

1 NYP 16-04 (Lindberg/Beethoven)

2 (CD TRACK 1: Opening Montage) 1:25

3 VO: **Hello, ladies and gentlemen. I'm Alec Baldwin--**

4 **welcome to the New York Philharmonic This Week.**

5 **This time, we present an encore presentation of the**

6 **concert that concluded Alan Gilbert's first season as**

7 **Music Director of the New York Philharmonic.**

8 **There are two works on the program: *Al largo*, a World**

9 **Premiere--New York Philharmonic Commission by then-**

10 **composer-in-residence Magnus Lindberg...and the Missa**

11 **solemnis by Beethoven. For the Beethoven, the**

12 **orchestra was joined by soprano Christine Brewer;**

13 **mezzo-soprano Jane Henschel; tenor Anthony Dean**

14 **Griffey; and bass-baritone Eric Owens; with the New**

15 **York Choral Artists-- Joseph Flummerfelt was their**

16 **director.**

17 (CD Track 2: Alan Gilbert) :59

18 In: One of the nice things--and there are many..."

19 Out: ...to see what he comes up with."

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22 VO: Music Director Alan Gilbert on composer-in-residence
23 Magnus Lindberg and the world-premiere, New York
24 Philharmonic Commission that will begin tonight's
25 concert: *Al largo*.

26 Mr. Lindberg told us that *Al largo* is written "for a
27 classical orchestra in the Beethovenian manner." He
28 also noted that, "there's a lot of fast music, a lot
29 of thematic material, and it's really full of
30 fanfares and joyous noises, but somehow its main
31 structure falls into two halves, both of them
32 starting very energetically and ending up as slow
33 music." Here's the composer now to tell us more—
34 including a few words about the work's title:

35 (CD TRACK 3: Lindberg re: *Al Largo*) 1:15

36 In: "While working on it, one aspect..."

37 Out: "...I'm trying to do with this work."

38 (APPLAUSE)

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44 **VO:** Mr. Lindberg, the Philharmonic's Marie-Josée Kravis
45 Composer-in-Residence from 2009-2012, was born in
46 Helsinki, Finland. He is noted for his richly
47 intricate works for orchestra, and has been in the
48 forefront of orchestral composition over the past
49 decade.

50 VO **...and now we hear the world-premiere performance of** Al
51 Largo by former Composer-in Residence, Magnus
52 Lindberg. Alan Gilbert conducts...The New York
53 Philharmonic.

54 (MUSIC: Al largo) 24:50 last night

55 (APPLAUSE)

56 VO (over applause): Music that received its world
57 premiere in 2010. That was Al Largo—A New York
58 Philharmonic Commission by Magnus Lindberg.

59 (SLIGHT PAUSE)

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64 VO: Coming up after a pause for station identification,
65 our broadcast will conclude with a performance of
66 Beethoven's Missa Solemnis. Alan Gilbert will
67 conduct the New York Philharmonic, The New York
68 Choral Artists, and soloists: Christine Brewer, Jane
69 Henschel, Anthony Dean Griffey, and 2015/16 Artist-
70 in-Residence Eric Owens. I'm Alec Baldwin and this
71 is the New York Philharmonic This Week.

72 (FADE TO BLACK)

73 ID: (20 seconds)

74 (FADE IN)

75 (CD TRACK 5: Alan 02) :30

76 In: "I wanted to do..."

77 Out: "...isn't the Beethoven 9, frankly."

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84 **VO:** Music Director Alan Gilbert on the concluding work of
85 this week's broadcast: Beethoven's Miss Solemnis.

86 Evidently, the Missa was a work about which Beethoven
87 felt deeply. He appended the manuscript of the score
88 with the motto, "Coming from the heart, may it reach
89 the heart" and he expressly calls for the Kyrie and
90 Sanctus movements to be played, "mit Andacht," that
91 is, "with reverence."

92 Composition of the Missa solemnus occupied Beethoven
93 from 1818-1823, and during the last four years of his
94 life he insisted that the work was his magnum opus.

