

1 Script for NYP 15-34

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3 (NATIONAL UNDERWRITING CREDIT #1)

4 (AMBIENCE UP AND UNDER)

5 AB: **...and THIS week:**

6 (MUSIC UP AND UNDER)

7 AB: **Artist-in-Association Inon Barnatan makes his**
8 **subscription debut as soloist in the Ravel G-major**
9 **piano concerto. Also on the program: Jeux by**
10 **Claude Debussy and the Suite from Der Rosenkavalier**
11 **by Richard Strauss. We'll begin in just a moment**
12 **with a work called, "Nyx" by next season's**
13 **Composer-in-Residence, Esa-Pekka Salonen. I'm Alec**
14 **Baldwin—please stay tuned, now, as Music Director**
15 **Alan Gilbert conducts...The New York Philharmonic.**

16 (ACTUALITY)

17 AB: **Music Director Alan Gilbert.**

18 (SLIGHT PAUSE)

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26 AB: In Greek mythology, Nyx was the goddess of the
27 night, but the stories about her tell us almost
28 nothing of her character or personality. That said,
29 Esa-Pekka Salonen stated that the opening work on
30 our broadcast is not an attempt to "describe" this
31 shadowy figure in any precise way musically. But
32 listeners may find that the almost constant
33 flickering and rapid changing of textures and moods
34 evoke the dark, eerie world over which she reigned.
35 Here is the composer to tell us more:

36 (ACTUALITY: Salonen)

37 (APPLAUSE)

38 AB: Nyx was composed in 2010 and it was given its world
39 premiere one year later at the Chatalet Theater in
40 Paris with the composer conducting. This
41 performance is the first time anyone other than the
42 composer has led the New York Philharmonic in one
43 of Mr. Salonen's works. Alan Gilbert had this to
44 say about that:

45 (ACTUALITY: Alan?)

46 AB: ...and we go down to the stage, now, for Nyx by Esa-
47 Pekka Salonen. Alan Gilbert conducts...The New York
48 Philharmonic.

49 (MUSIC)

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51 (APPLAUSE)

52 AB: **Nyx. Music by Esa-Pekka Salonen. The New York**
53 **Philharmonic was conducted by its Music Director,**
54 **Alan Gilbert.**

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56 **Next, season, Esa-Pekka Salonen will begin a three-**
57 **year appointment as the Philharmonic's Marie-Josée**
58 **Kravis Composer-in-Residence. Here's a preview:**

59 (SALONEN FEATURE)

60 AB: **...and you can learn more about the 2015/16 season**
61 **and Mr. Salonen's residency when you visit**
62 **nyphil.org. There, you'll find ticket information**
63 **and a great deal of music and video content. The**
64 **address once again, is nyphil.org.**

65 (ACTUALITY: Barnatan)

66 AB: **Pianist Inon Barnatan on the next work on our**
67 **program: The Piano Concerto in G by Maurice Ravel.**

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69 **Mr. Barnatan is currently serving a three-year**
70 **appointment of his own with the orchestra, as its**
71 **first-ever Artist-in-Association. Here he is again**
72 **to tell us more about that:**

73 (ACTUALITY: Barnatan 2)

74 AB: **Alan Gilbert added these thoughts:**

75 (ACTUALITY: Alan?)

76 AB: Premiered in 1932, Ravel wrote his G-major concerto
77 on the heels of a successful concert tour of
78 America he gave a few years earlier. The piece
79 shows the influence of the jazz craze that was
80 sweeping the United States and Europe at the time,
81 particularly in the first movement. Once again,
82 Inon Barnatan:

83 (ACTUALITY TBD)

84 VO: Ravel shifts from the height of the Jazz Age to
85 music that might have come from the pen of Mozart
86 in the second movement. The theme develops slowly
87 and is gently carried across the various sections
88 of the orchestra in a manner that is both facile
89 and elegant. Ravel himself was impressed with what
90 he accomplished in this section, noting quote, "*it*
91 *flows so easily...SO easily...yet I put it together bar*
92 *by bar and it nearly killed me.*" Here again is
93 Inon Barnatan:

94 (ACTUALITY TBD)

95 AB: The Final section of the Ravel concerto in G is
96 marked, "Presto," and it returns to a style that is
97 at once strident and jazzy, with shrieking
98 woodwinds, trombone slides, and muted trumpets all
99 making an appearance in the concerto's race to the
100 finish line.

