

# PROGRAM

PRINCETON  
SYMPHONY  
ORCHESTRA

SUNDAY, OCTOBER 2, 2005 4:00 P.M. RICHARDSON AUDITORIUM PRINCETON

**MARK LAYCOCK**, *Music Director*

**PRINCETON SYMPHONY ORCHESTRA**

**MARK LAYCOCK**, *Conducting*

**WAGNER** **The Ride of the Valkyries**, from *Die Walküre*

**PIERNÉ** **Cydalise et Le chevre-pied**, 1st Suite for Orchestra

- I. L'École des Ægipans
- II. La Leçon de flûte de Pan
- III. Marche des Élèves Nymphes
- IV. La Leçon de Danse

I N T E R M I S S I O N

**MAHLER** **Symphony No. 5**

**Part I**

- I. Trauermarsch: In gemessenem Schritt; Streng. Wie ein Kondukt  
*(Funeral March: At a measured pace; strict, like a funeral procession)*
- II. Stürmisch bewegt, mit grösster Vehemenz  
*(Stormy, with greatest vehemence)*

**Part II**

- III. Scherzo: Kräftig, nicht zu schnell  
*(Vigorously, not too fast)*

**Part III**

- IV. Adagietto
- V. Rondo-Finale: Allegro

No audio or video recording or photography permitted.  
No one will be admitted during the performance of a piece.

Large print programs available by request.



This program is funded in part by the  
New Jersey State Council on the Arts/Dept. of State



# HAPPY ANNIVERSARY, MAESTRO!



MARK LAYCOCK - 20TH SEASON

Twenty years ago, the board of trustees of what was then known as the Chamber Symphony of Princeton convened an extraordinary session, confronting the ultimate question of whether the orchestra should, or even could, continue to exist, given the untimely death of its founder and music director, Portia Sonnenfeld. Deciding that the music must not stop, they tapped a rising young conductor to lead the six-year-old

ensemble, a decision that has been consistently redeemed over the years as **Mark Laycock opens his 20<sup>th</sup> season as Music Director of the Princeton Symphony Orchestra.** Under Maestro Laycock's baton, the Princeton Symphony Orchestra has grown from a small chamber orchestra with a three concert season into a full and critically acclaimed symphony orchestra.

At age 21, Laycock made his conducting debut with the Philadelphia Orchestra, beginning a relationship that has resulted in his reengagement on numerous occasions over the years. His multiple reengagements also include those with L'Orchestre Symphonique d'Montréal, the Philharmonia Orchestra of London at Royal Festival Hall and the Barbican Centre, and the St. Paul Chamber Orchestra in St. Paul and on tour.

Maestro Laycock holds the distinction of being the first non-Russian ever invited to appear at the Moscow Autumn Festival, conducting a program at the famed Tchaikovsky Hall. He also conducted the inaugural concert at the new Cairo Opera House in 1988, as well as the sold-out first concert of classical music ever made open to the public in Amman, Jordan. This sequence of events was chronicled in "Classical Caravan," an Emmy Award-winning television documentary produced by public television. His debut in Mexico City's Palacio de Bellas Artes in 2001 resulted in an invitation to return the following summer to teach a week-long master class to Mexico's regional conductors. In February 2004 he conducted a subscription series with the George Enescu Philharmonic in Bucharest, also resulting in immediate reengagement.

Mark Laycock began conducting at the age of 16, advancing his studies at the St. Louis Conservatory of Music, and from 1975 to 1979 studied as a violist under the tutelage of the Curtis String Quartet in Philadelphia. **As a published composer, his works have been performed** by the Philadelphia Orchestra, New Jersey Symphony Orchestra, Alabama Symphony Orchestra, Canton (OH) Symphony Orchestra and the Princeton Symphony Orchestra, among others. Having conducted more than 1,200 works, Laycock has developed a reputation for being able to step in at the last minute, including being called on very short notice to conduct programs that have included Brahms' 1st and 4th Symphonies, as well as Strauss' monumental *Ein Heldenleben*, without rehearsal and to great acclaim.



