violin concerto with Christian  
180       Ferras as soloist. Here, Maazel not only  
181       demonstrated the breadth of his repertoire, but  
182       also the depth of his interpretive gifts—  
183       particularly in support of a soloist:

184       (MUSIC: Berg excerpt)

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188 AB: One week later, Maazel would again dazzle  
189 audiences at Philharmonic Hall—this time with a  
190 program of works by Mozart, Schumann and the  
191 Ravel orchestration of *Pictures at an*  
192 *Exhibition* by Mussorgsky:

193 (MUSIC: pictures excerpt)

194 AB: Maazel became a fixture at Philharmonic  
195 concerts throughout the 1960s and 70s, during  
196 which time he led the orchestra in more than  
197 100 performances.

198 AB: He also continued to thrive and flourish  
199 elsewhere with posts at the Deutsche Oper  
200 Berlin, The Cleveland Orchestra, The Vienna  
201 State Opera, The Pittsburgh Symphony, and The  
202 Bavarian Radio Symphony. This was in addition  
203 to making numerous award-winning recordings and  
204 many guest appearances with the Berlin  
205 Philharmonic, La Scala, The Vienna  
206 Philharmonic, and elsewhere.

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208 AB: Then, in November, 2000, something  
209 extraordinary happened. Mr. Maazel returned to  
210 the podium at Avery Fisher Hall after a twenty-  
211 three year absence and was most surprised to be  
212 offered...a job:

213 (ACTUALITY)

214 (MUSIC: Wagner Ring synthesis)



215 AB: Maazel conducted his first subscription program  
216 with the New York Philharmonic as its Music  
217 Director on September 19, 2002. The concert  
218 featured Beethoven's Ninth Symphony with an  
219 all-star ensemble of soloists and it opened  
220 with *On the Transmigration of Souls* by John  
221 Adams—a Philharmonic Commission written to  
222 honor the victims of 9/11:

223 (MUSIC)

224 AB: *On the Transmigration of Souls* won the Pulitzer  
225 Prize in Music and it also went on to win three  
226 Grammy Awards. The piece was just one of  
227 several World Premieres Mr. Maazel conducted  
228 during the course of his residency.

229 (MUSIC: Mozart)

230 AB: In addition to being regarded as a world-class  
231 violinist and conductor, Lorin Maazel was also  
232 highly-regarded as a composer. And while the  
233 public didn't hear much about this until later,  
234 composing was always something close to his  
235 heart:

236 (ACTUALITY)

237 (MUSIC for cello and orchestra)

238 AB: In 2005, to mark Lorin Maazel's 75<sup>th</sup> birthday,  
239 the New York Philharmonic decided to program an  
240 evening dedicated to Mr. Maazel's music.

241       **Several of his close friends were invited to**  
242       **participate in program, including Sir James**  
243       **Galway:**

244   (ACTUALITY)

245       **...and Jeremy Irons:**

246   (ACTUALITY)

247       **Perhaps nearest and dearest to Lorin Maazel's**  
248       **heart, however, was the opportunity to perform**  
249       **with his wife, Dietlinde Turban-Maazel, who**  
250       **made her New York Philharmonic debut as the**  
251       **narrator in *The Giving Tree*—an adaptation of**  
252       **the Shel Silverstein story of the same name:**

253   (ACTUALITY: Dietlinde)

254   (MUSIC: *The Giving Tree*)

255       **Later, that same year, Mr. Maazel would see**  
256       **1984—his one and only opera—given its premiere**  
257       **at Covent Garden in a production by Robert**  
258       **LePage. Based on the George Orwell classic, Mr.**  
259       **Maazel regarded the opera as a synthesis of his**  
260       **life's work:**

261   (ACTUALITY)

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AB:2006 would mark another first for Lorin Maazel and the New York Philharmonic when they joined with Universal Classics on a ground-breaking *direct-to-download* series of commercial releases. Dubbed "DG Concerts," the idea was to do rapid releases of recently-performed live concerts. The idea was to preserve much of the concert experience for the listener while cutting out much of what makes the recording process prohibitive to a major orchestra.

The first of these releases featured Mr. Maazel conducting the last three symphonies of Mozart. Reception was overwhelmingly positive; the album reached number one on the iTunes classical charts and remained there for many weeks. Its popularity eventually situated it between Madonna and ColdPlay in all album categories:

(MUSIC: g-minor symphony: i)

Subsequent DG Concert releases included an all-Strauss recording and the Symphony No. 7 by Dvorak. Shorter showpieces were also featured, including Kodaly's *Dances of Galanta*:

(MUSIC: Kodaly)

295 AB: Beethoven, Brahms and Tchaikovsky were all the  
296 subjects of Philharmonic Festivals under Mr.  
297 Maazel. He also presided over special focus  
298 initiatives that explored the works of more  
299 modernist composers like Charles Ives, Elliott  
300 Carter and Luciano Berio...who he knew well:

