

1 Script for NYP 19-07, "Oh, you so French"

2 (INSERT NATIONAL UNDERWRITING CREDIT #1

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

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

5 (MUSIC EXAMPLE)

6 AB: **This is Alec Baldwin. I hope that you'll listen**
7 **with me as we feature recordings of Debussy's**
8 **Prelude to the Afternoon of a Faun and Ravel's**
9 **Noble and Sentimental Waltzes. We'll also have**
10 **a double-dose of Berlioz with Harold in Italy**
11 **and his song-cycle, Summer Nights. Sir Colin**
12 **David, Kurt Masur, Pierre Boulez and Leonard**
13 **Bernstein will all conduct...the New York**
14 **Philharmonic This Week. We have a program**
15 **dedicated to French music.**

16 (SLIGHT PAUSE)

17 AB: **Once, while evaluating himself and his**
18 **compositional tendencies, Berlioz wrote that,**
19 ***"The prevailing characteristics of my music are***
20 ***passionate expression, intense ardor, rhythmic***
21 ***animation, and unexpected turns."***

22 ...And Berlioz was pretty close to the mark in
23 that assessment, as we'll hear in the opening
24 work on our program, the song-cycle, *Les nuits*
25 *d'été*.

26 These songs are considered to be among the most
27 important and most modern orchestral-song
28 settings to pre-date Mahler.

29 Originally scored for piano in 1834, Berlioz
30 chose texts by the French Romantic poet,
31 Théophile Gautier. Roughly a decade later, he
32 orchestrated the songs and dedicated them to
33 various singers who caught his fancy for one
34 reason or another over the years. And about
35 another decade after that...the work was
36 actually published.

37 AB: The songs that make up the cycle are as
38 follows: *Villanelle*, which remarks, "When the
39 season changes and the cold weather has
40 gone,...say to me in your soft voice: Forever!"

41

42

43

44

45

46 AB: Next comes *The Specter of the Rose* which is
47 followed by the lament, *On the Lagoons*. The
48 Fourth song, "Absence" begins, "Come back, come
49 back my beloved: "Like a flower away from the
50 sun the flower of my life is closed up away
51 from your warm smile." That is followed by *In*
52 *the Graveyard*, which is sub-titled, *Clair de*
53 *lune* or *Moonlight*...and the cycle concludes
54 with the song, *The Unknown Island*: "Tell me,
55 young beauty, where do you want to go? The
56 breeze is getting up."

57 (APPLAUSE)

58 And now, to open our program, here are *Les*
59 *nuites d'été*--*Summer Nights*--by Hector Berlioz.
60 Ian Bostridge is the tenor and Colin Davis
61 conducts the New York Philharmonic:

62 (MUSIC: Berlioz) 35:20

63 (APPLAUSE)

64

65

66

67 AB: Summer Nights--Les naites d'été by Hector
68 Berlioz. Ian Bostridge was the tenor and the
69 New York Philharmonic was conducted by Colin
70 Davis. The recording is something of a
71 collector's item now as it was one of the
72 orchestra's first direct-to-digital offerings
73 on Deutsche Grammophon.

74 (SLIGHT PAUSE)

75 AB: Claude Debussy's music was shaped as much by
76 artistic and literary currents of the 1890s as
77 it was by his musical training. It was thus no
78 accident that one of his earliest masterpieces
79 was based on a poem by Stéphane Mallarmé,
80 titled *The Afternoon of a Faun*. The musical
81 cadences of Mallarmé's verse – with its strong,
82 sensuous appeal and purposely blurred
83 descriptions – appealed strongly to Debussy. The
84 words are assumed to be the monologue of a
85 faun, the rural deity of Roman mythology who
86 was part man, part goat. In his *Prelude to the*
87 *Afternoon of a Faun* from 1905, Debussy
88 virtually reinvented the orchestra, finding new
89 harmonies, new rhythms, and new ways of
90 ordering events. He thereby created a lush,
91 sensual sound-world that had not been heard
92 before.

93 AB: Let's hear this music now. Kurt Masur conducts
94 the New York Philharmonic.

95 (MUSIC)

96 AB: Music of Claude Debussy on the New York
97 Philharmonic This Week. That was the Prelude to
98 the Afternoon of a Faun. The New York
99 Philharmonic was conducted by Kurt Masur.

100 (SLIGHT PAUSE)

101 AB: Of his Noble and Sentimental Waltzes, Maurice
102 Ravel wrote that the title quote,
103 "...sufficiently indicates my intention of
104 writing a cycle of waltzes after the example of
105 Schubert."