Maestro Laycock was a Conducting Fellow at the Aspen Music Festival, and the winner of the Leopold Stokowski Memorial Conducting Competition in 1978. As a participant of "Project Uplift," in the Spring of 2005 he traveled to donate his services conducting the Verdi Requiem in Chelyabinsk, and makes his formal Paris debut with the Orchestral Ensemble de Paris in October 2005.

Laycock was also recently appointed Artistic Director of the Lake Placid Sinfonietta, with whom he completed his second season during the summer of 2005. He also served previously as Associate Conductor of the New Jersey Symphony Orchestra and Music Director of Orchestra London Canada.

**"Laycock makes clear with every composition, with every phrase, that his heart is in the music, that he is not playing it because it is fashionable or that some parts of his audience demand it."**

— The Times of Trenton

**"The sense of self-assurance and belief in one's personal integrity and approach to life as a source of spiritual inspiration and strength** were the elements Laycock chose, creating a musical experience that left listeners moved and thoughtful."

— Classical New Jersey

**"Last Sunday I heard the Princeton Symphony Orchestra. It was an experience to savor and to cherish forever.** The performance was musically excellent, and the orchestra managed to keep up with its maestro, Mark Laycock, who was passionate about what he was doing and brought that fervor to every performer...this is one day I'll never forget."

— Asbury Park Press

**MARK LAYCOCK, Music Director**

**Violin I**

Basia Danilow, *concertmaster*  
Jorge Ávila  
Ruotao Mao  
Jason Posnock  
Kiri Murakami  
Janey Choi  
Cheng-Chih Tsai  
Catherine Mandelbaum  
Eugenia Choi  
Aaron Boyd

**Violin II**

Denise Huizenga  
Michelle Brazier  
Carmina Gagliardi  
Melanie Clarke  
Rachel Golub  
Lara Hicks  
David Tsai  
Nancy Ronquist

**Viola**

Stephanie Griffin  
Elizabeth Schulze Hostetter  
Lisa Hammell  
Jacqueline Watson  
Clifford Young  
Emily Laycock  
Thomas Rosenthal  
Michael Larco

**Cello**

Jodi Beder  
Elizabeth Loughran  
Elizabeth Thompson  
Talia Schiff  
Alistair MacRae  
John Enz  
Ole Eirik Ree

**Bass**

Joanne Bates  
Daniel Hudson  
Ben Tedoff  
Kevin Mayner  
Troy Rinker

**Flute/Piccolo**

Jayn Rosenfeld  
Mary Schmidt  
Amy Wolfe  
Reva Youngstein  
Dilshad Posnock  
Katherine McClure

**Oboe**

Caroline Park  
Meredeth Rouse  
Peter Velikonja  
Geoff Deemer

**English Horn**

Peter Velikonja

**Clarinet**

David Hattner  
Sherry Hartman Appgar  
Dan Spitzer  
Chris Cullen

**Bass Clarinet**

Bohdan Hilash

**E-flat Clarinet**

Dan Spitzer

**Bassoon**

Roe Goodman  
Jacob Smith  
Justin Brown

**Contrabassoon**

Justin Brown

**Horn**

Douglas Lundeen  
Victor Sungarian  
Paul Rosenberg  
Jan Lewis  
Ian Zook  
Laura Crossler

**Trumpet**

Joseph Reardon  
Gerald Serfass  
Brad Siroky  
Thomas Cook

**Trombone**

Brendan Hartz  
Lars Wendt

**Bass Trombone**

Jonathan Schubert

**Tuba**

Gary Cattley

**Timpani**

Adrienne Ostrander

**Percussion**

Phyllis Bitow  
Greg Giannascoli  
William Trigg  
Dan McMillan

**Harp**

Barbara Biggers  
Karen Lindquist

**Piano/Celeste**

Jeffrey Uhlig



**DENISE HUIZENGA, principal second violin,** joined PSO three years ago from the Oregon Symphony, where she played for five years and was frequently featured as soloist. She is Concertmaster of New Jersey Opera Theatre, and plays often with the Philadelphia Orchestra, Pennsylvania Ballet Theater and Philly Pops. She recorded a solo concerto and chamber music for the New Albion and KOCH International Classics labels. As a founding member of the Ethos String Quartet, Ms. Huizenga performed a critically

