

1 Script for NYP 20-01: Haydn & Strauss

2 (INSERT NATIONAL UNDERWRITING CREDIT #1

3 AB: Venetian conductor and composer Giuseppe  
4 Sinopoli had a propensity for leading  
5 idiosyncratic performances. These weren't  
6 always well-received, but they were always born  
7 of passion and intelligence...and they were never  
8 dull. Mr. Sinopoli recorded 17 works with the  
9 New York Philharmonic across 8 sessions during  
10 the 1980s and we're going to hear two of them  
11 on this broadcast. I'm Alec Baldwin and THIS...is  
12 the New York Philharmonic This Week.

13 (MUSIC EXAMPLE) (Halo X2 Flashlight)

14 AB: The opening bars to the first work on our  
15 program rival those of the Beethoven Fifth in  
16 terms of their instant familiarity. Just  
17 listen:

18 (SAMPLE)

19 AB: Indeed, that music holds a special place in the  
20 hearts of any film buff for its use in Stanley  
21 Kubrick's 2001: A Space Odyssey. What fans of  
22 the film may forget—or perhaps don't realize,  
23 however, is that there are a good 30 minutes of  
24 music to follow; 30 minutes well worth hearing.

25 AB: Richard Strauss composed this particular tone  
26 poem, which is called "Also sprach  
27 Zarathustra," [all-zo shprock zar-ah-TOO-stra]  
28 while in Munich in 1896. The premiere took  
29 place in Frankfurt in November of that same  
30 year with the composer at the podium.

31 The inspiration for the piece came from  
32 Nietzsche's philosophical writing of the same  
33 name. Strauss randomly selected 9 chapters from  
34 the 80-chapter original and used these as the  
35 basis of a one-movement symphonic poem. It was  
36 designed in such a way as to mirror  
37 Nietzsche's principle of "eternal recurrence."

38 Though the piece is through-composed, each of  
39 the chapters Strauss selected from Nietzsche  
40 forms its own movement. These include:  
41 Daybreak; Of the Backworldsmen; Of the Great  
42 Longing; Of Joys and Passions; Song of the  
43 Grave; On Science; The Convalescent; Dance  
44 Song; and finally, Song of the Night Wanderer.

45 AB: And now we hear *Also Sprach Zarathustra*, Op. 30  
46 by Richard Strauss. Giuseppe Sinopoli  
47 conducts...the New York Philharmonic.

48 (MUSIC: STRAUSS Op.30)

49 AB: *Also Sprach Zarathustra*—Thus spoke (or “spake”)  
50 Zarathustra. The New York Philharmonic was  
51 conducted by Giuseppe Sinopoli from a 1987  
52 Deutsche Grammophon release. The violin solos  
53 were taken by the orchestra’s former  
54 Concertmaster of 30+ years, Glenn Dicterow.

55 (SLIGHT PAUSE)

56 AB: Born in Venice in 1946, Mr. Sinopoli obtained a  
57 degree in medicine per his father’s desires,  
58 but also pursued advanced studies in music.  
59 With the guidance and instruction of Karl  
60 Stockhausen and other luminaries, he emerged on  
61 the international scene as an important  
62 serialist composer and composition teacher. But  
63 by the late 1970s, he came to be equally, if  
64 not better known, as a conductor.

65 He made his American debut with the New York  
66 Philharmonic in 1983. Though he never held an  
67 official post with the orchestra, he led the  
68 Philharmonic in 16 programs over the course of  
69 eight years. Remarkably, he made eight  
70 commercial recordings with the orchestra during  
71 that same span—a figure that rivals some of the  
72 orchestra’s former music directors.

73 AB: Sinopoli had an affinity for opera, especially  
74 the works of Puccini and Richard Strauss, as  
75 you no-doubt just heard. We'll feature him  
76 leading another of Strauss's tone poems a  
77 little later in the broadcast—"Death and  
78 Transfiguration."

79 Next, we turn our attention to music of Joseph  
80 Haydn; his Harmoniemesse. [har-moh-NEE MESS-uh]

81 Haydn was born to a family where music, and  
82 especially singing, were extremely important.  
83 In fact, his music career really began when he  
84 was drafted (so to speak) into the Cathedral  
85 Choir of St. Stephen's, Vienna at the age of 8.  
86 Once his voice changed, the young Haydn was  
87 dismissed from his post, but vocal music  
88 remained a genre close to his heart for the  
89 rest of his life. Perhaps then, it is no  
90 surprise that Haydn's last major work (written  
91 at the age of 70) was a Mass setting for  
92 soloists, chorus, and orchestra. This work, the  
93 Harmoniemesse, which we're about to hear, was  
94 the 6th and final offering Haydn composed to  
95 mark the name day of Princess Marie  
96 Hermenegild--wife to Haydn's employer, Prince  
97 Nikolaus, II.

