

1 Script for NYP 13-52: All-Shostakovich

2 (INSERT NATIONAL UNDERWRITING CREDIT #1)

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

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

5 AB: **...we begin with the Festive Overture by Dmitri**  
6 **Shostakovich. Bramwell Tovey conducts...The New**  
7 **York Philharmonic.**

8 (MUSIC: Overture `6:00) (APPLAUSE)

9 AB: **Festive Overture by Dmitri Shostakovich. The**  
10 **New York Philharmonic was conducted by Bramwell**  
11 **Tovey. The recording was made in June, 2008,**  
12 **as part of the Philharmonic's Summertime**  
13 **Classics Series.**

14 **Hello to you, ladies and gentlemen. I'm Alec**  
15 **Baldwin and I'm delighted that you've decided**  
16 **to join us for an all-Shostakovich program on**  
17 **the New York Philharmonic This Week. Later, in**  
18 **the second half of the program, we'll hear the**  
19 **composer's powerful, rarely-heard Symphony No.**  
20 **4.**

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23       Next, we turn our attention to a performance of  
24       the first cello concerto that was given as part  
25       of a concert the Philharmonic gave to mark the  
26       100<sup>th</sup> anniversary of the composer's birth in  
27       September, 2006. The soloist on that occasion  
28       was Lynne Harrel and the conductor was then-  
29       Music Director Lorin Maazel.

30    (ACTUALITY-Harrel 01) 1:19

31    out: *"...makes for the most powerful structure."*

32    AB: Cello Lynn Harrel there, sharing a few words  
33       about the first movement of the work we're  
34       about to hear him perform: The Cello Concerto  
35       No. 1 by Shostakovich. After the first  
36       movement, which Mr. Harrel described, we have a  
37       second movement imbued with a searching  
38       melancholy and tenderness we find in many of  
39       the composer's greatest scores. It ends rather  
40       bleakly with a ghostly dialog between the  
41       celesta and the soloist. Once again, Lynn  
42       Harrel:

43    (ACTUALITY-Harrel 02) :35

44    out:       *"...really a Siberian passage if there*  
45       *ever was one."*

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47 AB: Most of us know by now that Shostakovich had a  
48 dry, satiric wit about him and even his good  
49 friend, Mstislav Rostropovich (who premiered  
50 the first cello concerto) wouldn't deny that  
51 the composer enjoyed weaving craftily disguised  
52 musical puns and quotations into his scores.  
53 One of these occurs in the last movement of the  
54 cello concerto, which is based on the folk  
55 song, *Suliko*—reportedly, a favorite of Stalin!

56 (ACTUALITY-Harrel/Suliko excerpt 03)

57 out: "...it's just astounding."

58 AB: ...and now we hear the cello concerto No. 1 by  
59 Dmitri Shostakovich. Lynn Harrel is the  
60 soloist and Lorin Maazel conducts...the New York  
61 Philharmonic.

62 (MUSIC) ~30:00 (APPLAUSE)

63 AB: Cello concerto No. 1 in E-flat major, Op. 107  
64 by Dmitri Shostakovich. The New York  
65 Philharmonic was conducted by Lorin Maazel and  
66 the soloist was Lynn Harrel.

67 (SLIGHT PAUSE)

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69 AB: This all-Shostakovich program will continue  
70 shortly when we feature a performance of the  
71 Symphony No. 4 as conducted by Andrey Boreyko  
72 during his New York Philharmonic debut in  
73 December, 2007. I'm Alec Baldwin and you're  
74 listening to The New York Philharmonic This  
75 Week.

76 (ID)

77 ACTUALITY: Boreyko 02)

78 AB: Conductor Andrei Boreyko with a few words about  
79 the circumstances under which Dmitri  
80 Shostakovich lived and worked. In just a  
81 little while, we'll hear Mr. Boreyko conduct  
82 one of Shostakovich's most controversial works:  
83 the symphony No. 4 in c-minor.

84 (SLIGHT PAUSE)

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90 AB: *"I don't need brave words on music and I don't*  
91 *think anyone does. We need brave music. I*  
92 *don't mean brave in the sense that there will*  
93 *be charts instead of notes...I mean brave*  
94 *because it is truthful."*

95 Words attributed to Dmitri Shostakovich as  
96 published by Solomon Volkov in his 1979  
97 publication, Testimony: The Memoirs of Dmitri  
98 Shostakovich.

