

1 Script for NYP 18-15: All-French

2 (NATIONAL UNDERWRITING CREDIT #1)

3 (THEME MUSIC UP AND UNDER + BILLBOARD)

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

5 (SLIGHT PAUSE)

6 AB: **We hear the Organ Symphony by Camille Saint-**  
7 **Saens [kah-MEE sa(n)-sahnz]. This is Alec**  
8 **Baldwin inviting you to listen with me to an**  
9 **all-French program that will open shortly with**  
10 **music of Berlioz. Sir Andrew Davis will**  
11 **conduct...The New York Philharmonic.**

12 (ACTUALITY SAD)

13 AB: **Sir Andrew Davis with a few words about how**  
14 **this week's all-French program was conceived.**

15 **We open with a work by a young Hector Berlioz—**  
16 **the overture to Les Francs-juges.**

17 **Berlioz was eager to write an opera, and in**  
18 **response, a friend offered him a 3-act**  
19 **libretto, whose title refers to the judges of**  
20 **the Star Chamber tribunals of medieval Germany.**

21 AB: The resulting Overture is the composer's  
22 earliest orchestral work and the only part of  
23 the opera that is still performed. Sir Andrew  
24 Davis tells us more:

25 (ACTUALITY)

26 AB: *Les francs-juges* is a "rescue opera," in which  
27 a political prisoner is saved from a secret  
28 court, where the sentence is always death.  
29 When multiple attempts to stage the opera fell  
30 through, Berlioz eventually abandoned the  
31 project and destroyed all but five numbers and  
32 the overture. Some of the music found its way  
33 into a much more well-known Berlioz work, the  
34 *Symphonie fantastique*. There, it appears in  
35 the "March to the Scaffold" movement. Once  
36 again, Sir Andrew Davis:

37 (SAD ACTUAL)

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43 AB: Even at age 23, Berlioz was already exploring  
44 the colors of orchestral instruments and the  
45 feelings they could evoke; toward that end, he  
46 added depth to both the upper and lower  
47 registers of the orchestra. Such textures  
48 perfectly portray the chilling menace of the  
49 courts and the lurking dangers of the forest.  
50 The overture was performed at the Paris  
51 Conservatory in 1828, and Berlioz would conduct  
52 it many more times during his lifetime. Here  
53 with a few more thoughts about the piece before  
54 he conducts it is Sir Andrew Davis:

55 (ACTUALITY SAD)

56 (APPLAUSE)

57 AB: ...and we go down to the stage now for the  
58 Overture to Les Francs-juges by Berlioz. Sir  
59 Andrew Davis conducts the New York  
60 Philharmonic.

61 (MUSIC)

62 (APPLAUSE)

63 AB: Overture to Les Francs-juges by Berlioz. The  
64 New York Philharmonic was conducted by Sir  
65 Andrew Davis, leading off an all-French  
66 program.

67 (ACTUALITY)

68 AB: Sir Andrew Davis on the next work on our  
69 program: The Symphony No. 3 by Camille Saint-  
70 Saens.

71 (SLIGHT PAUSE)

72 AB: A very popular musical figure in England,  
73 Saint-Saëns composed his "Organ Symphony" on  
74 commission from the Philharmonic Society in  
75 London. In updates to the Society on his  
76 progress, the composer wrote: "[The Symphony]  
77 will be terrifying, I warn you...It will be a  
78 treat for me to conduct it. But will it be a  
79 treat for the people who hear it? That is the  
80 question. It's you who asked for it. I wash my  
81 hands of the whole thing."

82 Saint-Saens himself conducted the 1886 London  
83 premiere. (Incidentally, he was also the  
84 soloist in Beethoven's Fourth piano concerto on  
85 the same program.) The Symphony's two-part  
86 structure employs a technique first used by  
87 Franz Liszt, to whose memory Saint-Saëns  
88 dedicated it: through ingenious transformations  
89 and modifications, two "motto themes" become  
90 the source materials for the entire work.  
91 Here's a sample:

92 AB: As this is a symphony, the organ does not play  
93 a typical solo role; its presence—in all its  
94 power and majesty—is saved for the final  
95 movement, where, in a blaze of C Major glory,  
96 Saint-Saëns does pull out all the stops.  
97 Literally. Sir Andrew Davis—himself a very  
98 able organist and one who has played this part—  
99 tell us more:

100 (SAD)

101 AB: This grand finale justifies the symphony's  
102 nickname on all accounts. ...And while it's a  
103 shameless crowd-pleaser, Sir Andrew Davis  
104 reminds that this does not and should not  
105 preclude it from being regarded as a master  
106 work:

107 (SAD ACTUALITY)

108 (APPLAUSE)

109 AB: ...and now we hear the Symphony No. 3 by Camille  
110 Saint-Saens—the Organ Symphony. Kent Tritle  
111 [TRY-till] is the organist and Sir Andrew Davis  
112 conducts the New York Philharmonic.

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114 (MUSIC)

115 AB: Symphony No. 3 by Camille Saint-Saens—the Organ  
116 Symphony. Sir Andrew Davis conducted the New  
117 York Philharmonic. The organist was Kent  
118 Tritle. I'm Alec Baldwin and you're listening  
119 to the New York Philharmonic This Week.

120 (ID)

121 AB: We conclude our broadcast as we began; with  
122 music of Berlioz. This is the Symphonie  
123 Fantastique. Leonard Bernstein conducts...The  
124 New York Philharmonic.

125 (MUSIC)

126 AB: Recorded at the Manhattan Center in 1963, that  
127 was the Symphonie Fantastique by Berlioz. The  
128 New York Philharmonic was conducted by Leonard  
129 Bernstein.

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136 PROMO for NYP 18-15

137 AB: It's an all-Stravinsky program next week, on  
138 the New York Philharmonic THIS week.

139 This is Alec Baldwin. Please join me for a  
140 broadcast that will feature A Soldier's Tale  
141 with a cast that includes Matt Cavanaugh,  
142 Daniel Davis and yours truly. Also on the  
143 program: *Renard*. Valery Gergiev will  
144 conduct...*The New York Philharmonic This Week*.

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