acclaimed Beethoven cycle in the Pacific Northwest, and coached with the Takacs, Miro and Emerson Quartets, as well as with Peter Serkin. She was Dean at the Quartet Program at Bucknell University, Apprentice Program Coordinator at Strings International Music Festival, and a fellow at the Aspen Music Festival. She holds degrees from the New England Conservatory and the University of Minnesota. Her major teachers are James Buswell, Jorja Fleezanis, Sally O'Reilly, and Charles Castleman.



**GREG GIANNASCOLI, percussion,** has been a member of the PSO since 1994. He has won two international young artist competitions and several other solo and concerto competitions. He has performed as a soloist with orchestra and in recital throughout North America, Europe and Asia, and in recitals in some of the great halls including Weill Recital Hall at Carnegie Hall, Teatro Juarez in Mexico and the Glenn Gould Studio in Canada. Mr. Giannascoli's performances have been presented on CBC and

NPR radio, and PBS television. His newest CD, *Hammer*, will be released this fall, when he will also perform a recital at the Percussive Arts Society International Convention, and present recitals and master classes at Julliard and the Manhattan School of Music. In a recent review, *Splendid Music Magazine* noted that "Giannascoli's performances were nothing less than astonishing, both in terms of artistry and virtuosity...tremendous facility...startling display of clarity and precision." He currently teaches undergraduate and graduate applied percussion at New Jersey City University.

# UPCOMING CONCERTS

LIVE AT RICHARDSON AUDITORIUM

2005-2006 Season



Michael Boriskin

## November 13, 2005, 4:00 pm

**Michael Boriskin**, piano

- Prokofiev** Symphony No. 1, "Classical"  
**Perle** Piano Concerto No. 2  
**Sibelius** Symphony No. 2



Wonjung Kim

## December 17, 2005, 4:00 pm \*

**PSO's Annual Family Holiday Concert**

Non-assigned seating: \$30 Adults, \$18 Children

## January 22, 2006, 4:00 pm

**250<sup>th</sup> Anniversary of Mozart's Birth**

**Wonjung Kim** and **Anna Niedbala**, sopranos

**The Mozart** – Da Ponte Operas, excerpts from: *Marriage of Figaro*, *Don Giovanni*, *Così fan tutte*



Anna Niedbala

## February 4, 2006, 8:00 pm \*

**The Broadway Concert: He Said, She Said**  
Starring **Judy Kaye** and **Mark Jacoby**

*A good-natured battle of the sexes with the Broadway music of Sondheim, Rodgers, Porter, Weill, Bernstein, Berlin, and more.*



Graham Lustig

## March 12, 2006, 4:00 pm

**Collaborations with the Princeton University Art Museum and American Repertory Ballet**

- Debussy** Prélude à l'Après-midi d'un faune  
**Stravinsky** Suite from *The Firebird*  
**Budashkin** Festive Overture  
**Lanner** Steyrische Tänze  
**Stravinsky** Petrouchka



Jaakko Kuusisto

## April 23, 2006, 4:00 pm

**Jaakko Kuusisto**, violin

- Barber** Overture to *The School for Scandal*  
**Rautavaara** Violin Concerto  
**Rachmaninoff** Symphony No. 2

## FOR TICKETS CALL 609-497-0020

All Tickets (except Holiday concert): \$60, 48, 33, 15

\* Not part of the subscription series | Dates, times, programs and artists subject to change.

## Program Notes

Mark Miller

# RICHARD WAGNER

## (1813-1883) THE RIDE OF THE VALKYRIES, FROM *DIE WALKÜRE*

Germanic, Scandinavian and Icelandic sagas of old were fascinating and appealing material for an individual such as Richard Wagner who sought to create an operatic Tetralogy of hitherto-unimagined and stupendous proportions, indulging his fantasy: Nordic supremacy, supermen, mythical gods and goddesses in a netherworld populated with dwarfs, monsters and bizarre creatures.

