

1 Script for NYP 19-28 "None of these things are like
2 the other"

3 (INSERT NATIONAL UNDERWRITING CREDIT #1

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

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

6 (MUSIC EXAMPLE)

7 AB: **We present a collection of recordings from the**
8 **archives, including the Mephisto Waltz by**
9 **Liszt.**

10 **This is Alec Baldwin. Thanks very much for**
11 **your company. Also featured on this broadcast:**
12 **Berg's *Lulu* Suite, *The Death of Cleopatra* by**
13 **Berlioz, and the Symphony No. 2 by Jean**
14 **Sibelius. Leonard Bernstein, Zubin Mehta, and**
15 **Kurt Masur will conduct..the New York**
16 **Philharmonic This Week.**

17 (SLIGHT PAUSE)

18

19

20

21 AB: Jean Sibelius composed his second symphony in
22 1901. While it adheres to some 19th century
23 norms, it also marks a bold step forward in
24 terms of its concentrated development and
25 freedom of form. While there are hints of the
26 modernistic elements that would become
27 signatures of his later works, we can also hear
28 the influence of Beethoven and Tchaikovsky. In
29 the case of the latter, this serves as another
30 reminder that Finland was still a property of
31 Imperial Russia at the time.

32 Though the composer vehemently denied it, there
33 are many who hear a patriotic element in this
34 score. One friend of the composer described
35 the piece as, "*an expression of Finnish revolt*
36 *against oppression and [our] final triumph.*"

37 AB: The Second Symphony was given its premiere in
38 Helsingfors on March 8, 1902. The composer
39 conducted that performance and the work was
40 well-received among his countrymen.

41

42

43

44 Response was cooler when Theodore Thomas
45 introduced the symphony to America at one of
46 his Chicago concerts in 1904. And the reaction
47 was cooler still when Josef Stransky brought it
48 into the New York Philharmonic's repertoire
49 during the 1916-1917 season. But tastes change
50 and today, of course, the Second symphony is
51 one of the composer's most popular works. In
52 fact, it's probably one of the most often-
53 performed symphonies of the 20th century.

54 AB: Here, then is the Symphony No. 2 in D-major,
55 Op. 43 by Jean Sibelius. Zubin Mehta
56 conducts...the New York Philharmonic.

57 (MUSIC: Sibelius 2nd)

58 AB: Symphony NO. 2 by Jean Sibelius. The New York
59 Philharmonic was conducted by Zubin Mehta.

60 (SLIGHT PAUSE)

61 AB: Leave it to Hector Berlioz to so thoroughly
62 frighten a jury with his so-called "audacity"
63 that no prize was awarded. To anyone. And
64 that's exactly what happened when he submitted
65 the next work our broadcast for consideration
66 to the prestigious Prix de Rome in 1829.

67 *The Death of Cleopatra* was his third attempt to
68 win the award and when it failed, he put it in
69 a discard pile, where it remained until many
70 years after his death. It still isn't what one
71 would call a "repertory piece," but it is a
72 tidy, well-constructed dramatic scene for any
73 mezzo-soprano with the chops to sing it. Jenny
74 Tourel and Leonard Bernstein recorded the piece
75 with the New York Philharmonic in October of
76 1961...and that's the performance we hear now:

77 (MUSIC)

78 AB: *The Death of Cleopatra*. Music by Hector
79 Berlioz. The New York Philharmonic was
80 conducted by Leonard Bernstein. As soloist we
81 heard Bernstein's good friend and frequent
82 collaborator, the mezzo-soprano, Jenny Tourel.
83 Berlioz did eventually receive the Prix de Rome
84 the following year. His winning entry is
85 largely forgotten, but not without good reason.
86 Another of his works was premiered that same
87 year. Perhaps you've heard of it. It's called
88 the *Symphonie-Fantastique*.

89 We have works by Berg and Liszt coming up
90 shortly. I'm Alec Baldwin and you're listening
91 to the New York Philharmonic This Week.

92 (ID)

93 AB: We turn next to a suite from Berg's second
94 opera, Lulu.

95 He assembled this suite in 1934 and though it
96 may have been intended as a promotional tool to
97 garner interest in the complete opera, it
98 stands on its own quite nicely.

99 The score and the libretto are complex, but one
100 can sum up Lulu fairly easily: She starts as a
101 courtesan, she becomes a murderess, she ends up
102 as a streetwalker, and she dies. The suite
103 hits many of the main character's highlights
104 while also including evocative orchestral
105 interludes set in Paris and the East Side of
106 London, where—spoiler alert--Jack the Ripper
107 ultimately murders the title character in the
108 end.

109 Berg famously abandoned work on the opera to
110 write his violin concerto and so Lulu remained
111 unfinished at the time of his death. This suite
112 is therefore a treasure that preserves the
113 composer's authentic voice, from start to
114 finish. Angelina Reaux is the soloist now, in
115 the Lyric Suite by Berg. Kurt Masur
116 conducts...the New York Philharmonic.

117 (MUSIC)

118 AB: **Soprano Angelina Reaux was the soloist there,**
119 **in music of Alban Berg. That was the Suite to**
120 **his opera, Lulu. The New York Philharmonic was**
121 **conducted by Kurt Masur.**

122 (SLIGHT PAUSE)

123 AB: **We conclude now with music that may be more**
124 **familiar to you, but still carries with it a**
125 **certain diabolical air. This is the Mephisto**
126 **Waltz by Franz Liszt. Once again, Kurt Masur**
127 **conducts...the New York Philharmonic.**

128 (MUSIC)

129 AB: **Mephisto Waltz by Franz Liszt. The New York**
130 **Philharmonic was conducted by Kurt Masur.**

131 (INSERT CLOSERS/CREDITS)

132

133

134

135

136

137 PROMO:

138 AB: Joseph Alessi is the soloist in the trombone
139 concerto by Christopher Rouse next time, on the
140 New York Philharmonic This Week. I'm Alec
141 Baldwin. Please join me for a broadcast that
142 will also feature works by Kodaly, Wagner, and
143 Tchaikovsky. Leonard Slatkin, Kurt Masur,
144 Leonard Bernstein, and Zubin Mehta will all
145 conduct..the New York Philharmonic This Week.

146