

1 NYP 18-42 NYP Soloists, volume 2

2 AB: ...and THIS week:

3 (MUSIC EXCERPT)

4 AB: We have another program featuring Philharmonic  
5 musicians as soloists. Principal Viola Cynthia  
6 Phelps and Principal Cello Carter Brey will bring  
7 the writing of Cervantes to life in Strauss's tone  
8 poem, *Don Quixote*. And Concertmaster Frank Huang  
9 leads us through the autobiographical journey of  
10 the same composer in *Ein Heldenleben* or "A Hero's  
11 Life." In between those two works, we'll also hear  
12 Principal Associate Viola Rebecca Young in *Threaded*  
13 *Madrigals* by Oscar Bettison. I'm Alec Baldwin—  
14 thanks, as ever, for your company...on the New York  
15 Philharmonic This Week.

16 (MUSIC UP AND OUT)

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22 AB: The opening work on our program recounts 10  
23 adventures of *Don Quixote*—the “Knight of the Woeful  
24 Countenance” and his sidekick Sancho Panza. The  
25 battle with the windmills, the bleating of sheep,  
26 the ride through the air, and other events from the  
27 original by Cervantes are depicted with wit and  
28 orchestral virtuosity. Here with a few more details  
29 are Principal Viola Cynthia Phelps and Principal  
30 Cello Carter Brey:

31 (SLIGHT PAUSE)

32 AB: (ACTUALITY 01: cindy and carter?)

33 VO: Composed in Munich in 1897, Strauss’s *Don Quixote*  
34 is dedicated to Joseph Dumont and calls for a large  
35 orchestra...with the title character being  
36 represented by a solo cello. Here’s Carter Brey to  
37 discuss this iconic part:

38 (ACTUALITY 02: carter with musical buttons)

39 VO: In addition, Sancho Panza—Don Quixote’s squire—is  
40 primarily depicted by a solo viola (albeit after  
41 some brief mentions in the bass clarinet and the  
42 tenor tuba.) Principal viola Cynthia Phelps  
43 explains:

44 (ACTUALITY 03: cindy with musical button?)

45 (MUSIC)

46 VO: *Don Quixote* unfolds in the form of a Theme with 10  
47 variations plus a finale with each section  
48 representing a different part of the novel. A  
49 particular highlight is the 8th variation which  
50 includes a wind-machine in its scoring.

51 (APPLAUSE)

52 VO: ...and we now hear *Don Quixote* by Richard Strauss.  
53 Carter Brey and Cynthia Phelps are the soloists...and  
54 Bernard Haitink conducts...The New York Philharmonic.

55 (MUSIC)

56 (APPLAUSE)

57 VO: *Don Quixote*. Music by Richard Strauss. The New  
58 York Philharmonic was conducted by Bernard Haitink.  
59 As soloists in the work, we heard Principal cello  
60 Carter Brey and Principal viola Cynthia Phelps.

61 (SLIGHT PAUSE)

62 VO: We'll have more music by Strauss in the second half  
63 of our broadcast when we present a performance of  
64 *Ein Heldenleben* featuring Concertmaster Frank Huang  
65 and former Music Director Alan Gilbert.

66 Up next: we turn to our attention to a work that  
67 was premiered by the Philharmonic at SubCulture on  
68 June 3, 2014. It's a piece for solo viola called  
69 *Threaded Madrigals* by Oscar Bettison. The composer  
70 wrote of this piece quote:

71 *"[This] is my attempt to capture the unique voice*  
72 *of the viola. There is a certain guileless*  
73 *melancholy to the viola's sound, which is very*  
74 *special to me. The title comes from early sketches*  
75 *for the piece, which I called madrigals. Most of*  
76 *these shared one particular musical aspect in*  
77 *common, namely the idea of moving upwards through*  
78 *the range of the instrument, but one very simple*  
79 *madrigal worked its way downwards. I realized that*  
80 *these ideas worked best when joined together, hence*  
81 *the title Threaded Madrigals."*

82 And let's now listen to the world-premiere  
83 recording of *Threaded Madrigals* by Oscar Bettison.  
84 New York Philharmonic Associate Principal Viola  
85 Rebecca Young performs.

