

1 Script for NYP 18-04: Mahler cycle Part IV

2 (NATIONAL UNDERWRITING CREDIT #1)

3 (THEME MUSIC UP AND UNDER + BILLBOARD)

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

5 (SLIGHT PAUSE)

6 AB: **We feature two works by Gustav Mahler**
7 **where the human voice is showcased in a**
8 **major way. In just a moment, we'll hear a**
9 **classic recording featuring Christa Ludwig**
10 **and Walter Berry as soloists in *Des Knaben***
11 ***Wunderhorn*. Then, we'll turn our**
12 **attention to a rarely-heard 1962 recording**
13 **of the Fourth Symphony featuring German**
14 **soprano Irmgard Seefried and conductor**
15 **Georg Solti. This is Alec Baldwin.**
16 **Thanks very much for joining us as our 10-**
17 **part Mahler cycle continues...On The New**
18 **York Philharmonic This Week.**

19 (MUSIC UP AND OUT)

20

21

22 AB: Des Knaben Wunderhorn is based on a three-
23 volume collection of old German folk
24 poetry by the same name. The texts were
25 compiled by two young poets, Achim von
26 Arnim [AHch-him phone ARE-nim] and Clemens
27 Brentano. And the collection was
28 published between 1805 and 1808. Though
29 Mahler was familiar with the anthologies,
30 it wasn't until he saw a copy at the home
31 of Carl Maria von Weber's grandson in 1887
32 that his fascination with the Wunderhorn
33 stories really began. Mahler expert and
34 Baritone Thomas Hampson spoke to us about
35 the influence this body of poetry came to
36 have on Mahler:

37 (ACTUALITY: Tom chit-chat)

38 AB: In creating these songs, (which he considered
39 to be as important as any of his symphonies)
40 Mahler was raising simple folk material into
41 the lofty sphere of ART. Mahler would begin
42 with the texts—often adjusting them to suit his
43 purposes—and then compose music that was
44 inspired by sources as diverse as military
45 fanfares, drum rolls, popular songs, and folk
46 dances.

47 AB: Of the 15 songs Mahler set for voice and
48 orchestra, three were worked into his
49 symphonies. The remaining 12 are performed as
50 a sort of informal song cycle.

51 (APPLAUSE)

52 AB: And now, from a 1969 recording, we'll hear Des
53 Knaben Wunderhorn by Gustav Mahler. The
54 Soloist are Christ Ludwign and Walter Berry.
55 Leonard Bernstein conducts...The New York
56 Philharmonic.

57 (MUSIC: Mahler)

58 AB: We just heard Christa Ludwig and Walter Berry
59 as soloists in Des Knaben Wunderhorn by Mahler.
60 The New York Philharmonic was conducted by
61 Leonard Bernstein. The recording is still
62 commercially available. More information is
63 available when you visit nyphil.org

64 (SLIGHT PAUSE)

65 AB: In a moment, our broadcast will continue with a
66 performance of the Symphony No. 4. I'm Alec
67 Baldwin and you're listening to The New York
68 Philharmonic This Week.

69 AB: I can hardly think of a composer more
70 completely absorbed in Nature than Gustav
71 Mahler...and, as our producer Mark Travis
72 explains, this is abundantly clear in the
73 Fourth:

74 (ACTUALITY: MT?)

75 AB: The first movement of the Fourth Symphony
76 depicts the lovely landscape of the
77 Viennese countryside. Here, we can detect
78 the influence of Haydn. Yet Mahler's
79 distinct voice is also quite evident.

80 (MUSIC SAMPLE)

81 AB: In the second movement, the composer was under
82 the spell of a self-portrait painted by Arnold
83 Böcklin. Here Death fiddles into the painter's
84 ear while the artist listens, entranced.

85 (MUSIC SAMPLE)

86 AB: The Third movement transports us to the realm
87 of heavenly bliss...

88 (MUSIC)

89 AB: ...and the Fourth movement sweeps us across the
90 threshold.

91 AB: Mahler spoke of this fourth movement often
92 and in detail. It's based on one of his
93 favorite poems, "The Heavenly Life" from
94 Des Knaben Wunderhorn. In simplest terms,
95 the text explores how a child might view
96 Heaven, ending with the line: "*The angelic*
97 *voices gladden our senses, so that all*
98 *awaken for joy.*"

99

100 AB: Mahler wanted a voice of silver purity for
101 the soprano solo in the fourth movement.
102 He even said that he regretted that an
103 actual child could never sing it. Heidi
104 Grant Murphy, Professor of Vocal Music at
105 Indiana University, explains the
106 challenges of this vocal part:

107 (HEIDI)

108 AB: ...and we'll now hear the Symphony No 4 in G-
109 major by Gustav Mahler. Soprano Irmgard
110 Seefried is the soloist and Georg Solti
111 conducts...the New York Philharmonic.

112 (MUSIC)

113 (APPLAUSE)

114

115 AB: We just heard the Symphony No. 4 in G-major by
116 Gustav Mahler. The New York Philharmonic was
117 conducted by Georg Solti and the soloist was
118 Irmgard Seefried. That was a broadcast
119 recording from Carnegie that was made in 1962.
120 It is now available as part of the New York
121 Philharmonic Special Editions. More
122 information is available when you visit
123 nyphil.org.

124 PROMO for NYP 18-05

125 AB: We present Mahler's Fifth Symphony next time,
126 on the New York Philharmonic This Week. This
127 is Alec Baldwin. Please join me for a
128 broadcast that will also feature Thomas Hampson
129 as soloist in the Kindertotenlieder. Zubin
130 Mehta and Alan Gilbert will conduct...The New
131 York Philharmonic This Week.