

1 Script for NYP 16-18 (formerly 06-20): Jeffrey
2 Kahane

3 (INSERT NATIONAL UNDERWRITING CREDIT #1)

4 (THEME MUSIC UP AND UNDER TO "X")

5 AB: **And "this" week....(X)**

6 (OPENING MONTAGE)

7 AB: **...Jeffrey Kahane performs "double-duty" as**
8 **soloist and conductor in two of Mozart's piano**
9 **concertos: Numbers 17 and 20. We'll also here**
10 **him conduct the *Sinfonia Concertante* [sin-**
11 **phone-EE-uh |cone-chair-TONT-tay]with Michelle**
12 **Kim and Rebecca Young as soloists. These**
13 **performances were featured as part of the**
14 **orchestra's three-week *Magic of Mozart Festival***
15 **in 2006. We're delighted you've decided to**
16 **tune in and revisit a little of that "magic"**
17 **with us now...as Jeffrey Kahane leads the New**
18 **York Philharmonic.**

19 (INSERT PHILHARMONIC MINUTE #1)

20 (ACTUALITY: kahane 01)

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23 AB: Jeffrey Kahane commenting on the particular
24 demands of leading an orchestra from the piano.

25 In a moment, we'll hear Mr. Kahane do just that
26 in a performance of Mozart's Piano Concerto No.
27 17.

28 (SLIGHT PAUSE)

29 AB: Mozart composed this piece for one of his most
30 talented pupils, Barbara Ployer.[ploy-AY] By
31 most accounts, the composer perfectly matched
32 his musical material of this piece to the grace
33 and elegance of this particular young woman.
34 We asked Jeffrey Kahane if (in his estimation)
35 there is a detectable difference, technically
36 and/or artistically in works Mozart composed
37 for individuals other than himself:

38 (ACTUALITY: kahane 02)

39 Not long after completing this piano concerto,
40 Mozart bought a pet starling that, according to
41 a famous legend, could sing a theme from the
42 finale (albeit with one wrong note.) Jeffrey
43 Kahane had a good laugh about this story with
44 our producer Mark Travis:

45 (ACTUALITY: kahane 03)

46 AB: If there is indeed a light-hearted, "Pappageno-
47 like" silliness in the final movement of this
48 work, Mr. Kahane was quick to point out that he
49 finds the middle movement to be one of the most
50 profound musical statements Mozart ever made:

51 (ACTUALITY: kahane 04)

52 (APPLAUSE)

53 AB: ...and now we hear the Piano Concerto No. 17 in
54 G-major, K. 453 by Mozart. From the keyboard,
55 Jeffrey Kahane leads...the New York Philharmonic.

56 (MUSIC: K. 453)

57 (APPLAUSE)

58 AB: That was Jeffrey Kahane leading the New York
59 Philharmonic from the keyboard in Mozart's
60 Piano Concerto No. 17 in G major, K. 453. In a
61 moment, Mr. Kahane will return to the stage to
62 perform Mozart's Piano Concerto No. 20 in
63 similar fashion.

64 (INSERT PHILHARMONIC MINUTE #2)

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67 AB: **There is roughly one year that separates the**
68 **next work on our program, Mozart's piano**
69 **concerto No. 20, from the concerto No. 17 we**
70 **just heard. Of all Mozart's works for piano**
71 **and orchestra, this particular piece really**
72 **appealed to the sensibilities of the Romantic**
73 **era...and thus, it has never really left the**
74 **active repertoire. Jeffrey Kahane continues:**

75 (ACTUALITY: kahane 05) *"It is in fact the ONLY*
76 *work from what we can tell that never left...*

77 *"...this piece recalls the emotions of*
78 *Don Giovanni."*

79 AB: **The d-minor piano concerto also employs special**
80 **musical effect called "a Manheim rocket" which**
81 **is introduced in the finale. Jeffrey Kahane**
82 **explains the term:**

83 (ACTUALITY: kahane 06)

84 (APPLAUSE)

85 **And with Jeffrey Kahane back on-stage now,**
86 **we'll hear lead the New York Philharmonic from**
87 **the keyboard in the piano concerto No. 20 in d-**
88 **minor, K. 466 by Mozart.**

89 (MUSIC: K. 466)

90 (APPLAUSE)

91 AB: **Piano Concerto No. 20 in d-minor, K. 466 by**
92 **Mozart. Jeffrey Kahane was both soloist and**
93 **conductor with the New York Philharmonic.**

94 (SLIGHT PAUSE)

95 AB: **Mr. Kahane will be back in the second half of**
96 **our program to conduct Mozart's *Sinfonia***
97 ***Concertante* for Violin and Viola, K. 364. The**
98 **soloists for the performance will be**
99 **Philharmonic Assistant Concertmaster Michelle**
100 **Kim and Associate Principal Viola Rebecca**
101 **Young. I'm Alec Baldwin and this is the New**
102 **York Philharmonic This Week.**

103 (FADE OUT)

104 (LEGAL ID/EOM-tag)

105 (FADE IN)

106 (ACTUALITY: young 01)

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111 AB: New York Philharmonic Associate Principal viola
112 Rebecca Young there with a few words about
113 Mozart's Sinfonia Concertante for violin and
114 viola—the final work on this week's program.
115 Joining Ms. Young in the role of soloist is
116 Philharmonic Assistant Concertmaster Michelle
117 Kim...and she was very excited to discuss this
118 collaboration:

