

1 NYP 18-30, "Phil First, Part I"

2 (THEME MUSIC & OPENING BILLBOARD)

3 AB: ...and **THIS** week:

4 (MUSIC: UP and UNDER)

5 AB: ...We hear several "Phil Firsts," that is: works
6 *premiered* by the New York Philharmonic. Hello
7 again, everybody. This is Alec Baldwin and I'm
8 thrilled to have your company as we hear works
9 by Aaron Copland, John Corigliano and Elliot
10 Carter. We begin right now with music of
11 Dvorak: The Symphony No. 9 in e-minor, "From
12 the New World."

13 Anton Seidl let the Philharmonic in the World
14 Premiere of the piece in December, 1893. This
15 was the first work premiered by the orchestra
16 that was composed in New York and it was a huge
17 success for everyone. Dvorak may not have been
18 an American composer, but he was an
19 international star and he created a thoroughly
20 American work. Indeed, the musical themes and
21 air of nostalgia in this piece reflect the
22 diversity and endless possibilities associated
23 with this country. Let's listen now as Kurt
24 Masur conducts...The New York Philharmonic.

25 (MUSIC)

26 AB: Symphony No. 9 in e-minor by Antonin Dvorak,
27 "From the New World." The New York Philharmonic
28 was conducted by Kurt Masur.

29 (SLIGHT PAUSE)

30 AB: We'll continue our exploration of Philharmonic
31 "firsts" after a quick pause for station ID.
32 I'm Alec Baldwin and you're listening to the
33 New York Philharmonic This Week.

34 (MUSIC)

35 AB: To discuss the next music on our program is to
36 tell a tale of two American originals—Leonard
37 Bernstein and Aaron Copland. Along with George
38 Gershwin, these two friends would form the very
39 backbone of American music in the 20th century.

40 So it was probably nothing less than expected
41 that Copland would be the first contemporary
42 composer to feature on the first concert from
43 Lincoln Center in the 1960s. But first...a
44 little background:

45 (ACTUALITY)

46

47 AB: In the Fall of 1962, all eyes were on
48 Philharmonic Hall (now David Geffen Hall)—the
49 first building to be completed on the then-new
50 Lincoln Center campus. As such, the inaugural
51 concert was to be the gala of all galas with a
52 carefully curated invite list of some 2600
53 people. Among the dignitaries invited to the
54 formal event were Lincoln Center Chairman John
55 D. Rockefeller III, Secretary of State Dean
56 Rusk, Governor and Mrs. Nelson Rockefeller, and
57 U.N. Secretary General U Thant. Naturally,
58 several prominent figures in the arts were also
59 expected to attend. These included the Met's
60 legendary General Manager Rudolf Bing,
61 violinist Isaac Stern and actress Merle Oberon
62 plus several of the most important composers of
63 the day; Samuel Barber, Henry Cowell, Roy
64 Harris, Walter Piston, Richard Rodgers, William
65 Schuman (President of Lincoln Center) and Roger
66 Sessions.

67 President Kennedy and the First Lady were also
68 invited. While they initially RSVP-ed their
69 regrets, Mrs. Kennedy was a last-minute, "yes,"
70 in the name of supporting cultural life in the
71 States. The concert would also be broadcast
72 and televised live.

73 AB: Enter the next music on our program, Aaron
74 Copland's *Connotations* for Orchestra. This
75 work would not only receive its first
76 performance from the New York Philharmonic, but
77 it would also be the first new piece heard at
78 Lincoln Center.

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80 Now if Philharmonic President Carlos Mosley and
81 Music Director Leonard Bernstein were going to
82 commission ANYONE to write a new piece for the
83 opening of a major concert hall in the United
84 States, Copland was about the safest bet you
85 could make. In many ways, Copland established
86 what American music was supposed to sound like;
87 or at least that was how much of the general
88 public felt. Audiences trusted Copland and the
89 composer earned that trust by consistently
90 producing music that was rooted in folklore and
91 nostalgia.

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93 So imagine the shock when Copland chose this
94 particular moment in history to deliver his
95 first piece scored in the 12-tone style of the
96 Second Viennese School.

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100 AB: "Shock" may be understating what the audience
101 felt. As the story goes, The First Lady could
102 only say, "Oh, Mr. Copland," when she met the
103 composer backstage. The piece exploded in
104 scandal and hate mail poured into NBC, which
105 telecast the concert. One postcard to the
106 composer simply read, "Dear Mr. Copland: Shame.
107 Shame. Shame."

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109 The rest of the inaugural program at
110 Philharmonic Hall included works by Beethoven,
111 Vaughan-Williams and Mahler, so Copland
112 seemingly to felt compelled to write something
113 truly modern for the occasion. After all, a
114 new cultural landmark like Lincoln Center
115 should serve in a duo-role as museum AND
116 laboratory. Here is what the composer had to
117 say about his *Connotations* for Orchestra during
118 the 1962 telecast:

119 (ACTUALITY)

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127 AB: Though Bernstein could appreciate Copland's
128 score on a deeper level than many in the
129 audience that fateful night, it is said that he
130 didn't especially like the piece either. But
131 Bernstein believed in his friend, Aaron Copland
132 and he believed in new music. So he went on to
133 conduct Copland's *Connotations* at the
134 Philharmonic at least eleven more times over
135 the next 27 years.