Employing an outsized orchestra, pioneering stage effects and even instrument modification, Wagner achieved his goal, accomplished his long-held dream of a specially built (for him) opera house in Bayreuth, Bavaria, a gift from King Gustav II, a devoted and wealthy patron, in which to perform his operatic cycle, *The Ring*. To Wagner the King penned, "I can only adore you...An earthly being cannot requite a divine spirit."

Assembling its words before committing the score to paper, this epic music-drama was initially set into poetry by Wagner, an exercise from which he selected this convoluted storyline. Various known as the *Ring Cycle*, *The Ring of the Nibelungen* or, simply, *The Ring*, this epic consists of four parts: *Das Rheingold*, the prologue, *Die Walküre*, *Siegfried* and *Götterdämmerung* – each to be performed on subsequent days, in that order.

Too overwhelming for a meaningful storyline description on this page, the plot of the *Ring of the Nibelungen* tells the tale of the Nibelungs, a strange race of dwarfs that dwell deep within the earth. They possess mystical gold which, when forged into a ring, can provide the beholder unlimited wealth and power over both gods and men – but only if that individual is willing to renounce love.

Orchestration of *Die Walküre* began in London in January 1855. From his notes, Wagner complained that he was "unable to read my own hieroglyphics" and the great man took to reading Dante Alighieri's "*Inferno*" for entertainment. With a mere one hundred pages of the score set down, Wagner and his wife Minna left London for their home in Zurich, first stopping in Paris. Several letters from that period may serve as clues to the composer's state of mind.

To his friend Theodor Uhlig:

"With this new concept [The *Ring*] I sever all connection with our present-day theatre and its audience; I make a definite and permanent break with present-day forms..."

To Franz Liszt:

"For the sake of the most cherished of my dreams, concerning this young Siegfried, I have still to complete the Nibelungen dramas; the Valkyrie has agitated me so terribly, that I cannot possibly deny myself that exhilaration..."

To his friend, Dr. Anton Pusinelli, April, 1856, mere weeks following his completion of *Die Walküre*:

“...After cruel birth pangs the Valkyrie is now completed, it is more beautiful than anything I ever wrote before – but it has taken a terrible lot out of me. If I can now secure some air, light and peace...”

*Die Walküre* first greeted the world at an 1870 performance in Munich; all four dramas were first performed together as an Olympian undertaking extending over four nights at Bayreuth in August of 1876.

Act III's rising curtain reveals a landscape dominated by the summit of a rocky mountain – a storm is in progress, conveyed brilliantly, convincingly, with Wagner's prowess as an orchestrator in its full glory: Lightning stabs flash, cloud-driven winds howl, and brazen neighing from magical steeds accompany their anxiously galloping hoofs. The Valkyries (winged creatures who swoop down to earth to pick up the wounded in battle and carry them off to Valhalla) arrive at their retreat calling out to one another in their savage battle-cry: “Ho-yo-to-ho!”

Hardly matched for realism and descriptive powers, Wagner's “Ride of the Valkyries” deserves its permanent place among the best-known and beloved excerpts in all of opera, serving as it does this afternoon: A stand-alone and smashing concert opener.

Controversial in nearly every aspect of his life, Wagner offended and outraged some, was revered and deified by others, and his egregiously damning 1850 article attacking Felix Mendelssohn and Heinrich Heine for their Jewish backgrounds remains a low point in the pathetic scourge of European anti-Semitism.

Undeniable is the singular devotion Wagner invested in his musical and literary achievements. The four operas representing the “Ring Cycle” alone – all nineteen hours' worth – were his own efforts, every word and every note, created over a twenty-six year span culminating in a pinnacle of musical and vocal achievement through his creation of the “music drama.”

