

1 NYP 15-09: Langevin plays Rouse Concerto

2

3 (INSERT NATIONAL UNDERWRITERS 01)

4 (NYP THEME MUSIC UP AND UNDER)

5 (ROLL: NYPTW INTRO)

6 AB: **...and "this week..."**

7 (MUSIC EXAMPLE UP AND UNDER)

8 AB: **Principal Flute Robert Langevin is the soloist**
9 **in Christopher Rouse's Flute concerto. This is**
10 **Alec Baldwin. I hope you'll join me for this**
11 **broadcast, which also features works by Ravel**
12 **and Copland. Leonard Slatkin will conduct...The**
13 **New York Philharmonic This Week.**

14 (SLIGHT PAUSE)

15 AB: **We begin with music of Aaron Copland: *El Salón***
16 ***México*. The title refers to a popular dance**
17 **hall in Mexico City that the composer visited**
18 **during his first trip, "South of the Border,"**
19 **in 1932. Copland's journey was at the**
20 **invitation of Carlos Chávez, who led an all-**
21 **Copland program in Mexico City that September.**

22

23

24

25

26

27

28 AB: The country made a great impression on Copland
29 and one hears several Mexican folksongs and
30 mariachi references in *El Salón México*. The
31 effect of these quotations is heightened by the
32 composer's clever orchestration and arrangement
33 of this material, yielding a colorful,
34 imaginative whole. Here with more is conductor
35 Leonard Slatkin:

36 (ACTUALITY?)

37 AB: *El Salón México* was enthusiastically received
38 when Chávez conducted the premiere, in Mexico
39 City in 1937, and it was warmly applauded the
40 following summer at the International Society
41 for Contemporary Music's London Festival. It
42 was then taken up by Serge Koussevitzky and the
43 Boston Symphony Orchestra, whose 1939 recording
44 of the work, for the Victor Company, was the
45 first commercial recording of any orchestral
46 piece by Copland. Arturo Toscanini helped
47 spread the work's fame further through a 1942
48 radio broadcast, with the NBC Symphony. Once
49 again, Leonard Slatkin:

50 (ACTUALITY?)

51 AB: ...and now we hear *El Salón México* by Aaron
52 Copland. Leonard Slatkin conducts...The New York
53 Philharmonic.

54 (MUSIC)

55 (APPLAUSE)

56 AB: *El Salón México*. Music by Aaron Copland from
57 1936. The New York Philharmonic was conducted
58 by Leonard Slatkin.

59 (SLIGHT PAUSE)

60 (ACTUALITY: Langevin)

61 AB: Principal Flute Robert Langevin with a few
62 words on the work we hear next: The Flute
63 Concerto by Composer-in-Residence Christopher
64 Rouse.
65 Completed in Fairport, New York on August 15,
66 1993, Mr. Rouse's Flute Concerto was composed
67 through a joint commission from Richard and
68 Jody Nordlof (for Carol Wincenc) and Borders
69 Inc. (for the Detroit Symphony Orchestra).
70 The composer has stated that the work is—in
71 many ways—a reaction to the arts and traditions
72 of the British Isles, particularly those of
73 Celtic origin. Here, now, is Christopher Rouse
74 to tell us more:

75 (ACTUALITY)

76 AB: Principal Flute Robert Langevin adds these
77 thoughts:

78 (ACTUALITY)

79 (APPLAUSE)

80

81

82 AB: And we return to the stage, now, for the Flute
83 Concerto by Christopher Rouse. Robert Langevin
84 is the soloist and Leonard Slatkin conducts...The
85 New York Philharmonic.

86 (MUSIC)

87 (APPLAUSE)

88 AB: We just heard the New York premiere of the
89 Flute Concerto by Christopher Rouse. Principal
90 Flute Robert Langevin was the soloist and the
91 New York Philharmonic was conducted by Leonard
92 Slatkin. Mr. Rouse is the orchestra's Marie-
93 Josee Kravis Composer-in-Residence.

94 (SLIGHT PAUSE)

95 AB: After a quick break, our program will continue
96 with music of Maurice Ravel. First, we'll hear
97 an orchestration of his dazzling piano work,
98 Gaspard de la nuit. Mr. Slatkin's program will
99 then conclude with a performance of Bolero.
100 I'm Alec Baldwin and you're listening to The
101 New York Philharmonic This Week.

102 (ID)

103 (ACTUALITY?)

104 AB: Conductor Leonard Slatkin on the next work on
105 our program.

106

107

108

109 AB: According to the poet Aloysius Bertrand,
110 "Gaspard de la nuit" is a nickname for Satan.
111 Bertrand penned the three poems that inspired
112 Ravel's piano work of the same name and the
113 meaning seems apt, as the resulting "piano
114 poems" have an aura of the mysterious, the
115 dark, and the gothic.
116
117 The piece opens with "Ondine," who is a water
118 nymph rejected by a mortal. We hear her lament
119 while the music conjures a rippling, liquid
120 image of the waters she calls home.
121
122 Next, comes "Le Gibet" or "The Gallows" which
123 depicts a dead man's carcass hanging in the
124 setting sun. The music is suitably macabre
125 with desolate harmonies, punctuated by the
126 incessant tolling of a bell.
127
128 Finally, we hear "Scarbo," which depicts a
129 gnome who haunts the narrator with wild
130 shrieking, crazed leaping, eerie laughter, and
131 other nightmarish mischief.
132
133
134

135 *Gaspard de la nuit* is a remarkable work in its
136 original context as piece for solo piano.
137 We'll be hearing it in a brilliant
138 orchestration by Marius Constant. Here to tell
139 us more is Leonard Slatkin:

140 (ACTUALITY?)

141 AB: ...and now we heard *Gaspard de la nuit*. Music by
142 Maurice Ravel orchestrated by Marius Constant.
143 Leonard Slatkin conducts...The New York
144 Philharmonic.

145 (MUSIC)

146 (APPLAUSE)

147 AB: We just heard *Gaspard de la nuit* by Maurice
148 Ravel. The New York Philharmonic was conducted
149 by Leonard Slatkin. The orchestration was by
150 Marius Constant.

151 (APPLAUSE)

152 AB: ...and we continue with music of Ravel with a
153 performance of *Bolero*. Once again, Leonard
154 Slatkin conducts the New York Philharmonic.

155 (MUSIC)

156 (APPLAUSE)

157 AB: *Bolero*. Music by Maurice Ravel. The New York
158 Philharmonic was conducted by Leonard Slatkin.

159 (INSERT CLOSERS/CREDITS)

160 PROMO TBD

161

162

163

164

165