136
137 Today, the work may seem uncharacteristic for
138 Copland, but it is also considerably less
139 shocking to modern ears. Let us not forget
140 that there was a time when Stravinsky's *Rite of*
141 *Spring* induced riots. Here again, is Aaron
142 Copland:

143 (ACTUALITY)

144 AB: ...and now we hear the World Premiere recording
145 of *Connotations* for Orchestra by Aaron Copland.
146 Leonard Bernstein conducts...the New York
147 Philharmonic.

148 (MUSIC)

149 AB: That was the first new work ever heard at
150 Lincoln Center; *Connotations* for Orchestra by
151 Aaron Copland. The New York Philharmonic was
152 conducted by Leonard Bernstein in that world
153 premiere performance from 1962.

154 (SLIGHT PAUSE)

155 AB: The Concertmaster on that recording was John
156 Corigliano, Sr. Just two years later, his son,
157 John Corigliano, Jr. would emerging as a prize-
158 winning talent in the world of contemporary
159 composition. Today, of course, he is regarded
160 as one of the most important composers of our
161 time.

162 AB: In 1977, Corigliano composed a new clarinet
163 concerto for the New York Philharmonic. It was
164 one of four works the orchestra commissioned
165 with its principal players in mind. Given his
166 father's long association with the ensemble,
167 Corigliano was uniquely qualified to write a
168 piece customized to the individual character
169 and virtuosity of the Philharmonic's long-time
170 principal Stanley Drucker.

171 (ACTUALITY)

172 AB: Corigliano's clarinet concerto is monstrously
173 difficult, but it is also very accessible. In
174 direct contrast to the Copland we just heard,
175 Corigliano said at the time, "*It's become*
176 *fashionable in recent years for artists to be*
177 *misunderstood. I want to be understood. I*
178 *think it's the job of the composer to reach out*
179 *to his audiences with every means at his*
180 *disposal.*"

181 AB: Here's the composer with more:

182 (ACTUALITY)

183 ALT: Former principal clarinet Stanley Drucker
184 reflects on this piece:

185 (ACTUALITY)

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187 AB: The concerto is dedicated to Leonard Bernstein
188 and Stanley Drucker, who combined to give the
189 world premiere of the piece in December, 1977.
190 We're going to hear a recording that the
191 orchestra made just a few years later. This is
192 the Clarinet Concerto by John Corigliano.
193 Stanley Drucker is the soloist and Zubin Mehta
194 conducts...The New York Philharmonic.

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196 (MUSIC)

197 AB: Commissioned and premiered by the New York
198 Philharmonic, that was the Clarinet Concerto by
199 John Corigliano. Stanley Drucker was the
200 soloist and the orchestra by conducted by Zubin
201 Mehta.

202 (SLIGHT PAUSE)

203 AB: About the same time that John Corigliano was
204 writing that music, Elliot Carter also received
205 a commission from the New York Philharmonic.
206 He responded with the fourth and final work on
207 this program, the Symphony of Three Orchestras.

208 AB: Elliott Carter was an incredibly prolific
209 composer who was born in New York in 1908...and
210 passed away there in 2012—one month shy of his
211 104th birthday. At least 20 of his works were
212 written after he turned 100—the product of a
213 disciplined routine of writing and thinking
214 about music every single day. He discussed his
215 work habits with our producer, Mark Travis:

216 (ACTUALITY)

217 AB: Carter's music was often rhythmically diverse
218 and very cerebral. Many of his compositions
219 also reflect his love of art, philosophy and
220 literature. The Symphony of Three Orchestras
221 was inspired by Hart Crane's poem, *The Bridge*,
222 which describes New York Harbor and the
223 Brooklyn Bridge.

224

225 The Symphony of Three Orchestras is dedicated
226 to Pierre Boulez and the New York Philharmonic,
227 who gave the world premiere of the piece on
228 February 17, 1977. And we hear that
229 performance right now:

230 (MUSIC)

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235 AB: Symphony of Three Orchestras by Elliott Carter.
236 The New York Philharmonic was conducted by
237 Pierre Boulez. That was the world premiere
238 recording of the piece from February of 1977
239 ...and it caps off a broadcast dedicated to
240 Philharmonic Firsts. Earlier on the program we
241 heard Copland's *Connotations* for Orchestra and
242 the Clarinet Concerto by John Corigliano. Our
243 broadcast opened with Dvorak's New World
244 Symphony. All four works were commissioned and
245 premiered by The New York Philharmonic.

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247 (INSERT CLOSERS/CREDITS)

248 PROMO for NYP 18-31 :30

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250 AB: New time, on the New York Philharmonic This
251 Week:
252 We explore the long-standing relationship
253 between the New York Philharmonic and composer
254 Igor Stravinsky. This is Alec Baldwin. I hope
255 you'll join us for a program that features the
256 *Scherzo Fantastique, Persephone*, and The Rite
257 of Spring. Pierre Boulez, Alan Gilbert, and
258 Stravinsky himself will conduct...the New York
259 Philharmonic.

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