## **GABRIEL PIERNÉ**

### **(1863-1937) CYDALISE ET LE CHÈVRE-PIED**

Early in our last century, ballet found particular expression in the innovative productions of Serge Diaghilev's Ballet Russe. That Impresario enjoyed a string of successes with scores by refreshingly modernist composers, such as Stravinsky and Ravel at their best, bringing to life storylines and plots that conjured up the mythological and the fantastical, from the Mounts of ancient Greece to the pagan forests in Russia (these commissions include *The Firebird* and *Petroushka*, coming your way at PSO's March 12, 2006 concert, and *Le Sacre du Printemps* and *Daphnis and Chloe* which were both highlights of PSO's 2004-2005 concert season.)

Gabriel Pierné, a contemporary of these composers, was trained and educated at the Paris Conservatory. His seventy-four years were devoted to a multi-faceted career that brought and earned him respect and whose works (in the typical French manner) always produced a “lighter touch” – even when the subject matter wasn't.

Acculturated in his own country's musical style, Pierné (highly regarded in Paris as a composer and conductor), championed and happily interpreted works of his fellow composers. For twenty-four years, he led the Concerts Colonne in Paris. In yet another role Pierné was selected to succeed the legendary Caesar Franck as organist at Sainte-Clotilde, holding that revered position for eight years. That appointment represented undoubtedly the greatest honor available to any organist.

This active conductor and organist still found the time to compose some fifty works, none more delightful than this afternoon's entry, *Cydalise et le Chèvre-pied* (Cydalise and the goat-footed Satyr). Completed in 1923, the ballet has been applauded with enviable compliments, “warmly melodic, gorgeously scored, infinitely graceful and just plain mesmerizing.” Great praise, indeed.

The setting is the Gardens of Versailles. A half-man, half-goat character carrying what we know today as a pan flute follows a troupe of dancers on their way to the castle, there to perform a ballet honoring the royal prince. One view of *Cydalise*, our prima ballerina, and the stranger is entranced in love and in lust.

Following the performance at the castle, *Cydalise* and her half-man, half-goat stranger fall in love, magically requiring them to follow an extended pre-choreographed route to and from every corner on the stage. Overpowering mythologies still at work, the ballet concludes as *Cydalise* and her half-stranger must part – she falls into a deep sleep and he flees through her bedroom window.

One selection from this charming score, “The March of the Fauns,” has been excerpted on its own and may be familiar to some, or will be after today. A most notable aspect of this work is the unusual scoring to represent the “Chèvre-pied” Satyr and his pipes, depicted by an unusually large flute section of 6 players: 3 flutes and 3 additional piccolos, at times with all six players playing piccolo in unison!

Thanks to Mark Laycock for continuing to bring us these performances of unfamiliar works, worthy additions to our ever expanding musical horizons – for we never forget that even our favorite music compositions today were once complete strangers to our ears.

## **GUSTAV MAHLER**

### **(1860-1911) SYMPHONY NO. 5**

Gustav Mahler, the last of the great traditionalist Germanic symphonists, was born in Bohemia in 1860. The second of twelve children (seven survived), he grew up in a household with an overwhelmed mother and a father who exerted unyielding strictness over his family. Accepted into the Vienna Conservatory, Mahler entered as a piano student and left as an aspiring conductor, having found his niche within the world of music that soon awaited him.

Finding work proved difficult. Mahler's Jewish background, coupled with his not always appreciated personal style, might have discouraged a lesser candidate, but not Mahler. So began his trek from opera house to opera house; in 1880, the city of Hall; in 1881, Ljubljana; in 1882, Olmetz; 1883, and the following year with an Italian company in Vienna; then in 1885, in Prague; and 1886, Leipzig. That same year his conversion to Catholicism – more

for political reasons than religious ones – opened up new opportunities. From 1888 until 1891, his first real opportunity came with his appointment as conductor of the Royal Opera in Budapest, where he led the Hungarian language world premiere of Wagner's Ring Cycle.

Mahler's conducting was admired by Brahms as well as by Richard Strauss, and they helped to spread the word to the revered maestro Hans von Bulow (who was also Liszt's son-in-law). This led to a post in Hamburg from 1891 to 1897, with much success. With Brahms' support, Mahler (who was now thirty-seven) assumed the leadership of the Vienna Opera, an appointment he held onto with tenacious perfectionism – leading to his rise to fame and the appointment as conductor of the famed Vienna Philharmonic.

