

1 NYP 18-45 Bernstein Centenary: The Mahler Revival

2 (OPENING MONTAGE)

3 (MUSIC EXCERPT)

4 (ACTUALITY)

5 AB: **One of the most creative, original, and influential**
6 **voices in music, Leonard Bernstein brought an**
7 **irresistible charm and ceaseless energy to**
8 **everything he did: from the conductor's podium..**

9 (ACTUALITY)

10 AB: **...to the piano keyboard.**

11 (BUTTON)

12 AB: **From Broadway...**

13 (BUTTON)

14 AB: **...to the greatest concert halls in the world..**

15 (ACTUALITY)

16 AB: **...and even, through the magic of television, to your**
17 **own home.**

18 (ACTUALITY)

19 AB: It's not that Bernstein was the greatest conductor
20 or pianist that ever lived. Nor was he ever the
21 world's foremost musicologist. But he synthesized
22 the genius of his predecessors and contemporaries
23 in many fields as few have ever done. And he was
24 sincere, passionate and ever-so-relatable. In
25 simplest terms: Lenny was *cool*.

26 (MUSIC)

27 AB: But not just cool for his time. No, 100 years
28 later, Bernstein remains unequivocally and
29 empirically cool.

30 Hello. This is Alec Baldwin and it's my honor to
31 be your host as the New York Philharmonic
32 celebrates 100 years of Bernstein...on *the New York*
33 *Philharmonic This Week*.

34 (ACTUALITY)

35 AB: For this episode, we'll concentrate on a revival
36 Mr. Bernstein helped cultivate and inspire; one
37 involving a fellow giant in Western Music and New
38 York Philharmonic history: Gustav Mahler.

39 (MUSIC)

40 (ACTUALITY)

41 AB: Bernstein's association with the New York
42 Philharmonic spanned 47 years, over 1200 concerts,
43 and 200-plus recordings. 11 of those years were
44 spent as the orchestra's Music Director—a post he
45 officially assumed in the Fall of 1958:

46 (ACTUALITY)

47 AB: Bernstein's first season as Music Director had a
48 special focus on music of American composers:

49 (ACTUALITY)

50 AB: ...but one year later, Bernstein led Philharmonic
51 audiences through another important musical survey
52 when he presented a Mahler Festival. Beginning New
53 Year's Eve, 1959, the orchestra performed all of
54 Mahler's completed symphonies over the course of
55 seven consecutive weekends. Bernstein shared
56 conducting duties with his predecessor as Music
57 Director, Dmitri Mitropoulos. It was a very bold
58 venture. You see at that time, Mahler was still
59 relatively unknown:

60 (ACTUALITY)

61 AB: That clip, taken from a *Young People's Concert*
62 given on February 7, 1960, demonstrates just how
63 Leonard Bernstein and the New York Philharmonic
64 helped make Mahler's a more household name.

65 AB: Audiences were not only inspired by the music
66 itself when exposed to it...

67 ...but Bernstein also helped put that music into
68 context. And he gave his audiences--young and old--
69 the tools they needed to better understand Mahler's
70 art:

71 (ACTUALITY)

72 AB: Just a few days before that Young People's Concert
73 aired on CBS, Bernstein recorded Mahler's fourth
74 symphony with the New York Philharmonic. This was
75 the first in a highly-influential series of
76 commercial recordings Bernstein and the
77 Philharmonic made of Mahler's symphonies. And so
78 it seems a fitting way to begin *this* program. Here
79 is the Symphony No. 4 in G by Mahler. Soprano Reri
80 Grist is the soloist and Leonard Bernstein
81 conducts...the New York Philharmonic.

82 (MUSIC)

83 AB: Recorded in February, 1960, that was the Symphony
84 No. 4 by Gustav Mahler. Reri Grist was the soloist
85 in the last movement and the New York Philharmonic
86 was conducted by Leonard Bernstein.

87 (SLIGHT PAUSE)

88 AB: In a moment, we'll hear the opening movement of
89 Mahler's *Eighth* Symphony as recorded for the
90 opening of Lincoln Center in 1962. I'm Alec Baldwin
91 and you're listening to the New York Philharmonic
92 This Week.

