(NATIONAL UNDERWRITING CREDIT #1)

(THEME MUSIC UP AND UNDER + BILLBOARD)

AB: …and “this week…”

(SLIGHT PAUSE)

AB: Our ten-part Mahler cycle continues with a performance of the Symphony No. 3. This is Alec Baldwin—thanks very much for joining us. Soprano Yvonne Minton will be our soloist for the broadcast. The orchestra will also be joined by the combined Boys’ Choirs of the Little Church Around The Corner and Trinity School. Pierre Boulez will conduct...The New York Philharmonic.

(MUSIC UP AND OUT)
Pierre Boulez served as Music Director of the New York Philharmonic from 1971-1977. From the very onset of his conducting career, Boulez was known to be a fanatical perfectionist. His performances were celebrated for their accuracy and clarity. But Boulez also impressed critics and audiences alike with fresh interpretations of more traditional repertoire.

As time went one, Boulez spent an increasing amount of time in the world of one of his famous predecessors as Music Director of the New York Philharmonic; Gustav Mahler.

Being a composer himself, Boulez approached Mahler’s music with a rigorous overview of a given work’s form. This attention to the more mathematical elements of music, however, was never at the sacrifice of also considering the expressive intentions of the composer. We hear Mr. Boulez explain in this clip from the orchestras archives:

INTERVIEW 3: OUT CUE IS: “.....things which are not related together”

The approach Boulez took was especially important when it came to the vast panoramas that Mahler painted in most of his symphonies.
We hear Mr. Boulez’s respectful, inspired approach to Mahler’s scores quite clearly in the recording of the third symphony that we’re about to hear.

As to the symphony...

It was written at the composer’s lakeside retreat in Austria. The symphony underwent many revisions, including the withdrawal of descriptive movement titles in favor of simple tempo markings.

Mahler wrote: “[the Third Symphony] is a musical poem that progresses through all the stages of evolution...beginning with inanimate Nature and proceeding step by step to God’s love."

The Third Symphony is the lengthiest work in Mahler’s canon and one of the longest works in the entire repertoire. So let’s take this moment to pause for station ID. When we return, we’ll hear this masterwork in its entirety and without interruption. I’m Alec Baldwin and you’re listening to The New York Philharmonic This Week.
And now, from a recording made in October of 1976, here is the Symphony No. 3 by Mahler.

Soprano Yvonne Minton is the soloist with the Camerata Singers, The Boys’ Choirs of the Little Church Around the Corner and Trinity School plus the Brooklyn Boys’ Chorus. Pierre Boulez conducts...The New York Philharmonic.

(MUSIC)

AB: Symphony No. 3 by Gustav Mahler. The New York Philharmonic was conducted by Pierre Boulez in that 1976 recording. Soprano Yvonne Minton was the soloist with the Camerata Singers, the Boys’ Choir of the Little Church Around the Corner and Trinity School and the Brooklyn Boys’ Chorus. The recording is commercially available as part of the New York Philharmonic Special Editions. More information is available at nyphil.org.
AB: Next time, on the New York Philharmonic This Week:

Our survey of Mahler’s music continues with two works: Des Knaben Wunderhorn and The Symphony No. 4. This is Alec Baldwin please join me as Leonard Bernstein and Sir Georg Solti conduct...The New York Philharmonic This Week.