A widely respected conductor, Mahler was Tchaikovsky's personal choice to lead the world premiere of his opera, *La Pique Dame*, and of a similar honor gestured by Richard Strauss, all contributing to his elevation as a legend – even taxi drivers would point him out to their fares as “our great conductor.”

Any discussion of Gustav Mahler and particularly discussion of his *Fifth Symphony* must include Mahler's passionate love interest and her influence on him. She was a beauty; some thought her the most attractive woman in all of Austria. She was Alma Maria Schindler, born in 1879, a talented and budding composer and daughter of Austria's renowned landscape painter Emil Jacob Schindler. Her flirtatious and seductive ways drew keen attention from the men within her circle, that is, men of prominence, power, prestige and wealth. Her life-long romantic exploits were fodder for the gossips – yet proved no barrier to her admirers.

When Alma and Mahler met in November 1891, it was at a party thrown by Berta Zuckerkandl, who considered herself thrilled to have as dinner companions the Viennese beauty and the dictatorial, feared, conductor of the State Opera. Quite a coup! Think of the possibilities...perhaps a romantic liaison? Berta's hopes materialized. Within days of their meeting a torrid love affair cemented Alma and Mahler, and a marriage followed the next year. Anxious for children, the bride was already two months pregnant at the time of the ceremony.

Alma was musically trained and, by coincidence for today's program, a fan of Wagner's *Die Walküre*, the score to which she would bring regularly back and forth to the piano to play. Knowing this Mahler wrote a love song for Alma and inserted his score into Alma's *Die Walküre* volume. This song, one of seven he penned together that summer (his composing was mostly accomplished during the summer months when he had no conducting responsibilities) was to poetry by Friedrich Ruckert (1788-1866) with whose works Mahler had developed a compelling fascination.

Frustrated that Alma had not yet returned to her *Die Walküre* volume to discover his song gift, Mahler picked up the book and made certain the song page fell at Alma's feet, her diary mentioning that she and Mahler then played the song more than twenty times that very day. Entitled, “Liebst du um Schönheit” (“If you love for beauty's sake”) the lighter portion of this song is incorporated into Mahler's *Fifth Symphony* in the *Adagio* (the fourth movement) for strings and harp – arguably the composer's most famous opus.

Willem Mengelberg, the Dutch conductor (Mahler regarded him the finest conductor of his music besides himself), and a close friend to both Alma and Mahler, believed this *Adagio*

to be a “declaration of love” from the composer to his wife. Accordingly, unlike most conductors of the time, he performed this movement with a flow and ardor, with other conductors investing this music with an increasingly honey and molasses gooiness as time went on. As the tempo became slower over the years the *Adagio* also began to take on association with death and tragic meaning (for example, Leonard Bernstein conducted the entire *Adagio* nearly twice as slow as Mahler's own performances – at Senator Robert Kennedy's funeral). And in Luchio Visconti's 1971 film, “Death in Venice” based on the Thomas Mann novel, the director, by implying his main character Gustave von Aschenbach to be a poetically-licensed Mahler, employed the *Adagio* as an evocation of Mahler's fear of his impending death – cinematic liberties over-riding our composer's intentions! But the *Adagio* was definitely a “declaration of love” to Mahler's beloved Alma, which resulted in Mengelberg even adding a love poem of “lyrics” to match the music in his own score, now in possession of the Concertgebouw Orchestra in Amsterdam.

Premiered in Cologne, October 18th, 1904, the composer conducting, this symphony is structured in three parts, the highly dramatic first part consisting of the first movement, *Trauermarsch* (Funeral March) and its companion, the second, *Sturmisch bewegt, mit grosser Vehenz* (this “first part” was composed prior to Mahler's introduction to Alma). Part II is a *scherzo, Kraftig, nicht zu schnell*, meant to stand on its own as a single movement between bookends of paired movements that share the same musical motives. Part III begins with the popular *Adagio: Sehr langsam* and the work concludes with a *Rondo-Finale: Allegro*.