101 (ACTUALITY TBD)

102 (APPLAUSE)

103 AB: **And with our artists in place, we take you down to**
104 **the stage now for the Piano Concerto in G by**
105 **Maurice Ravel. Inon Barnatan is the soloist and**
106 **Alan Gilbert conducts the New York Philharmonic.**

107 (MUSIC: CONCERTO)

108 (APPLAUSE)

109 AB: **Piano Concerto in G by Maurice Ravel. Artist-in-**
110 **Association Inon Barnatan was the soloist and the**
111 **New York Philharmonic was conducted by Alan**
112 **Gilbert.**

113 (SLIGHT PAUSE)

114 AB: **Still to come on our broadcast: a musical tennis**
115 **match by Claude Debussy and an invitation to dance**
116 **from Richard Strauss. I'm Alec Baldwin and you're**
117 **listening to The New York Philharmonic This Week.**

118 (ACTUALITY?)

119 AB: **Music Director Alan Gilbert.**

120 (SLIGHT PAUSE)

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AB: Our broadcast continues, now, with a performance of Debussy's last orchestral work: *Jeux* or "Games." Musically speaking, the score to *Jeux* is interesting for its large number of tempo markings—around 60. One famous critic described the score as quote, "changing speed and nuance every two measures...not unlike a musical tennis match."

(MUSIC SAMPLE)

VO: The thematic motifs of the work are similarly short--often comprising just one or two measures:

(APPLAUSE)

AB: ...and we return to the stage for "*Jeux*" by Claude Debussy. Alan Gilbert conducts The New York Philharmonic.

(MUSIC UP AND OUT)

AB: *Jeux*. Music by Claude Debussy. The New York Philharmonic was conducted by Music Director Alan Gilbert.

(SLIGHT PAUSE)

AB: We've been to France and to Scandinavia...now it's time to visit Vienna through the music of Richard Strauss and a Suite from his opera, *Der Rosenkavalier*.

Translated as "The Knight of the Rose", the composer went on record as stating that he found the music composed for this opera to be the most emblematic of himself. Strauss, in fact, took to introducing himself as "*the composer for Der Rosenkavalier*."

The opera marked the true beginning of the composer's remarkable and fruitful collaboration with librettist Hugo von Hofmannsthal. It tells the tale of an aristocratic married lady in her early thirties - the wife of a Field Marshal - who loses her 17-year-old lover when he falls in love with a bourgeois girl his own age. More than a tale of love and loss, the opera speaks to the powers of love at first sight, social climbing, grace under fire, and of the mysterious passage of time.

The publishers' catalogue abounds in arrangements of Strauss's music to *Der Rosenkavalier*...and many conductors cannot resist the opportunity to program Suites from the opera for concert audiences.

(APPLAUSE)

176 AB: ...and now we hear a Suite from Der Rosenkavalier by
177 Richard Strauss. Alan Gilbert conducts...The New
178 York Philharmonic.

179 (MUSIC)

180 (APPLAUSE)

181 AB: We just heard the Suite from the opera Der
182 Rosenkavalier by Richard Strauss. The New York
183 Philharmonic was conducted by Alan Gilbert,
184 bringing the concert portion of this week's
185 broadcast to a close.

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187 Remember: if you missed some part of this week's
188 broadcast—or you'd simply like to hear something
189 again, you can find archived broadcasts on the
190 Watch & Listen section of nyphil.org. While there,
191 you can also learn more about the Philharmonic's
192 season and enjoy lots of video interviews and
193 musical content. We also hope you'll follow and
194 "like" the New York Philharmonic on Facebook,
195 Twitter, and SoundCloud. Got a question or
196 comment? Our e-mail address is radio@nyphil.org.

201 PROMO for NYP 15-38 :30

202 AB: Lisa Batiashvili and Francoix Leleux perform a U.S.
203 premiere by Thiery Escaich on our next New York
204 Philharmonic Broadcast! This is Alec Baldwin.
205 Please join me for a concert that will also feature
206 this husband/wife duo in music of Bach.
207 Shostakovich's 10th Symphony rounds out the program..
208 as Music Director Alan Gilbert conducts...The New
209 York Philharmonic This Week.

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