

Jean Martinon studied violin at the Paris Conservatory, and he continued studies in composition with Albert Roussel and conducting with Charles Munch. During World War II, he enlisted in the French Army and was taken prisoner in 1940. Martinon spent two years in a German camp, where he wrote many compositions, such as Stalag 9 (or Musique d'exil) and Absolve Domine for men's chorus and orchestra (without violins) in memory of French musicians killed in the war. Upon his release, Martinon conducted the Concerts du Conservatoire de Paris, when he was appointed conductor of the Bordeaux Symphony. During this time, he also appeared with the London Philharmonic, Radio Eireann in Ireland, and with the Israel Philharmonic. Martinon's American debut was with the Boston Symphony in 1957. He also guest conducted in Chicago and received praise for performances of his own Second Symphony (Hymne à la vie). He served as director of the Düsseldorf Symphony from 1960 until 1966. Martinon was invited to serve as music director of the Chicago Symphony Orchestra in 1963. He directed the Orchestra away from the Germanic in favor of the French style that was more fluid than bold. Martinon conducted a series of contemporary concerts, funded by the Rockefeller Foundation, at the University of Chicago, and he also led a baroque music festival. During the Orchestra's seventy-fifth anniversary season (1965-66), he presented several world premieres, including his own Fourth Symphony (Altitudes).

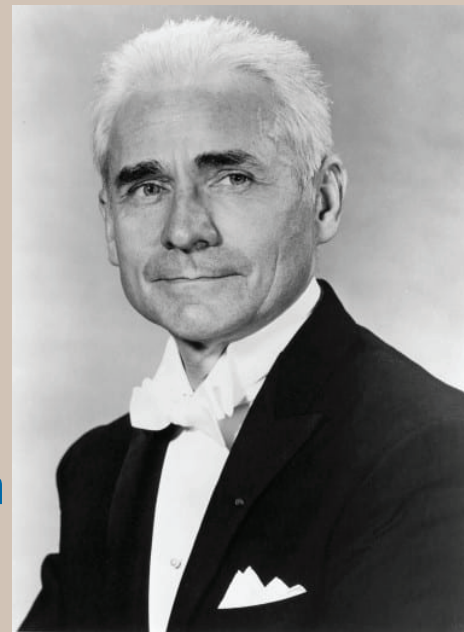
Gustav MAHLER

SYMPHONY No 10

Performing Version By Deryck Cooke

Jean Martinon
Chicago Symphony Orchestra

Live Recording



The various realisations produced by Cooke have, since the mid-1960s, become the basis for most performances and recordings.

A first, still incomplete performing version by Cooke stemmed from a performance and an associated lecture for radio broadcast on the BBC Third Programme, marking the centenary of Mahler's birth. This was aired on 19 December 1960, with the Philharmonia Orchestra conducted by Berthold Goldschmidt, who also assisted with the orchestration of Cooke's edition. At its first performance Cooke's realisation of the final movement proved to be a revelation to listeners, and Cooke resolved to complete the orchestration and elaboration of the Scherzo movements, which required much more compositional work than he had time for.

Alma Mahler, who had at one point taken the views of Bruno Walter to heart and demanded a veto on further performances of the Cooke performing version, actually changed her mind upon seeing Cooke's revised score and hearing the recording. She wrote Cooke a letter in English, postmarked New York, 8 May 1963, which Cooke includes in the preface pages to the score:

Dear Mr. Cooke,

Mr. Harold Byrns visited me here in New York. Today he read me your excellent articles on Mahler's Tenth Symphony and showed me

your equally authoritative score. Afterwards I expressed my desire to finally listen to the London BBC tape. I was so moved by this performance that I immediately asked Mr. Byrns to play the work a second time. I then realised that the time had come when I must reconsider my previous decision not to permit the performance of this work. I have now decided once and for all to give you full permission to go ahead with performances in any part of the world. I enclose copy of my letter of even date to the BBC.

Sincerely yours,
Alma Maria Mahler

Cooke's revised and completed version, conducted by Goldschmidt, was premièred at the Proms on 13 August 1964 and recorded soon after. After Alma's death in December 1964, her daughter Anna allowed Cooke access to the full set of manuscript sketches, many of which had not been published four decades earlier. In the light of these, Cooke made a revised performing version in association with the British composers Colin and David Matthews between 1966 and 1972, and thereafter his final version before his death in 1976. The release of these pages also prompted the International Gustav Mahler Society in Vienna to issue another, more complete collection of Mahler's manuscripts in facsimile (Ricke, 1967). This revised edition of Cooke's first complete score was published in 1976, shortly before Cooke's death. A further revision, with mostly minor changes made by the three surviving collaborators, appeared in print in 1989.

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- 1 Adagio 20:58
- 2 Scherzo. Schnelle Viertel. 10:05
- 3 Purgatorio. Allegretto Moderato. 4:10
- 4 Scherzo. Allegro Pesante. 10:42
- 5 Finale. Lento, Non Troppo - Allegro Moderato 20:37

Live Recording 2/12/1966 at Orchestra Hall Chicago

This recording was made possible from the music archives of Clark Johnsen

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