

1 NYP 18-10: Das Lied & Mahler 10

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3 (INSERT NATIONAL UNDERWRITERS 01)

4 (NYP THEME MUSIC UP AND UNDER)

5 (ROLL: NYPTW INTRO)

6 AB: **...and this week:**

7 (MUSIC UP AND UNDER)

8 AB: **We hear *Das Leid von der Erde* by Mahler.**

9 **Hello. This is Alec Baldwin inviting you to**  
10 **listen to a broadcast that will also feature**  
11 **excerpts from Mahler's TENTH symphony. Bruno**  
12 **Walter, Dimitri Mitropoulos, and Daniel Harding**  
13 **will all conduct...The New York Philharmonic This**  
14 **Week.**

15 (MUSIC UP AND OUT)

16 AB: **Mahler composed the first work on our program**  
17 **between 1908 and 1909. Described as a symphony**  
18 **when published, *Das Lied von der Erde*—**  
19 **literally, "Song of the Earth," comprises six**  
20 **songs for two singers who alternate movements.**  
21 **No less a figure than Leonard Bernstein called**  
22 **it Mahler's "greatest symphony: on the occasion**  
23 **of the composer's centenary.**

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27 AB: Mahler composed this work following one of the  
28 most painful periods in his life, and the songs  
29 address themes such as life, parting and  
30 salvation.

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32 AB: There were three major disasters that befell  
33 Mahler during the summer of 1907. First,  
34 political maneuvering and antisemitism forced  
35 him to resign as Director of the Vienna Court  
36 Opera. His eldest daughter Maria died from  
37 scarlet fever, and Mahler himself was diagnosed  
38 with a congenital heart defect—the very one  
39 that would cause him to leave this world too  
40 soon. Mahler wrote to his friend and protégé,  
41 Bruno Walter, "*With one stroke I have lost*  
42 *everything I have gained in terms of who I*  
43 *thought I was, and have to learn my first steps*  
44 *again like a newborn"*

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46 Now that same year Hans Bethge published a  
47 collection of ancient Chinese poetry in German  
48 translation. Mahler was very taken by the  
49 vision of earthly beauty and transience  
50 expressed in these poems and he selected seven  
51 of them to score as *Das Lied von der Erde*.

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54 AB: Mahler completed the work in 1909. While it  
55 was his habit to revise his works constantly,  
56 time was not on his side when it came to this  
57 piece. It was both published and given its  
58 first performance posthumously.

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60 AB: As you might imagine, Das Leid von der Erde  
61 calls for a very large orchestra, but Mahler  
62 deploys the forces in a very refined way; much  
63 of the piece has a chamber-music quality to it.

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81 AB: Now if you're wondering why Mahler didn't just  
82 call this work a "symphony," he did...but only in  
83 the subtitle.

84 Mahler was very much aware of the so-called  
85 "curse of the ninth." This was a superstition  
86 that arose from the fact that (in Mahler's  
87 time, anyway) no major composer since Beethoven  
88 had successfully completed more than nine  
89 symphonies. Mahler had already written eight  
90 before composing *Das Lied von der Erde*. So  
91 fearing his subsequent demise, he decided to  
92 subtitle the work *A Symphony for Tenor, Alto  
93 and Large Orchestra* rather than numbering it as  
94 a symphony. His next symphony, written for  
95 purely instrumental forces, was numbered his  
96 Ninth and that was indeed the last symphony he  
97 fully completed. He did leave portions of a  
98 Tenth, but we'll talk about that a little  
99 later.

100 (MUSIC SWELL)

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108 AB: The last thing I'll say about this piece before  
109 we hear it is that the final movement is very  
110 difficult to conduct. Much of this has to do  
111 with the cadenza-like scoring. Mahler even  
112 instructs that this movement be played without  
113 regard for meter and bar lines. According to  
114 Bruno Walter, Mahler showed him the score of  
115 this movement and asked about one passage in  
116 particular quote, "Can you think of a way of  
117 conducting that? Because I can't.

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119 (ACTUALITY: Bruno Walter)

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121 AB: ...and with that let's hear Das Leid von der Erde  
122 by Mahler. Mezzo-soprao Mildred Miller and  
123 tenor Ernst Haefliger are the soloists. Bruno  
124 Walter conducts...The New York Philharmonic.

125 (MUSIC)

126 AB: Recorded at the Manhattan Center in 1960, that  
127 was Das Lied von der Erde by Mahler. Mildred  
128 Miller and Ernst Haefliger were the soloists  
129 and the New York Philharmonic was conducted by  
130 Bruno Walter.

131 That recording is still commercially available  
132 in several editions. More information on that  
133 and all of the orchestra's recordings is  
134 available when you visit [www.nyphil.org](http://www.nyphil.org).

135 AB: In a moment, we'll turn our attention to the  
136 saga behind Mahler's TENTH symphony. I'm Alec  
137 Baldwin and you're listening to The New York  
138 Philharmonic This Week.

139 (ID)

140 AB: Mahler sketched out a good portion of a "tenth"  
141 symphony sometime during the summer of 1910.  
142 Mahler assumed the post of Music Director of  
143 the New York Philharmonic in 1909—a post he  
144 would hold until his untimely death in 1911.  
145 With conducting and administrative duties  
146 occupying so much of his time during the normal  
147 concert season, Summers were often Mahler's  
148 only opportunity to devote himself to  
149 composition.