119 (ACTUALITY: young 02)

120 AB: Jeffrey Kahane told Symphony Magazine quote, "*I*
121 *have exhorted players and audience alike to*
122 *listen beyond the surface of the music for the*
123 *poetry, drama, and philosophy that live in so*
124 *much of the great symphonic literature.*" Here
125 he is now to share some of his own thoughts
126 "beyond the surface" regarding Mozart's K. 364:

127 (ACTUALITY: kahane b-01)

128 AB: Though nobody can be certain, it is a widely-
129 held opinion that Mozart—eager to experiment
130 with his own sound and enthralled with musical
131 impressions of Paris and Mannheim—wrote the
132 viola part of this piece for himself. Rebecca
133 Young shared with us what we thought was an
134 interesting, if slightly different spin on this
135 legend:

136 (ACTUALITY: young 03)

137 (APPLAUSE)

138 AB: **And with all of our artists on-stage now, we'll**
139 **hear the *Sinfonia Concertante* in E-flat major**
140 **for violin, viola, and orchestra. Michelle Kim**
141 **and Rebecca Young are the soloists. Jeffrey**
142 **Kahane conducts... the New York Philharmonic.**

143 (MUSIC: K. 364)

144 (APPLAUSE)

145 AB: **That was the New York Philharmonic performing**
146 **the *Sinfonia Concertante* in E-flat major for**
147 **violin, viola, and orchestra by Mozart.**
148 **Jeffrey Kahane was the conductor and the**
149 **soloists were Philharmonic musicians Michelle**
150 **Kim and Rebecca Young.**

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156 AB: Assistant Concertmaster Michelle Mi-Kyung Kim
157 has enjoyed a multi-faceted career as an
158 orchestra musician, soloist, chamber musician,
159 and teacher. She studied at the University of
160 Southern California, and participated in master
161 classes with renowned teachers and coaches such
162 as Dorothy DeLay, Yehudi Menuhin, Pinchas
163 Zukerman, and many others. She has appeared as
164 a soloist with the Los Angeles Philharmonic,
165 the Pacific Symphony, the New Jersey
166 Symphony...and in 1999, she became first
167 violinist of the Rossetti String Quartet. Ms.
168 Kim joined the New York Philharmonic as
169 Assistant Concertmaster in 2001 and since 1996
170 she has also served on the music faculty of her
171 alma mater in California.

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178 AB: Associate Principal Viola Rebecca Young
179 received her musical training at The Julliard
180 School, and joined the New York Philharmonic in
181 1986 as its youngest member. Just five years
182 later, she became Associate Principal Viola.
183 After spending the 1992-93 season as Principal
184 Viola at the Boston Symphony Orchestra, she
185 decided to return to the Philharmonic the
186 following year—picking up where she had left
187 off. A special occurred in the 1999 season,
188 when Tomoko Masur, a former violist and wife of
189 Music Director Emeritus Kurt Masur,
190 commissioned a work from Sofia Gubaidulina.
191 Rebecca Young and her colleague Cynthia Phelps,
192 Principal Viola, performed the world premiere
193 of Two Paths: Music for Two Solo Violas and
194 Symphony Orchestra. Here she is with a word or
195 two about that performance...and a couple of
196 other performances that stand out to her in 20
197 years of playing with this orchestra:

198 (ACTUALITY: young 04)

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202 AB: ...and applause now for the Los Angeles-born
203 pianist and conductor Jeffrey Kahane. In
204 addition to his frequent engagements as a guest
205 soloist and conductor, Mr. Kahane serves as
206 Music Director of the Santa Rosa Symphony, the
207 Los Angeles Chamber orchestra, and the Colorado
208 Symphony Orchestra. Mr. Kahane speaks with
209 passion about commitment to music and about the
210 involvement of audiences when they come to the
211 concert hall: "We have become so much a
212 spectator society," he says, "so much a passive
213 society in so many ways; classical music offers
214 people a chance to engage with the greatest
215 minds and spirits in history." Here he is with
216 a final thought that he shared with our
217 producer Mark Travis:

218 (ACTUALITY: kahane b-02)

219 AB: The Los Angeles Times has called Mr. Kahane,
220 "...versatile in styles, superior in technique,
221 [and] unlimited in horizons" and the San Diego
222 Union-Tribune wrote, "Kahane's playing [is]
223 incisive yet sensitive, with pearly, polished
224 tones."

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227 PROMO for THIS program:

228 AB: **Next time, on the New York Philharmonic This**
229 **Week:**

230 **Michelle Kim and Rebecca Young are the soloists**
231 **in Mozart's Sinfonia Concertante and Jeffrey**
232 **Kahane leads the orchestra in two of Mozart's**
233 **piano concertos from the keyboard. I'm Alec**
234 **Baldwin. Please join me this week...and EACH**
235 **week...for the New York Philharmonic THIS week.**

236 PROMO for NYP 16-18:

237 AB: **Leonidas Kavakos performs "Tree of Dreams," by**
238 **Henri Dutilleux next time, on the New York**
239 **Philharmonic This Week.**

240 **This is Alec Baldwin, hoping that you'll join**
241 **us for a broadcast that also features Bartok's**
242 **Romanian Folk Dances and the Symphony No. 2 by**
243 **Rachmaninoff. Ivan Fischer will conduct...The New**
244 **York Philharmonic This Week.**

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