

1 Script for NYP 18-22: Robertson/Shaham by MT

2 (INSERT NATIONAL UNDERWRITING CREDIT #1)

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

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

5 AB: Gil Shaham is the soloist in the Barber Violin  
6 Concerto. Hello again, everybody. Alec  
7 Baldwin here—it's so nice to have your company.  
8 In addition to the Barber, we'll also hear  
9 music by Bartok and Ravel. Our program will  
10 begin shortly with Ravel's *Mother Goose* Suite  
11 and the second half of our broadcast will  
12 comprise the complete *Wooden Prince* by Bela  
13 Bartok. David Robertson will conduct... the New  
14 York Philharmonic This Week. (X)

15 (ROBERTSON 01)

16 AB: Conductor David Robertson with a few opening  
17 remarks about this week's program.

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22 AB: Our "curtain-raiser" this week comes from the  
23 pen of Maurice Ravel--his Mother Goose Suite.

24 This work began life in the first decade of the  
25 20<sup>th</sup> century as a set of four-hand duets for  
26 piano the piano. Subtitled "five children's  
27 pieces, Ravel wrote this music for Mimi and  
28 Jean Godebski, aged 10 and 8. Their parents  
29 were patrons of the arts and good friends of  
30 the composer. Their home was a gathering place  
31 for many of the creative minds of the time;  
32 Jean Cocteau, Erik Satie, and Igor Stravinsky  
33 to name but a few.

34 The duets ended up being just a little too  
35 difficult for the Godebskis, so Mother Goose  
36 was *premiered* by a couple of older children;  
37 Jeanne Leleu and Geneviève Durony, ages 11 and  
38 14 at the time.

39 In 1911, Ravel orchestrated the suite, and that  
40 is the version usually performed today. Here  
41 to tell us more is David Robertson:

42 (DAVID 02)

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45 AB: The movements of the suite were largely  
46 inspired by fairytales of the French writer  
47 Charles Perrault that were collected under the  
48 name Mother Goose, the teller of the tales.  
49 (The American Mother Goose is an entirely  
50 different collection by an entirely different  
51 author.) Here again is David Robertson with a  
52 brief summary of the movements:

53 (DAVID 03)

54 AB: Small of stature, Ravel seemed to feel very  
55 much at home around children, their toys, and  
56 their games. In these orchestral jewels, Ravel  
57 said, he wanted "*to evoke the poetry of*  
58 *childhood,*" and listeners will hear how  
59 beautifully they reflect the world of a child's  
60 imagination. David Robertson agrees:

61 (DAVID 04)

62 (APPLAUSE)

63 AB: And we now hear the Mother Goose Suite by  
64 Maurice Ravel. David Robertson conducts...the  
65 New York Philharmonic.

66 (MUSIC/APPLAUSE)

67 AB: ...and as in any good fairly tale, everyone lives  
68 happily ever after. That was the Mother Goose  
69 Suite by Maurice Ravel. The New York  
70 Philharmonic was conducted by David Robertson.

71 (SLIGHT PAUSE)

72 AB: We turn next to a performance of the Barber  
73 Violin Concerto. The soloist will be Gil  
74 Shaham, who also happens to be Mr. Robertson's  
75 brother-in-law. Here's Mr. Shaham with a few  
76 words of introduction:

77 (APPLAUSE)

78 AB: Usually when a composer delivers a new piece to  
79 a soloist, it's love at first sight.  
80 Usually...but not always. Take Niccolò Paganini  
81 for one; he didn't think the viola part Berlioz  
82 wrote for him in *Harold in Italy* was flashy  
83 enough. Leopold Auer dismissed Tchaikovsky's  
84 Violin Concerto as "unplayable." And then was  
85 Samuel Barber's Violin Concerto, whose intended  
86 soloist did not embrace it.