86 (MUSIC)

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90 AB: Associate Principal Viola Rebecca Young was  
91 featured there, in music of Oscar Bettison:  
92 *Threaded Madrigals* from 2014. That performance was  
93 given at SubCulture as part of the orchestra's  
94 first new-music Biennial. The performance is  
95 available commercially as part of a "Best of"  
96 compilation on the Philharmonic's own label. You  
97 can learn more when you visit [nyphil.org](http://nyphil.org). I'm Alec  
98 Baldwin and you're listening to The New York  
99 Philharmonic This Week.

100 (ID)

101 (ACTUALITY)

102 AB: Concertmaster Frank Huang with a few words about  
103 the next music on our program.

104 Strauss began work on the tone poem, *Ein*  
105 *Heldenleben* in the summer of 1897...at about the  
106 same time he was writing the piece that opened our  
107 program, *Don Quixote*. It seems Strauss considered  
108 these two works to be something of a pair. Indeed  
109 both pieces are built on psychological profiles of  
110 would-be heroes. And both, too, are thought to  
111 have autobiographical implications on the part of  
112 the composer.

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114 AB: Now the extent to which *Ein Heldenleben* is  
115 autobiographical has been the subject of debate  
116 ever since the work's premiere in Frankfurt in  
117 March of 1899. Author Michael Kennedy may have  
118 summed it up best when he wrote quote: "*Those who*  
119 *sought and found in this piece only Teutonic*  
120 *megalomania overlooked Strauss' sense of humor.*  
121 *What he was really portraying was not a military or*  
122 *nationalist hero, but a Kapellmeister whose enemies*  
123 *or adversaries are the music critics and whose*  
124 *battle, when it comes, is with them.*"

125 Giving weight to Mr. Kennedy's argument, as he also  
126 points out, is the composer's use of quotations  
127 from his own works, illustrating the hero's "works  
128 of peace."

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136        Though *Ein Heldenleben* unfolds as one through-  
137        composed movement, it is generally thought of as  
138        being divided into six smaller parts. The first of  
139        these, subtitled, *The Hero*, outlines the hero's  
140        life and work. Then we have *The Hero's Adversaries*-  
141        thought to be a jab at Strauss's critics, before  
142        moving on to *The Hero's Companion*-which is  
143        generally accepted as being a sketch of Strauss'  
144        wife. The fourth section, sub-titled *the Hero's*  
145        *Deeds of War* serves as the work's development  
146        section before moving to the aforementioned *Hero's*  
147        *Works of Peace*. *Ein Heldenleben* concludes with *The*  
148        *Hero's Retirement from the World*.

149        (APPLAUSE)

150        AB: And we now hear *Ein Heldenleben*-A Hero's Life, Op.  
151        40 by Richard Strauss. Alan Gilbert conducts...the  
152        New York Philharmonic.

153        (MUSIC: *Ein Heldenleben*)

154        (APPLAUSE)

155        AB: *Ein Heldenleben*. Music by Richard Strauss. The  
156        New York Philharmonic was conducted by Alan Gilbert  
157        and the violin solos were taken by the orchestra's  
158        Concertmaster Frank Huang.

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160 PROMO

161 AB: Principal Cello Carter Brey performs the Schumann  
162 Concerto next time, on the New York Philharmonic  
163 This Week. This is Alec Baldwin. Please join me  
164 for a program that will also feature Philharmonic  
165 musicians in concertos by Carter and Bach as well  
166 as a performance of Scheherazade featuring  
167 Concertmaster Frank Huang. Pierre Boulez, Alan  
168 Gilbert, and Jeffrey Kahane all lead the New York  
169 Philharmonic This Week.

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