95 Here again is Alan Gilbert:

96 (CD Track 6: Alan 03) 1:48

97 In: "It's one of Beethoven's..."

98 Out: "...the singers, and the audience as well."

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105 VO: Originally planned for performance at the
106 installation of Archduke Rudolph as Cardinal on July
107 20, 1820, the Missa was delayed several years beyond
108 that deadline.

109 [to be read somewhat tongue-in-cheek]

110 Brought up Catholic and devout in his own, unique
111 way, Beethoven claimed that his purpose in writing
112 the Missa was to evoke in singers and audiences
113 religious sentiments....and since he needed to create
114 a true masterwork to do so, he simply couldn't be
115 held to specific deadlines.

116 (THIS CAN BE CUT-MT)

117 The Missa Solemnis is a grand work and is notoriously
118 difficult to perform. We asked Alan Gilbert to
119 discuss the process of rehearsing a work like this,
120 which calls not only for orchestra, but four well-
121 trained and gifted soloists as well as a chorus:

122 (CD TRACK 7: Alan 04) 1:28

123 In: "Well, the singers we have are..."

124 Out: "...in the uh, the rehearsals with orchestra."

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127 VO: If the Missa Solemnis is not quite a canonically
128 sound ecclesiastical work, it is certainly a
129 devotional one. The work is often compared to Bach's
130 b-minor Mass; but where Bach's work attempted to
131 humanize sacred music, Beethoven's Missa Solemnis
132 tried to bring it to a symbolic and spiritual plane.
133 And since the b-minor Mass was still undiscovered at
134 the time the Missa Solemnis was premiered, it can be
135 said that Beethoven's work established a new
136 precedent for the performance of sacred music outside
137 of a church setting.

138 (TIME PERMITTING)

139 It is perhaps inconceivable...but not
140 uncharacteristic of Beethoven that a work conceived
141 with such genuine reverence paved the way toward some
142 of the composer's more questionable business
143 practices. Beethoven began by dealing with four
144 publishers simultaneously and ended up by working
145 with seven—accepting advances, stalling off
146 deadlines, and raising his fees.

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149 VO: In addition, he offered the work to several European
150 kings and princes...and received around 10
151 acceptances.

152 This is the reason why the Missa, which was dedicated
153 to an Austrian Prince Cardinal, was given its world
154 premiere in St. Petersburg on March 26, 1824. The
155 first performance in Vienna (in parts) took place on
156 May 7 of that same year at the Theater-an-der-Wien,
157 during a concert which also introduced the 9th
158 Symphony. The New York Philharmonic first performed
159 the Missa solemnis 90 years later, in March 1934
160 under Arturo Toscanini.

161 (APPLAUSE)

162 VO: ...and back to the stage, now, is Music Director Alan
163 Gilbert. Joining the Philharmonic are the New York
164 Choral Artists (Joseph Flummerfelt, director) and
165 soprano Christine Brewer, Mezzo-Soprano Jane
166 Henschel; tenor Anthony Dean Griffey; and bass-
167 baritone Eric Owens. Missa Solemnis...by Beethoven.

168 (MUSIC)

169 (APPLAUSE)

170 VO (over applause): We just heard Beethoven's Missa
171 solemnis as recorded live, in June, 2010. As
172 soloists, we heard soprano Christine Brewer, Mezzo-
173 Soprano Jane Henschel; tenor Anthony Dearn Griffey;
174 and bass-baritone Eric Owens. The New York Choral
175 Artists and the New York Philharmonic were conducted
176 by Music Director Alan Gilbert.

177 (AD LIB CURTAIN-CALLS)

178 VO: Philharmonic Audio Director Lawrence Rock is the
179 music producer for this series. The executive
180 producer is Vince Ford. Our broadcast was written
181 and directed by Mark Travis with intern assistance
182 from Jacqueline Piccolino and Christy Maley. I'm
183 Alec Baldwin. Thanks very much listening.

184 (CD TRACK 8 AB UNDERWRITING CREDITS)

185 (FADE OUT)

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