

1 NYP 14-52: Mozart 39, 40, and 41

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3 (INSERT NATIONAL UNDERWRITERS 01)

4 (NYP THEME MUSIC UP AND UNDER)

5 (ROLL: NYPTW INTRO)

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

8 (MUSIC EXAMPLE UP AND UNDER)

9 AB: **We feature the last three symphonies by Mozart.**

10 **I'm Alec Baldwin—thanks for joining us as we**

11 **survey one of great symphonic milestones in**

12 **classical music. Music Director Alan Gilbert**

13 **will conduct...The New York Philharmonic This**

14 **Week.**

15 (SLIGHT PAUSE)

16 AB: **In Notes on the Program, New York Philharmonic**

17 **program annotator James M. Keller writes,**

18 **"Mozart's biography contains such an amazing**

19 **procession of extraordinary experiences and**

20 **achievements that it reads almost like an 18th-**

21 **century novel. One might think it was all made**

22 **up; yet there is the inescapable evidence that**

23 **he did live and breathe — and write music**

24 **unlike anything produced before, during, or**

25 **after his lifetime.**

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27 AB: Indeed the story of Mozart's final three
28 symphonies occupies a full chapter of this
29 life-as-novel...and not terribly far from its
30 premature end. More than two centuries after
31 they were written, these works –Mozart's
32 Symphonies No. 39 in E-flat major, No. 40 in G
33 minor, and No. 41 in C major, "Jupiter" –
34 continue to stand at the summit of the
35 symphonic repertoire. Here they keep company
36 with a small and supremely select group of
37 masterpieces by fellow "A-list" composers.
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39 Remarkably, the three works we're presenting on
40 this broadcast were composed during a single
41 summer--all within a span of less than twelve
42 weeks. The Symphony No. 39 is the first of
43 this trilogy. Though written at a time when
44 Mozart's finances were in deep distress, this
45 symphony betrays none of the composer's woes.
46 Passages of grandeur alternate with more
47 intimate moments, softened by the mellow
48 clarinet sound Mozart so loved.
49 (APPLAUSE)
50 And now we hear the Symphony No. 39 in E-flat
51 major, K. 543 by Mozart. Alan Gilbert conducts
52 the New York Philharmonic.
53 (MUSIC)

54 AB: **Symphony No. 39 in E-flat major by Mozart. The**
55 **New York Philharmonic was conducted by its**
56 **music director, Alan Gilbert.**

57 (SLIGHT PAUSE)

58 AB: **With his career and finances in shambles and**
59 **with support from noble patrons seemingly non-**
60 **existent, Mozart completed the next work on our**
61 **program--his 40th Symphony just one month after**
62 **his 39th. It is an utterance of extreme**
63 **urgency, full of agitation with only slim**
64 **respite in the exquisite slow movement. This**
65 **haunting masterpiece has had a profound**
66 **emotional impact on listeners for more than two**
67 **centuries...and it is the only work on this**
68 **program that is believed to have been performed**
69 **during Mozart's lifetime.**

70 (APPLAUSE)

71 **...And we return to the stage, at Avery Fisher**
72 **Hall, for the Symphony No. 40 in g-minor, K.**
73 **550 by Mozart. Alan Gilbert conducts the New**
74 **York Philharmonic.**

75 (MUSIC)

76 (APPLAUSE)

77 AB: **Symphony No. 40 in g-minor, by Mozart. The New**
78 **York Philharmonic was conducted by Alan**
79 **Gilbert.**

80 AB: After a pause for station identification, we'll
81 return to Avery Fisher Hall to conclude our
82 exploration of Mozart's last three symphonies
83 with a performance of the Symphony No. 41 in C-
84 major or "Jupiter" Symphony. The conductor
85 will again be Philharmonic music director Alan
86 Gilbert. I'm Alec Baldwin and you're listening
87 to The New York Philharmonic This Week.

88 (FADE OUT)

89 (STATION ID/TONES/EOM CUE)

90 (FADE IN)

91 AB: Mozart needed just 16 days to complete the next
92 work on our program-- his symphony no. 41 or
93 "Jupiter" symphony. James M. Keller writes
94 that in the piece, *"Mozart seems intent on*
95 *showing off his sheer brilliance as a composer.*
96 *Its emotional range is wide indeed, prefiguring*
97 *the sort of vast expressive canvas that would*
98 *emerge in the symphonies of Beethoven."*

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106 AB: In this work's finale, Mozart renders the
107 listener slack-jawed through a breathtaking
108 display of quintuple counterpoint. One might
109 view this as an homage to the contrapuntal
110 virtuosity we associate with Bach and Handel.
111 But the piece also looks forward, seemingly
112 forecasting the dramatic power of fugue as
113 demonstrated in many of the greatest
114 compositions of Beethoven.

115 (APPLAUSE)

116 And now we hear the Symphony No. 41 in C major
117 by Mozart, K. 551-The Jupiter. Alan Gilbert
118 conducts...The New York Philharmonic.

119 (MUSIC)

120 (APPLAUSE)

121 AB: That was the New York Philharmonic performing
122 Mozart's Jupiter Symphony. (Or in more
123 technical terms: the symphony No. 41 in C-
124 major, K. 551.) The performance was recorded
125 live, at Avery Fisher Hall, and is commercially
126 available as part of the orchestra's download
127 series on iTunes. More information is available
128 at nyphil.org.