99 Shostakovich began work on his fourth symphony  
100 in the Fall of 1935, declaring that it would be  
101 his quote, *"symphonic credo."* In January of  
102 1936, however, while in the midst of completing  
103 the final movement, trouble arose. An article,  
104 published in *Pravda*, entitled, *Muddle instead*  
105 *of Music* denounced Shostakovich's latest opera,  
106 *Lady Macbeth of the Mtsensk District.*

107 Shostakovich was immediately branded an enemy  
108 of the people and many of his own friends and  
109 colleagues turned against him. Conductor  
110 Andrei Boreyko explains:

111 (ACTUALITY 04)

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114 AB: Shostakovich lived in constant fear of arrest-  
115 or worse. Somehow, he gathered the courage to  
116 put the finishing touches on his fourth  
117 symphony...and the piece was even rehearsed...but  
118 the composer withdrew it prior to its premiere.  
119 According to Shostakovich's close friend, Isaac  
120 Glikman, this was due largely to urgings from  
121 the Leningrad Philharmonic's director, Igor  
122 Renzin, who feared the work might produce  
123 devastating results for himself, as well as the  
124 composer. Once again, Andrei Boreyko:

125 (ACTUALITY 05)

126 Shostakovich retired from the academic platform  
127 about this time and turned instead to writing  
128 film music. Eventually, he patched up his  
129 relationship with the Soviet authorities-if  
130 only for a short time-- with the publication of  
131 his FIFTH symphony, sub-titled, *A Soviet*  
132 *Artist's Reply to Just Criticism*.

133 It was a good 25 years after its composition  
134 that Shostakovich's fourth symphony was  
135 finally heard in its entirety in Moscow on  
136 December 30, 1961 under the baton of a young  
137 Kyrill Kondraschin.

138       **Though many Soviet musicologists found it**  
139       **perverse, much of the rest of the world found**  
140       **it astonishing for its overwhelming, almost**  
141       **savage emotional intensity, brutal power, and**  
142       **technical brilliance. For many, the influence**  
143       **of Mahler is evident in the fourth symphony,**  
144       **especially in terms of the work's size and**  
145       **scope, but also in its programmatic quality.**  
146       **Andrei Boreyko discussed this piece in the**  
147       **context of its symphonic brethren:**

148       **(ACTUALITY)**

149       **And finally, Mr. Boreyko shares with us his**  
150       **rather unique insights as to how this work**  
151       **relates, in a way, to *another* famous Russian**  
152       **Work:**

153       **(ACTUALITY: The Fourth as re-telling of Petrouchka)**

154       **(APPLAUSE)**

155       **...and now, let's hear the Symphony #4 in c**  
156       **minor, op. 43 by Dmitri Shostakovich. Andrey**  
157       **Boreyko conducts...the New York Philharmonic.**

158       **(MUSIC: IVth) ~66:00**

159       **(APPLAUSE)**

160 AB: **Symphony No. 4 in c-minor by Dmitri**  
161 **Shostakovich. The New York Philharmonic was**  
162 **conducted by Andrei Boreyko in his Philharmonic**  
163 **debut. The recorded was made at Avery Fisher**  
164 **Hall in December, 2007.**

165 (SLIGHT PAUSE)

166 AB: **...and we have just enough time to feature one**  
167 **more work from the pen of Dmitri Shostakovich.**  
168 **The is the Waltz from The Golden Mountains.**  
169 **Effrem Kurtz conducts...The New York**  
170 **Philharmonic.**

171 (MUSIC ~5:00)

172 AB: **Recorded at Carnegie Hall April 8, 1947 and**  
173 **released on Columbia that same year, that was**  
174 **the Waltz from The Golden Mountains by Dmitri**  
175 **Shostakovich. The New York Philharmonic was**  
176 **conducted by Effrem Kurtz.**

177 (INSERT CREDITIS/CLOSERS)

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182 PROMO FOR *THIS* PROGRAM:

183 AB: **This is Alec Baldwin. Please join me for an**  
184 **all-Shostakovich program on our next New York**  
185 **Philharmonic broadcast. Lynn Harrell is the**  
186 **soloist in the first cello concert and we'll**  
187 **also hear the Symphony No. 4. Bramwell Tovey,**  
188 **Lorin Maazel, and Andrey Boreyko will all**  
189 **conduct...The New York Philharmonic This Week.**

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