93 (ID)

94 (ACTUALITY)

95 AB: On September 23, 1962, Bernstein and the orchestra
96 became the first tenants of the newly-constructed
97 Lincoln Center. Philharmonic Hall opened its doors
98 to the public with a gala concert featuring a new
99 piece by Aaron Copland as well as works by Vaughan-
100 Williams, and Beethoven. The finale was the
101 opening movement to Mahler's Eighth Symphony:

102 (ACTUALITY)

103 AB: Of all the Mahler symphonies, No. 8 remains the
104 least-often performed even today. Much of this has
105 to do with the sheer numbers required to perform
106 it, which makes it a VERY expensive piece to stage.
107 But the piece also challenges listeners by defying
108 traditional symphonic models and overwhelming the
109 senses. But to Bernstein, Mahler's purpose was
110 clear:

111 (ACTUALITY)

112 AB: The same might be said of any piece in which Mahler
113 set the human voice:

114 (ACTUALITY)

115 AB: Mahler's Eighth Symphony is also known as the
116 *Symphony of a Thousand*. The composer wrote of it
117 quote, "Imagine the universe beginning to sing and
118 resound. It is no longer human voices. It is
119 planets and suns revolving."

120 Let's now hear the opening movement, which is based
121 on the 9th-century Latin hymn, "Veni Creator
122 Spiritus," or "Come, Holy Ghost."

123 For the opening gala of Lincoln Center, an all-star
124 cast of soloists was engaged. These include Adele
125 Addison, Lucine Amara, Lily Chookasian, Jennie
126 Tourel, Richard Tucker, Ezio Flagello, and George
127 London. We also hear the chorus of the Schola
128 Cantorum, the Juilliard Chorus, and the Columbus
129 Boy Choir. Leonard Bernstein conducts...the New York
130 Philharmonic:

131 (MUSIC)

132

133

134 AB: The opening movement to the Symphony No. 8 by
135 Gustav Mahler. The New York Philharmonic, chorus
136 and soloists were all conducted by Leonard
137 Bernstein. That performance was recorded for the
138 opening of Lincoln Center on September 23, 1962.

139 Of Mahler's numbered symphonies, the Eighth is one
140 of only two that Bernstein never recorded
141 commercially with the Philharmonic—at least not in
142 its entirety. The other is the next piece on our
143 program, which is the first movement from the
144 incomplete Tenth Symphony:

145 (ACTUALITY)

146 Mahler began work on this piece in 1910, but he
147 failed to complete it before his death the
148 following year. Still, the composer left behind
149 drafts of the first and third movements plus
150 detailed sketches for much of the rest of the
151 piece. This led to several composers and scholars
152 compiling a performing edition of the Tenth. But
153 many conductors—notably Bernstein, Bruno Walter,
154 and Lorin Maazel—maintained that only the first
155 movement lived up to Mahler's name. As such, it's
156 the only movement from the 10th Bernstein ever
157 conducted at the Philharmonic—and he didn't do so
158 until April, 1975. Let's listen:

159 (MUSIC)

160 AB: The opening movement from the Symphony No. 10 by
161 Gustav Mahler. The New York Philharmonic was
162 conducted by Leonard Bernstein. The recording was
163 made in April, 1975. Bernstein had already stepped
164 down as Music Director by then, but he was named
165 Laureate Conductor of the Philharmonic in 1969 and
166 retained that title through his death in 1990.

167 (SLIGHT PAUSE)

168 AB: Few today would consider any serious music
169 collection complete without at least one or two
170 representative recordings of Mahler's music. His
171 music on concert programs has gone from being a
172 calculated risk to an almost surefire bet. And it
173 seems fair to say that Bernstein was a major force
174 behind this sea change.

175 Of course, Mahler had other champions before
176 Bernstein. But Bernstein connected with Mahler in
177 a matchless, fundamental way:

178 (ACTUALITY)

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180

181 AB: ...and so it seems fitting and proper that the New
182 York Philharmonic's Music Director from 1958-1969
183 ultimately became one of the strongest advocates of
184 the orchestra's Music Director from 1909-1911.

185 (ACTUALITY)

186 AB: I'm Alec Baldwin. Thanks for joining us on this
187 special edition of The New York Philharmonic This
188 Week. I'll be back in a moment to tell you about
189 next week's episode.

190 PROMO

191 AB: No survey of Leonard Bernstein's time at the New
192 York Philharmonic would be complete without a
193 discussion of his landmark efforts in Music and
194 Audience Education. This is Alec Baldwin. Please
195 join me as our *Bernstein at 100* mini-series
196 continues. We'll hear works by Debussy,
197 Shostakovich, Ravel, and others plus plenty of rare
198 audio and interview clips. It's Part 2 of
199 *Bernstein at 100*...on the New York Philharmonic This
200 Week.

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204 PROMO for THIS Program:

205 AB: We celebrate *Bernstein at 100*...on our next
206 Philharmonic broadcast. This is Alec Baldwin.
207 Please join me for a special mini-series dedicated
208 to the genius of the orchestra's former Music
209 Director and Conductor Laureate. Our first episode
210 will concentrate on his role in the Mahler revival.
211 It's Part 1 of *Bernstein at 100*...on the New York
212 Philharmonic This Week.