

1 Script for NYP 19-34: German Requiem

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: **...we hear the German Requiem by Brahms. This is**
7 **Alec Baldwin inviting you to listen with me to**
8 **one of the finest works in the choral**
9 **literature. The orchestra will be joined by the**
10 **Concert Chorale of New York plus soprano Ying**
11 **Fang and Artist-in-Residence Mathias Goerne as**
12 **soloists. Music Director Jaap van Zweden will**
13 **conduct...the New York Philharmonic This Week.**

14 (MUSIC UP AND OUT)

15 (ACTUALITY)

16 AB: **Music Director Jaap van Zweden.**

17 (SLIGHT PAUSE)

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21 AB: It was with the German Requiem that Johannes
22 Brahms first achieved general acceptance in the
23 European community as a composer of note and
24 merit. Unlike other Requiem Masses, the German
25 Requiem not liturgical. Though the piece
26 employs texts from the Holy Bible as well as
27 certain "Apocryphal" sources, it avoids making
28 any direct reference to the name of Jesus
29 Christ.

30 The German Requiem also does not appear to be a
31 record of personal loss. Though both the
32 composer's mother and his dear friend and
33 mentor Robert Schumann died during the time it
34 was composed, the score is not dedicated to
35 either of them. (He did later reference them
36 in connection with the piece in some of his
37 letters.)

38 It's said that Brahms actually considered
39 naming this work the "Human Requiem." Indeed,
40 rather than dwelling on the pains of loss and
41 the possibility of eternal damnation, Brahms
42 instead composed a work that is comforting, if
43 not optimistic. Death is depicted not so much
44 as a dire tragedy, but more as an inevitable
45 facet of the human experience. Here again is
46 Jaap van Zweden:

47 AB: **Artist-in-Residence Mathias Goerne also spoke**
48 **to us about this piece:**

49 (ACTUALITY?)

50 AB: **The first complete performance of the Brahms**
51 **German Requiem took place at the Leipzig**
52 **Gewandhaus on February 18, 1869. Carl Reinecke**
53 **conducted the Gewandhaus Orchestra and Chorus.**
54 **Walter Damrosch brought it into the**
55 **Philharmonic's repertoire when he conducted the**
56 **New York Symphony in this piece in March, 1912.**

57 **In the Philharmonic's 175 year history, the**
58 **piece has only been programmed 17 times, so**
59 **each and every performance is still very much a**
60 **special occasion.**

61 (APPLAUSE)

62 AB: **...and we go down to the stage now for A German**
63 **Requiem by Brahms. Ying Fang and Mathias Goerne**
64 **are the soloists with the Concert Choral of New**
65 **York. Jaap van Zweden conducts...the New York**
66 **Philharmonic.**

67 (MUSIC)

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70 AB: We just heard a complete performance of A
71 German Requiem by Brahms. The New York
72 Philharmonic was joined by the Concert Chorale
73 of New York in that performance, of which James
74 Bagwell is Director. We also heard soprano
75 Ying Fang and Artist-in-Residence Mathias
76 Goerne, baritone. Music Director Jaap van
77 Zweden conducted.

78 I'm Alec Baldwin and you're listening to the
79 New York Philharmonic This Week.

80 (ID)

81 (INSERT FILLS/CLOSERS)

82 PROMO TBD

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