301 (ACTUALITY)

302 (MUSIC)

303 AB: He hired 19 new players to the orchestra and  
304 through performances of classics old and new,  
305 he cultivated his signature polished and glossy  
306 sound. Philharmonic Archivist Barbara Haws  
307 discussed the Maazel sound with Mark Travis:

308 (ACTUALITY)

309 As befits one who enjoyed so much success in  
310 the genre, Maazel also brought opera back to  
311 Avery Fisher Hall, notably Strauss's Elektra  
312 and Puccini's Tosca:

313 (ACTUALITY)

314 (MUSIC)

315 That performance of Tosca was part of an  
316 impressive three-week marathon that also saw  
317 Mr. Maazel lead performances of Mahler's  
318 Symphony No. 9 and the Symphony No. 8 by Anton  
319 Bruckner. He smiled when asked if he'd require  
320 any special preparation for such an  
321 undertaking:

322 AB: While the Philharmonic toured extensively  
323 throughout the United States and abroad with  
324 Maazel at the helm, no stop garnered so much  
325 attention as the concert they gave on February  
326 26, 2008. An audience of millions watched on  
327 television as Mr. Maazel led an historic  
328 performance from the East Grand Theater in the  
329 North Korean capital city, Pyongyang. The  
330 concert featured Philharmonic staples like  
331 Gershwin's *An American in Paris* and Dvorak's  
332 *New World Symphony*:

333 (MUSIC)

334 ...but it came to a most emotional conclusion  
335 with a performance of the folk song, *Arirang*:

336 (MUSIC)

337 AB: By the time the 2008-2009 season was rolled  
338 out, it had already been announced that this  
339 would be Mr. Maazel's final season as Music  
340 Director of the Philharmonic and that Alan  
341 Gilbert would be his successor. That season  
342 saw the orchestra gave a complete cycle of the  
343 Bach Brandenburg Concertos—a programming choice  
344 made to showcase the talents of many of the  
345 individual players in the orchestra, of whom  
346 Mr. Maazel had grown quite fond:

347 (MUSIC/ACTUALITY)

348 AB: Lorin Maazel' final season as Music Director  
349 also saw the completion of a Mahler Cycle.  
350 Mahler was, of course, a composer/conductor who  
351 had ALSO served as Music Director of the  
352 Philharmonic. As he explained, the music of  
353 Mahler was a constant in Maazel's life, so this  
354 was a most fitting exit:

355 (ACTUALITY)

356 Maazel conducted the Adagio from Mahler's  
357 unfinished 10<sup>th</sup> symphony early in the 2008/2009  
358 season:

359 (MUSIC)

360 ...and his final concerts as Music Director saw  
361 him lead the Symphony No. 8—"Symphony of a  
362 Thousand."

363 (MUSIC)

364 Though he stepped down as Music Director of the  
365 New York Philharmonic, Lorin Maazel was in no  
366 way preparing for retirement. No, quite the  
367 contrary:

368 (ACTUALITY)

369 Dietlinde Turban also spoke of the Castleton  
370 Festival and its importance to her late  
371 husband:

372 (ACTUALITY)

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Away from the Virginia homestead, Lorin Maazel enjoyed five seasons as the inaugural Music Director of Valencia's *Palau de les Arts Reina Sofia*. This was in addition to several engagements as a guest-conductor all over the globe. 2012 saw him assume the role of Music Director of the Munich Philharmonic—a post he rescinded due to health concerns in June, 2014.

He did keep his promise to return to the Philharmonic and led four very well-received programs there between 2011 and 2013. He conducted the Philharmonic for the last time on January 26, 2013 in a program of works by Tchaikovsky, Lutoslawski, and the Symphony No. 5 by Shostakovich. Along with Sibelius, Shostakovich was a composer with whom Maazel experienced a transformation, having dismissed both men in his youth...so in a way this final concert supported Maazel's philosophy of being a lifelong student:

(MUSIC)

After leading more than 200 orchestras in over 7000 concert and opera performances, Lorin Maazel passed away on his farm in Virginia on July 13, 2014. He was 84 years old. He is survived by his wife, Dietlinde, two ex-wives, seven children, and at least four grandchildren.

In addition to the stories and more than 300 recordings he leaves behind, Mr. Maazel's legacy also lives on through the continuation of his Castleton Festival through which he intends that his craft remain "well defended" for many years to come.

(MUSIC UP AND OUT)

You can hear more of Mr. Maazel's performances with the New York Philharmonic when you visit the Watch & Listen section of [nyphil.org](http://nyphil.org). We have curated a special exhibit of several of Mr. Maazel's most memorable performances, which you can hear in their entirety. Much of this material is also available on the Philharmonic's SoundCloud page. You can also learn more about his life and work at [maestromaazel.com](http://maestromaazel.com). We extend our very special thanks and heartfelt best wishes to Dietlinde and the Maazel family.