

1 Script for NYP 18-02: Mahler cycle Part II

2 (NATIONAL UNDERWRITING CREDIT #1)

3 (THEME MUSIC UP AND UNDER + BILLBOARD)

4 AB: **...and "this week..."**

5 (SLIGHT PAUSE)

6 AB: **Our Mahler cycle continues with a performance**
7 **of the Symphony No. 2, "Resurrection." This is**
8 **Alec Baldwin. Thanks very much for joining me.**
9 **Our program will open with three of Mahler's**
10 **Rückert Lieder. Leonard Bernstein and Lorin**
11 **Maazel will conduct...The New York Philharmonic**
12 **This Week.**

13 (MUSIC SAMPLE)

14 AB: **While we tend to think of Mahler as a composer**
15 **of works on a grand scale, he was also quite**
16 **proficient when writing for smaller forces.**
17 **This is perhaps nowhere more evident than in**
18 **the songs he wrote. Whether scored for voice**
19 **and piano or for voice with orchestra, Mahler's**
20 **eloquence and gift of melody were natural**
21 **companions to fine poetry.**

22

23 While Mahler would sometimes compose his own
24 texts, he also turned to other sources for
25 inspiration. These famously included the folk-
26 poetry collection, *The Youth's Magic Horn* as
27 well as the poetry of Friedrich Rückert.

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

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

44 First, we hear, "*I breathed a gentle*
45 *fragrance.*" Here, the music evokes the gentle
46 scent of the lime tree, which the poet
47 associates with his beloved.

48 This is followed by, "I am lost to the world."
49 Mahler once said of this song," "It is truly
50 me." Indeed, Rückert expertly captures the
51 ethos of the romantic artist: His is alone and
52 withdrawn for the world...but at peace with that.
53 Mahler's music amplifies these sentiments
54 perfectly.

55 And finally, we hear *Um Mitternacht* or "At
56 *Midnight.*" This muscular work recounts the
57 singer's struggle against the darkness
58 (literally and figuratively.) In the end, he
59 resigns to his fate and entrusts himself to the
60 mercy of God.

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

65 (MUSIC)

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

70 (SLIGHT PAUSE)

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72 AB: Our broadcast will continue shortly with a
73 performance of Mahler's Second Symphony
74 conducted by Lorin Maazel. I'm Alec Baldwin
75 and you're listening to The New York
76 Philharmonic This Week.

77 (MUSIC)

78 (ACTUALITY: Lorin Maazel)

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

84 (MUSIC)

85 Mahler composed his Second Symphony between
86 1888 and 1894. The long opening movement began
87 life as a stand-alone symphonic poem called,
88 "*Todtenfeier*" [TOE-ten-fire] or "Funeral
89 Rites." The music ultimately provided the
90 foundation on which Mahler built the rest of
91 the symphony. Accounts vary on just how
92 quickly Mahler finished the first four
93 movements of the work...but we have documentation
94 from the composer himself that the fifth and
95 final movement gave him trouble.

96 AB: It was while attending the funeral of his good
97 friend Hans von Bulow that Mahler heard the
98 "Resurrection" ode of the German poet
99 Klopstock. Mahler was so taken by the text
100 that it became the foundation for the fifth and
101 final movement of the 2nd symphony.

102 (SLIGHT PAUSE)

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

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

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

119 (MUSIC)

120 AB: *"Die shall I in order to live.*

121 *Rise again, yes, rise again,*

122 *Will you, my heart, in an instant?*

123 *That for which you suffered,*

124 *To God will it lead you."*

125 ...the closing words to a work that was given its

126 U.S. premier by the New York Philharmonic:

127 Mahler's Symphony No.2, "Resurrection."

128 Soprano Jessica Jones and mezzo-soprano

129 Cornelia Kallish were the soloists. The New

130 York Choral Artists and the New York

131 Philharmonic were all conducted by Lorin

132 Maazel.

133 PROMO for NYP 18-03

134 AB: Our Mahler cycle continues NEXT week...on the New

135 York Philharmonic THIS week when we present the

136 Symphony No. 3. Yvonne Minton will be the

137 soloist with the Camerata Singers. I'm Alec

138 Baldwin. Please join me as Pierre Boulez

139 conducts...The New York Philharmonic.

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