

1 NYP 18-07 Mahler 7

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3 (INSERT NATIONAL UNDERWRITERS 01)

4 (NYP THEME MUSIC UP AND UNDER)

5 (ROLL: NYPTW INTRO)

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

7 (MUSIC EXAMPLE UP AND UNDER)

8 AB: **...Our Mahler cycle continues with a single work:**
9 **the Symphony No. 7 in e-minor. This is Alec**
10 **Baldwin inviting you to listen, now, as we hear**
11 **a recording of this rarely-heard masterpiece**
12 **from February of 1981. Rafael Kubelik will**
13 **conduct...The New York Philharmonic This Week.**

14 (INSERT PSA #1)

15 AB: **Mahler began work on his Seventh Symphony**
16 **during the summer of 1904. The orchestration**
17 **was completed two years later and the symphony**
18 **continued to undergo some minor revisions en**
19 **route to its world premiere in Prague on**
20 **September 19, 1908.**

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26 **The Seventh Symphony has several motifs in**
27 **common with Mahler's Sixth symphony...which is**

28 little surprise since their periods of
29 composition actually overlapped a bit. Indeed,
30 the Seventh's juxtaposition of major / minor
31 chords, the march-like figure of the first
32 movement and also the use of cowbells within
33 certain "pastoral" episodes all harken back to
34 the Sixth. As New York Philharmonic program
35 annotator James M. Keller writes in Notes on
36 the Program, however, "*[Mahler's] new symphony*
37 *would prove a far more optimistic work than its*
38 *immediate predecessors, essentially tracing a*
39 *trajectory from darkness into light.*"

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41 Though Mahler was generally opposed to
42 attaching (or at least revealing) a defined
43 program to the individual movements of his
44 symphonies, both the harmonic and stylistic
45 structure of the "Seventh" undeniably suggest a
46 progression of dusk towards dawn.

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53 Mahler acolyte (and former Philharmonic Musical
54 Advisor) Bruno Walter noted quote, '*In the*

55 *three middle movements of the Seventh,*
56 *meaningfully and humanly revealing, we hear*
57 *music embodying a Romanticism that we thought*
58 *had been overcome."*

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60 Mahler himself conducted the world-premiere of
61 his seventh symphony in Prague. Both the
62 audience and the musicians present were
63 confused by the work, and it was not
64 particularly well-received during any of its
65 subsequent performances in Munich or the
66 Netherlands. When the piece was given in
67 Vienna in 1909, however, no less a figure than
68 Arnold Schoenberg took notice, causing him to
69 write to Mahler quote, "...I am now really
70 wholly yours. What I felt [after hearing this
71 symphony] was a perfect repose based on
72 artistic harmony." Indeed, this piece contains
73 many expressionistic elements, notably harmonic
74 instability and melodic neuroses, which very
75 likely influenced Schoenberg's own Five Pieces
76 for Orchestra, written only a couple of years
77 later.

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79 Despite the support of such figures as
80 Schoenberg and Walter, however, the Seventh
81 Symphony has never received the accolades-

82 popular or critical—that many of Mahler’s other
83 symphonies achieved and today it continues to
84 be one of the composer’s more neglected works.

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86 To further illustrate just how special
87 performances of this piece are, consider this:
88 Willem Mengelberg conducted the New York
89 Philharmonic premiere of the Mahler Seventh on
90 March 8, 1923...and then the orchestra didn’t
91 perform it again until June 2, 1990 with Erich
92 Leinsdorf. Riccardo Chailly and Lorin Maazel
93 each led four performances of it during the
94 mid-2000s and this performance is the
95 orchestra’s first in roughly a decade.

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97 Now, since the symphony is well over 80 minutes
98 in length, we’ll pause right now for station
99 identification. We can then enjoy the complete
100 work without interruption. I’m Alec Baldwin
101 and uou’re listening to the New York
102 Philharmonic This Week.

103 (LEGAL ID)

104 And now we hear the Symphony No. 7 in e-minor
105 by Gustav Mahler. Rafael Kubelik conducts...the
106 New York Philharmonic.

107 (MUSIC)

108 (APPLAUSE)

109 Recorded live, at Avery Fisher Hall, on
110 February 28, 1981, that was the symphony No. 7
111 in e-minor by Gustav Mahler. The New York
112 Philharmonic was conducted by Rafael Kubelik.
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