Rather than merely translating the German movement descriptions above I prefer we turn to the Mahler specialist, Hans Tischler, for his analysis of this mighty symphony's dramatic action: “Mourning and pain (first movement). Fighting and wounds (second), Irony and shadowy insecurity, coupled with a forced gaiety (third); relieved by the Interlude (fourth). The fifth movement concludes the work more cheerfully, describing daily work and haste, still the best phases of ordinary human existence.”

Alma, in her book on Mahler, recounts her sorrow during a rehearsal of the Fifth she attended early-on. Her attempts to copy the themes as they were presented were dashed by the over-scored percussion and kettledrums, and only the rhythm was clearly perceptible. Hurrying home in tears Alma was followed shortly by Mahler attempting to soothe his wife. Filing her complaint regarding the over-scoring Mahler chuckled and reached for the score and proceeded to cross out whole sections of percussion and kettledrums explaining that he, too, had the very same reaction.

A Munich critic, attending the premiere, commented on the silence that greeted the end of the first movement, *Trauermarsch*, for the silence in the hall spoke more approvingly than sustained applause, such was the impact upon that audience!

A trumpet call with a recurring “three short notes followed by one long note” theme that permeates the symphony launches this massive work into our ears, gripping our attention. Mahler is notorious for the sudden shifts in mood that appear in his music, and the *Fifth Symphony* is no exception. These many moods represent an outpouring of music from a mind suffused with anguish, despair, passion, love, devotion, jealousy – all wrapped in a genius, ready for our speculation, study, performance and enjoyment.

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**Program Notes**

Mark Miller

At Alma's behest Mahler, in 1910, made an appointment with Dr. Sigmund Freud in hopes of finding some remedy, some relief to the pains their marriage was suffering. Doctor and patient strolled in the park for four hours that August afternoon; Freud later recalled that session in a letter to his colleague, Theodor Reik, "I analyzed Mahler for an afternoon in 1910. If I may believe reports, I achieved much with him at that time. The visit appeared necessary for him, because his wife at that time rebelled against his lack of libidinal interest in her. In highly interesting expeditions through his life history, we discovered his personal conditions for love, especially his Holy Mary complex (mother fixation). I had plenty of opportunity to admire the capability for psychological understanding of this man of genius. No light fell at that time on the symptomatic façade of his obsessional neurosis. It was as if you would dig a single shaft through a mysterious building."

Would long-term therapy have "cured" Mahler of his demons, and obviated his need to compose? Thankfully, we'll never know if this Bruno Walter statement might never have been... "In the Fifth," Walter wrote, "the world has now a masterpiece which shows its creator at the summit of his life, of his power and of his ability."

Gustav Mahler went on to write ten symphonies in all, the last unfinished. Simultaneously the conductor of New York's Metropolitan Opera and of the New York Philharmonic, he lived in the realization of a composer-conductor's highest achievements. His heart condition worsening, Mahler left New York for Austria where he passed on at Vienna on May 18<sup>th</sup>, 1911. During the 1950s and 1960s, owing much to the efforts of Bruno Walter and Leonard Bernstein, a resurgence of interest in the music of Mahler caught fire, here and abroad. It burns still.

Alma's existence managed a different direction. Her marriages to Bauhaus architect Walter Gropius and writer Stefan Zweig were among her numerous conquests along with the artists Oscar Kokoschka, painter Gustav Klimt, composers Alexander Zemlinsky and Richard Strauss and others. Ultimately, all failed to satisfy her. She died in 1964.

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PRINCETON SYMPHONY ORCHESTRA

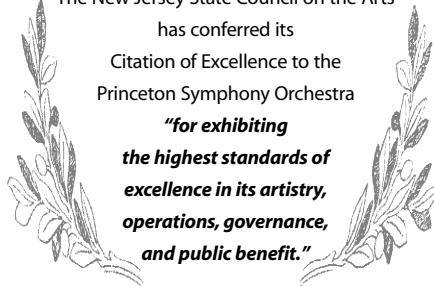
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