AB: ...and “this week…”

(SLIGHT PAUSE)

AB: Our Mahler cycle continues with a performance of the Symphony No. 2, “Resurrection.” This is Alec Baldwin. Thanks very much for joining me. Our program will open with three of Mahler’s Rückert Lieder. Leonard Bernstein and Lorin Maazel will conduct…The New York Philharmonic This Week.

(MUSIC SAMPLE)

AB: While we tend to think of Mahler as a composer of works on a grand scale, he was also quite proficient when writing for smaller forces. This is perhaps nowhere more evident than in the songs he wrote. Whether scored for voice and piano or for voice with orchestra, Mahler’s eloquence and gift of melody were natural companions to fine poetry.
While Mahler would sometimes compose his own texts, he also turned to other sources for inspiration. These famously included the folk-poetry collection, *The Youth’s Magic Horn* as well as the poetry of Friedrich Rückert.

Rückert, who lived from 1788-1866, is said to have been fluent in more than 30 languages and much of his work bows deeply to Asian and Middle Eastern models. But a large body of his poetry is also quintessentially romantic and lyrical. Perhaps it’s little surprise then that there are well over a hundred musical settings of his verse.

Mahler is responsible for 12 of those settings. Five comprise the song-cycle, *The Songs on the Death of Children*. But there are seven other pieces that can be presented individually or as a collection. We’re going to hear three of those from a recording the Philharmonic made in February of 1960 at the St. George Hotel in Brooklyn.

First, we hear, “I breathed a gentle fragrance.” Here, the music evokes the gentle scent of the lime tree, which the poet associates with his beloved.
This is followed by, “I am lost to the world.” Mahler once said of this song, “It is truly me.” Indeed, Rückert expertly captures the ethos of the romantic artist: His is alone and withdrawn for the world...but at peace with that. Mahler’s music amplifies these sentiments perfectly.

And finally, we hear Um Mitternacht or “At Midnight.” This muscular work recounts the singer’s struggle against the darkness (literally and figuratively.) In the end, he resigns to his fate and entrusts himself to the mercy of God.

And now we hear Three Rückert-Lieder by Gustav Mahler. Mezzo-soprano Jennie Tourel is the soloist and Leonard Bernstein conducts...The New York Philharmonic.

(MUSIC)

Mezzo-soprano Jennie Tourel was the soloist there, in three Rückert-Lieder by Gustav Mahler. The New York Philharmonic was conducted by Leonard Bernstein.

(SLIGHT PAUSE)
AB: Our broadcast will continue shortly with a performance of Mahler’s Second Symphony conducted by Lorin Maazel. I’m Alec Baldwin and you’re listening to The New York Philharmonic This Week.

(MUSIC)

(ACTUALITY: Lorin Maazel)

AB: Lorin Maazel as recorded in 2008. In just a few moments, we’ll hear a recording of Mahler’s Second Symphony that Mr. Maazel recorded during his tenure as Music Director of the New York Philharmonic.

(MUSIC)

Mahler composed his Second Symphony between 1888 and 1894. The long opening movement began life as a stand-alone symphonic poem called, "Todtenfeier" [TOE-ten-fire] or "Funeral Rites." The music ultimately provided the foundation on which Mahler built the rest of the symphony. Accounts vary on just how quickly Mahler finished the first four movements of the work...but we have documentation from the composer himself that the fifth and final movement gave him trouble.
AB: It was while attending the funeral of his good friend Hans von Bulow that Mahler heard the “Resurrection” ode of the German poet Klopstock. Mahler was so taken by the text that it became the foundation for the fifth and final movement of the 2nd symphony.

(SLIGHT PAUSE)

AB: Mahler had already established a name for himself as a powerful conductor. But with the premiere of his Second Symphony, critics were now aware that his composer’s voice was also worthy of recognition.

Before the symphony opens, Mahler proposes the following questions: Why have you lived? To what end have you suffered? Is it just a great, terrible jest? We then have the opportunity to join him in finding the answers to those questions for the next 80-90 minutes.

...and now we hear The Symphony No. 2 by Gustav Mahler, “Resurrection.” Soprano Jessica Jones and mezzo-soprano Cornelia Kallisch are the soloists. Lorin Maazel conducts the New York Choral Artists and...The New York Philharmonic.

(MUSIC)
AB: “Die shall I in order to live.

Rise again, yes, rise again,

Will you, my heart, in an instant?

That for which you suffered,

To God will it lead you.”

…the closing words to a work that was given its U.S. premier by the New York Philharmonic: Mahler’s Symphony No.2, “Resurrection.” Soprano Jessica Jones and mezzo-soprano Cornelia Kallish were the soloists. The New York Choral Artists and the New York Philharmonic were all conducted by Lorin Maazel.

PROMO for NYP 18-03

AB: Our Mahler cycle continues NEXT week…on the New York Philharmonic THIS week when we present the Symphony No. 3. Yvonne Minton will be the soloist with the Camerata Singers. I’m Alec Baldwin. Please join me as Pierre Boulez conducts...The New York Philharmonic.