106 Like Beethoven, Ravel was a pianist. He also
107 composed at the piano and introduced many of
108 his innovations in works for the piano. And as
109 an expert orchestrator, he was often able to
110 carry over the freshness, flexibility, and
111 transparency of his piano scores into
112 orchestral versions of the same material.

113

114

115 AB: Ravel introduced the piano version of his Noble
116 and Sentimental Waltzes in 1911, at a concert
117 for the "Independence Society"-- the more
118 radical of two associations for living French
119 composers at the time. This group produced
120 concerts of new music in which the composers'
121 names were omitted from the programs, and the
122 audience was invited to guess who wrote what.
123 As the story goes, the audience (if by a slim
124 majority) guessed correctly and attributed this
125 work to Ravel.

126 Ravel orchestrated this piece in a mere 15 days
127 in March, 1912 at the request of the ballerina
128 Natalia Trouhanova. She was seeking to
129 premiere four ballets by four contemporary
130 composers. Thus, the piece was premiered in
131 its orchestral version as the ballet, "Adelaide
132 or The Language of Flowers" in April that same
133 year. While the ballet has more or less
134 vanished into obscurity, Ravel's stylish and
135 evocative score continues to charm concert
136 audiences. Let's listen as Pierre Boulez
137 conducts...the New York Philharmonic.

138 (MUSIC)

139 AB: Noble and Sentimental Waltzes by Maurice Ravel.
140 The New York Philharmonic was conducted by
141 Pierre Boulez.

142 In a moment, our broadcast will conclude as it
143 ended—with music of Berlioz. I'm Alec Baldwin
144 and you're listening to The New York
145 Philharmonic This Week.

146 (ID)

147 AB: In a letter to Nestor Koukolnik dating back to
148 April of 1845, Mikhail Glinka, called by some,
149 "the father of Russian Music," noted that among
150 the compositions of Berlioz he had heard, *The*
151 *March of the Pilgrims from Harold in Italy* was
152 among his favorites. Glinka wrote to Koukolnik
153 quote, "All these pages have produced an
154 indescribable impression on me. At the moment,
155 I have several unpublished manuscripts by
156 Berlioz, which I am studying with unmixed
157 pleasure."

158 In his memoirs, the Berlioz often alluded to
159 the influence of Byron on his own thoughts and
160 ideas, referring to himself as something of a
161 Byronic Romantic Outsider.

162 AB: *Harold in Italy* came about as a response to a
163 commission by none other than Nicolo Paganini
164 in 1834. It seems that the Italian virtuoso
165 was anxious to show off his Stradivarius viola
166 in what he hoped would be a dazzling new
167 concerto.

168 Although *Harold in Italy* is about as close as
169 Berlioz ever came to writing one, the work is
170 really better cataloged as the composer's
171 second symphony. In fact, Paganini never
172 performed the work, assessing some portions of
173 the score as "too full of rests" and still
174 others as unyielding.

175 AB: While Byron's verses certainly stood as an
176 inspiration to Berlioz in the composition of
177 *Harold in Italy*, the musical depictions are not
178 actually taken from Byron. Moreover, *Harold in*
179 *Italy* serves as a sort of autobiography for the
180 composer. Whereas his earlier work, *Symphonie*
181 *Fantastique* represented a look inward for
182 Berlioz, *Harold in Italy* is more an expression
183 of his experiences. And it very much points to
184 the kind of self-conscious Romanticism to which
185 he and other artists of his day subscribed.

186

187 AB: *Harold in Italy* is in four movements: *Harold in*
188 *the Mountains*, the popular *March of the*
189 *Pilgrims*, *Serenade of an Abruzzi mountaineer to*
190 *his mistress*, and *Orgy of the Brigands*.

191 (APPLAUSE UP AND UNDER)

192 AB: And now we hear *Harold in Italy* by Berlioz.
193 William Lincer is the violist and Leonard
194 Bernstein conducts...the New York Philharmonic.

195 (MUSIC)

196 AB: Music of Berlioz. That was *Harold in Italy*.
197 The New York Philharmonic was conducted by
198 Leonard Bernstein and our musical "Harold," was
199 violist William Lincer.

200 I'm Alec Baldwin and you're listening ot the
201 New York Philharmonic This Week.

202

203

204

205

206

207

208 PROMO for 19-08

209 AB: **Joyce Yang is the soloist in Falla's Nights in**
210 **the Gardens of Spain on our next Philharmonic**
211 **broadcast. This is Alec Baldwin. Please join**
212 **me for a program that will also include music**
213 **from Massenet's Le Cid and Virginie Verrez as**
214 **soloist in *The Three-Cornered Hat*. Bramwell**
215 **Tovey will conduct...the New York Philharmonic**
216 **This Week.**