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90 AB: Soap magnate and Curtis Institute trustee  
91 Samuel Fels (as in Fels Naptha soap)  
92 commissioned Barber to write a violin concerto  
93 for his adopted son, the Odessa-born Iso  
94 Briselli. Briselli lived with the Fels family  
95 and happened to be Barber's fellow student at  
96 Curtis. The composer worked on the Concerto in  
97 1939 and presented two-thirds of it to  
98 Briselli, who seemed pleased enough. But when  
99 Barber delivered the finale a year later, the  
100 artist felt it didn't mesh well with the two  
101 previous movements. He told the composer to  
102 "try again." Barber declined. Details about  
103 what ultimately happened vary. Barber  
104 supposedly returned the \$1,000 advance, but did  
105 not change the concerto.

106 Though Briselli did not *premiere* the concerto—  
107 he did perform it privately. And the composer  
108 and violinist remained friends. Ironically, the  
109 concerto's last movement is still somewhat  
110 controversial, but that has not kept it from  
111 being one of the most frequently performed  
112 concertos of the 20th century. Once again, Gil  
113 Shaham:

114 (ACTUALITY)

115 ALT: Once again, David Robertson:

116 (APPLAUSE)

117 AB: ..and now we hear the Violin Concerto by Samuel  
118 Barber. Gil Shaham is the soloist and David  
119 Robertson conducts... the New York Philharmonic.

120 (MUSIC)

121 (APPLAUSE)

122 AB: Gil Shaham was the soloist there in the Barber  
123 Violin Concerto. The New York Philharmonic was  
124 conducted by David Robertson.

125 (SLIGHT PAUSE)

126 AB: After a quick break, this program will conclude  
127 with a performance of the complete Wooden  
128 Prince by Bela Bartok. I'm Alec Baldwin and  
129 you're listening to The New York Philharmonic  
130 This Week.

131 (ID)

132 (ACTUALITY)

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135 AB: David Robertson with a few words about The  
136 Wooden Prince by Bela Bartok.

137 AB: When Bartók read Béla Balázs's story of The  
138 Wooden Prince in a literary magazine, he  
139 immediately thought that it would make a  
140 terrific ballet. This adult fairy tale  
141 revolves around a Princess, a Prince, a Forest  
142 Fairy, and a puppet version of the Prince (the  
143 Wooden Prince of the title) with whom the  
144 Princess has a temporary infatuation. And since  
145 the course of true love never runs smooth in  
146 fairy tales, the Forest Fairy places obstacles  
147 along that course.

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156 AB: As the Prince pursues the Princess, a darkly  
157 menacing forest and the waves of a stream rage  
158 against him. Unable to cross the stream, he  
159 creates a puppet replica of himself out of his  
160 staff, dressing it with his cloak, crown, and  
161 even a few locks of his hair. Falling for the  
162 illusion, the Princess rejects the real Prince.  
163 So then the Forest Fairy brings the Wooden  
164 Prince to life, and he dances with the  
165 Princess. But when she realizes her mistake,  
166 the Princess tries to win the real Prince over  
167 through a seductive dance. Ah, but he'll have  
168 none of it. It's only when she tears her  
169 clothes and hair, that he is finally moved by  
170 her despair. Nature is restored to its former  
171 state when the Forest Fairy withdraws, and the  
172 Prince and Princess--no doubt--live happily  
173 ever after. Here again is David Robertson:

174 (DAVID 05)

175 AB: And now we hear The Wooden Prince by Bela  
176 Bartok. David Robertson conducts...The New York  
177 Philharmonic.

178 (MUSIC)

179 (APPLAUSE)



180 AB: We just heard a complete performance of The  
181 Wooden Prince by Bela Bartok. The New York  
182 Philharmonic was conducted by David Robertson.

183 Let's close things out with just a little more  
184 Bartok. These are his Three Village Scenes.  
185 Pierre Boulez conducts...The New York  
186 Philharmonic.

187 (FILL)

188 AB: Three Village Scenes by Bela Bartok. The New  
189 York Philharmonic was conducted by Pierre  
190 Boulez. That recording, along with all of the  
191 music on this broadcast is commercially  
192 available. More information is available when  
193 you visit [nyphil.org](http://nyphil.org).

194 PROMO for NYP 18-23 :30

195 AB: It's an invitation to the dance next time, on  
196 the New York Philharmonic This Week.

197 This is Alec Baldwin inviting you to join us  
198 for a program that will feature several dance-  
199 themed works. David Robertson and Alan Gilbert  
200 will conduct...The New York Philharmonic.