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151 As with *Das Lied von der Erde*, this piece was  
152 sketched during a very tumultuous time in the  
153 Mahler household. Alma Mahler had an affair  
154 with the young architect Walter Gropius.  
155 Mahler—heartbroken by the thought of losing  
156 her—famously traveled to Holland for a  
157 consultation with Sigmund Freud.

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161        Much of the composer's anxiety is manifest in  
162        the nearly 170 pages of manuscript, outlines,  
163        and notes he left of the 10th symphony. The  
164        later movements of the draft even include  
165        written comments—among them, "O God, O God, why  
166        hast thou forsaken me?". "To live for you, to  
167        die for you," and, a simple cry of, "Almschi!"  
168        (Mahler's nickname for Alma.)

169        (MUSIC UP)

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171        Given just how much material he left behind, I  
172        think it can be said safely that Mahler would  
173        have completed the symphony had he but live  
174        another summer. As New York Philharmonic  
175        Program Annotator James M. Keller writes,  
176        quote" " , he left it as a magnificent torso, a  
177        five-movement masterpiece-in-the-making  
178        consisting of a vast opening Adagio, a Scherzo,  
179        a central movement titled Purgatorio..., a second  
180        Scherzo, and a Finale." End quote.

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188 Despite this, no immediate attempt was made to  
189 do...well...anything with the symphony after  
190 Mahler's death. In the 1920s, however,  
191 Mahler's widow, Alma, approached composer  
192 Ernest Krenek (her son-in-law) about making a  
193 fair copy of Mahler's orchestral draft for a  
194 festival. In 1924, Alma was also persuaded by  
195 Paul Verlag to allow a facsimile of the  
196 manuscript to be published.

197 Soon thereafter, the first and third movements  
198 of the symphony were prepared for performance  
199 by Krenek.

200 (MUSIC UP?)

201 Alban Berg was retained to proofread Krenek's  
202 work, but Berg's suggestions were never  
203 incorporated...and then things unraveled rather  
204 quickly with several unauthorized editions and  
205 performances emerging. By accounts, Arnold  
206 Schoenberg, Dmitri Shostakovich, and Benjamin  
207 Britten outright refused various offers to  
208 orchestrate Mahler's draft. And Leonard  
209 Bernstein and Bruno Walter refused to CONDUCT  
210 any "piecemeal" version of the 10th.

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214 So now enter British musician, musicologist and  
215 broadcaster Deryck Cooke. In preparation for  
216 the Mahler centenary in 1960, Cooke--in  
217 association with conductor Berthold  
218 Goldschmidt--made his first attempt at  
219 producing a 'performing version' of the  
220 unfinished draft of Mahler's 10th Symphony.  
221 Originally a lecture demonstration broadcast by  
222 the BBC in 1960, the first full version was  
223 premièred on 13 August 1964 at The Proms by the  
224 London Symphony Orchestra under the baton of  
225 Goldschmidt. Cooke emphasized that he in no way  
226 sought to "complete Mahler's score," merely to  
227 restore it in such a way that it could be  
228 appreciated by the masses.  
229 After a series of revisions in the 60's and  
230 70s, Cooke and his collaborators--the composer  
231 brothers Colin and David Matthews--published a  
232 performing edition of the 10th symphony in  
233 1976. While other realizations of Mahler's  
234 draft exist, this is the one that is now most  
235 commonly presented.

236 (MUSIC)

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240 AB: Musically, the 10th Symphony very much picks up  
241 where the 9th symphony left off. Like the 9th  
242 it opens with a large slow movement. The music  
243 is reflective in character...all the while  
244 building in tension and harmonic complexity:

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246 (MUSIC)

247 AB: We heard Lorin Maazel conduct the complete  
248 Adagio during the first episode in this series.  
249 Here's just a taste to remind us what Mahler  
250 did here:

251 (MUSIC)

252 Next we hear the first of two scherzos. We  
253 hear several musical ideas expressed in dance-  
254 like motifs. There are several changes of  
255 tempo in this section and the movement  
256 generally abounds with joy.

257 (MUSIC)

258 MT: The short central movement, Purgatorio or  
259 "Purgatory" presents alternating grim and  
260 carefree melodies against a seemingly  
261 breathless accompaniment. Let's hear it now as  
262 performed by the New York Philharmonic.  
263 Dimitri Mitropoulos conducts:

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265 (MUSIC)

266 AB: The second scherzo contrasts with the first in  
267 its more consistent use of dance rhythms and  
268 its darker hue. Parts of this section sound  
269 downright sinister:

270 (MUSIC)

271 AB: The fifth and final movement—which usually  
272 lasts close to 25 minutes—ties together music  
273 from the earlier movements and even resolves  
274 the dissonance that concludes the first  
275 movement. Peace at last. We hear this music now  
276 as performed by the New York Philharmonic with  
277 conductor Daniel Harding:

278 (MUSIC)

279 AB: The finale to the Symphony No. 10 by Mahler...as  
280 realized and completed by Deryck Cooke. The  
281 New York Philharmonic was conducted by Daniel  
282 Harding...bringing this 10-part series on the  
283 symphonic works of Mahler to a close.

284 (INSERT CREDITS)

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