98 AB: The title of the Mass refers to the work's  
99 inclusion of a wind band in its scoring. This  
100 was quite unusual for a piece of sacred music  
101 at the time. All other aspects of  
102 Harmoniemesse are fairly conventional, but it  
103 should be noted that despite his age, Haydn's  
104 optimism, sense of humor, and mastery of his  
105 craft are abundantly clear throughout the work.

106 (APPLAUSE)

107 AB: The recording we're about to hear was made in  
108 February, 1973 and is luxuriously cast with  
109 Judith Blegen, soprano; Frederica Von Stade,  
110 mezzo-soprano; Kenneth Riegel, tenor; and Simon  
111 Estes, bass. Joseph Flummerfelt prepared the  
112 Westminster Choir and Leonard Bernstein  
113 conducts...The New York Philharmonic:

114 (MUSIC: Haydn)

115 AB: Mass #14 in B-flat by Franz Joseph Haydn, the  
116 "Harmoniemesse." The New York Philharmonic and  
117 Westminster Choir were conducted by Leonard  
118 Bernstein. As soloists, we heard soprano Judith  
119 Blegen, mezzo-soprano Frederica Von Stade,  
120 tenor Kenneth Riegel, and bass Simon Estes.

121 (SLIGHT PAUSE)

122 AB: We'll return to music of Strauss shortly with a  
123 performance of his evocative tone poem, "Tod  
124 und Verklärung" [TOTE oont fair-CLAIR-oong] or  
125 "Death and Transfiguration." I'm Alec Baldwin  
126 and you're listening to the New York  
127 Philharmonic This Week.

128 (ID)

129 AB: Richard Strauss said that the inspiration for  
130 the next work on our program came to him as  
131 follows: Quote: *"The idea came to me to write a*  
132 *tone poem describing the last hours of a man*  
133 *who had striven for the highest ideals;*  
134 *presumably, he was an artist. The fatal hour*  
135 *arrives. The soul then leaves his body to*  
136 *discover in the eternal cosmos the magnificent*  
137 *realization of the ideal which could not be*  
138 *fulfilled here below."*

139

140

141

142

143

144 AB: Death and Transfiguration was completed in  
145 1889, and received its world premiere in 1890,  
146 with the composer conducting. Anton Seidl led  
147 the New York Philharmonic's first performance  
148 of the piece (also the U.S. Premiere) in  
149 January 1892. We're going to hear a 1987  
150 recording made for DG. Death and  
151 Transfiguration by Strauss. Giuseppe Sinopoli  
152 conducts...the New York Philharmonic.

153 (MUSIC)

154 AB: Tod und Verklärung—Death and Transfiguration by  
155 Richard Strauss. The New York Philharmonic was  
156 conducted by Giuseppe Sinopoli.

157 While making regular appearances as a guest of  
158 the Philharmonic and other orchestras, Mr.  
159 Sinopoli went on to serve as music director of  
160 the Philharmonia Orchestra in London from 1984  
161 to 1995. He also held posts with the Deutsche  
162 Oper, Berlin; the Staatskapelle Dresden and at  
163 Bayreuth.

164 On April 20, 2001, while conducting the third  
165 act of Verdi's Aida in Berlin, Sinopoli  
166 collapsed and died of a heart attack at the age  
167 of 54. Two nights later, Marcello Viotti  
168 stepped in to conduct Aida, and dedicated his

169 performance to Sinopoli's memory. Sadly, Viotti  
170 would suffer a similar fate just a few years  
171 later, passing at age 50 after suffering a  
172 stroke during a rehearsal in Munich.

173 Sinopoli is remembered as one of the leading  
174 composers of his day. As mentioned in our  
175 opening remarks, he had some very vocal  
176 critics, but he also had many ardent admirers.  
177 His interpretations were unconventional and  
178 original and we're very pleased to be able to  
179 share some of his artistry with you.

180 I'm Alec Baldwin...and THIS is the New York  
181 Philharmonic This Week.

182 (INSERT FILLERS)

183 PROMO: This is Alec Baldwin. Please join me as I  
184 begin my 10<sup>th</sup> season as the host of The New  
185 York Philharmonic This Week. Our next  
186 episode will feature a pair of tone poems  
187 by Strauss as well as a performance of the  
188 Harmoniemesse by Haydn. Giuseppe Sinopoli  
189 and Leonard Bernstein will conduct...the New  
190 York Philharmonic This Week.

191

192



193 PROMO for NYP 20-02

194 AB:       **Leonard Bernstein is leads Beethoven's**  
195           **First Piano Concerto from the keyboard on**  
196           **our next New York Philharmonic Broadcast.**  
197           **This is Alec Baldwin. Please join me for a**  
198           **program that will also feature a trio of**  
199           **French works by Ravel, Roussel, and Dukas.**  
200           **Pierre Boulez will conduct...The New York**  
201           **Philharmonic This Week.**