

Young People's Concert No. 4, 1962-63

Tape Date: February 9, 1963

Air Date: March 3, 1963

"The Latin American Spirit"

MUSIC CUES

At top of show:

FERNANDEZ: Batuque (full performance)

1. "And that's exactly what happens in this Batuque beat":

Batuque: percussion only, 2nd bar of No. 2, for 4 bars.

"But over that beat there are rhythms that are even more syncopated and complicated":

Batuque: trumpets only, 2nd bar of No. 7, for 6 bars.

2. "You're never in doubt... you hear this colorful little sound":

Maracas play "what the Cubans call 'claves':

Claves play "And then there are all kinds of gourds":

Gourds play "and rasping sticks" ... Sticks play.

3. "...sung for us by the brilliant Israeli soprano, Netania Davrath":

VILLA LOBOS: Bachianas Brazilieras No. 5, full performance

4. "Here is his Indian-African-Cuban-Mexican poem for orchestra":

REVUELTAS: Sensemaya

5. "...there are hints of bongo and other Latin sounds":
(CUE MAY BE CHANGED)

BERNSTEIN: West Side Story Dances,
from "Mambo" (bar 400, Presto - only percussion
start)
to bar 737 (which is repeated)

6. "In the meantime, here is Aaron Copland's ...Danzon Cubano":

COPLAND: Danzon Cubano, full performance.

Simons

NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS #4

6TH SEASON

1962-63

WITH

LEONARD BERNSTEIN

"THE LATIN AMERICAN SPIRIT"

Tape Date: Saturday, February 9, 1963
12:00 Noon to 1:00 p.m.

Air Date: Friday, March 8, 1963
7:30 p.m. to 8:30 p.m.

Origination: VTR Remote from Philharmonic Hall
Lincoln Center, New York City

PRODUCED AND DIRECTED BY:	Roger Englander
WRITTEN BY:	Leonard Bernstein
ASSISTANT TO THE PRODUCER:	Elizabeth (Candy) Finkler
PRODUCTION ASSISTANT:	Tirandaz S. Irani

OPENING

FILM (WITH SOUND EFFECTS ON TRACK)

(ANNOUNCER (V.O.))

(ON CUE)

From Philharmonic Hall in Lincoln Center,
home of the world's greatest musical
events, the Shell Oil Company brings you
the NEW YORK PHILHARMONIC YOUNG PEOPLE'S
CONCERTS under the musical direction of
Leonard Bernstein.

CUT TO LIVE (ORCHESTRA TUNING)

(BERNSTEIN ENTERS) (ON CUE)

And here is Mr. Bernstein.

(APPLAUSE)



2

SUPER CARD

FERNANDEZ

BATUQUE

(ORCHESTRA)

(3:30)

(APPLAUSE)

BERNSTEIN

I'm surprised to find you all in your seats. I'd half expected to turn around and see everyone doing the Samba, or something, up and down the aisles.

This Latin-American music is almost irresistible, when it's good, like the "Batuque" we just heard, by the

Brazilian composer Fernandez. It has a way of stirring up the blood, not only our North-American blood, but people's blood all over the world.

Ever since I can remember there's always been an international craze for some kind of Latin-American dance music, from the old Argentine tango, which swept the world in my childhood, all the way through the rhumba, the samba, the conga, the mambo, the cha-cha, the merengue, the pachango, right up to the present excitement over something called Bossa Nova.

What is it that makes this music from South and Central America so exciting?

(MORE)

BERNSTEIN (CONT'D)

Well, there are two elements that give this music its special Latin spirit: rhythm and color. The first of these, rhythm, doesn't mean just the beat, that insistent, obsessive beat, but the complicated rhythms that go on over the beat. For instance, in this Batuque we just played, you heard a fascinating beat: (SING) which is already pretty exciting, not only because it keeps repeating, but because it has that syncopated accent (SING). I'm sure a lot of you remember what syncopation means from other programs we've given; a syncopation is an accent that falls where it doesn't belong, or where it's not expected: (SING) one, two, three, four. And that's exactly what happens in this Batuque beat (PERCUSSION PLAY) But over that syncopated beat there are rhythms that are even more syncopated and complicated (TRUMPET PLAY) And there are more.

(MORE)

BERNSTEIN (CONT'D)

So, between one syncopation and the other, between the beat and the different rhythms over it, it turns into a pretty hectic boxing match with unexpected lefts and rights hitting you where and when you least expect them. And that, plus the insistent repetition of the beat, explains why you want to get up and dance when you hear this music.

The second element that we find so attractive in Latin-American music is all those special instrumental colors. They're unmistakable. You're never in doubt about what kind of music you're listening to the moment you hear this colorful little sound:

(EX: MARACAS). That's a pair of maracas, and what's a rhumba or a samba without maracas?

(MORE)

BERNSTEIN (CONT'D)

The same is true of that well-known dry sound you get from hitting two sticks together -- what the Cubans call "claves" (EX: CLAVES).

And then there are all kinds of gourds (EX.) and rasping sticks (EX.), and an endless variety of drums and bongos that make the music sound Latin.

Now actually I'm not crazy about that word "Latin" to describe this kind of music, because it tells only part of the story. When we speak of "Latin America" we are, of course, referring to the historical fact that these countries were conquered, settled, and exploited by invaders from Latin countries: Spain -- or, as in the case of Brazil, from Portugal. That's why Spanish and Portuguese are still the official languages of our friends to the south of us: and those languages are called "Latin" languages because they developed from the old language of ancient Rome.

(MORE)

BERNSTEIN (CONT'D)

But the Latin-American spirit -- which is our subject today -- has other ancestors besides Latin ones, at least as important; and they are first of all Indian, -- the original inhabitants of these countries, and in some cases very strong civilizations in themselves -- and secondly, African, a tremendously important influence, at least as important as it is in our own country. And it is the mingling of these different ancestors, influences, and heritages, which makes the Latin-American spirit, at least in music.

The sweet simple primitiveness of the Indian music mixes with the wild, syncopated, throbbing primitiveness of the African music; and both of these, mixed with the fiery flash of Spanish music, and the sentimental sweetness of Portuguese songs, all together make the music we know as Latin-American.

BERNSTEIN (CONT'D)

But we mustn't begin to think that all Latin-American music is only dance music -- not by a longshot. Our Latin neighbors have produced an impressive number of serious symphonic composers, who have succeeded in preserving the folk-flavor of their own countries, while at the same time expanding their music into what we think of as universal art -- music that has not only a nationalistic spirit but the spirit of all mankind. Certainly the most admired of all these composers was the great Brazilian Villa-Lobos, who died only three years ago, leaving many beautiful compositions; and we're now going to hear the most famous one -- the Bachianas Brasileiras No. 5. Now that's a mouthful of a title; but it's simple to understand:

(MORE)

SUPER CARD

BERNSTEIN (CONT'D)

Bachianas simply means "pieces like Bach" -- the great German composer Bach -- in other words, "Bachian" pieces;

SUPER CARD

Brasilieres means Brazilian, naturally, and #5 means that he wrote almost a dozen different works using this title, of which this is the 5th; so there you have it, Bachianas Brasilieres No. 5.

SUPER CARD

Now what is Bach doing in Brazil? Well, that's just the point of this piece, and really of all the pieces Villa-Lobos composed: he wanted to bring together his native folk-lore elements with the great European musical tradition, and unify them in a single style of his own, as he does in the very title of this piece. And it's amazing how well he succeeded, as you will hear, especially in the first movement.

There are two movements in this piece, which by the way is written for a soprano voice and an orchestra consisting of nothing but 8 cellos!

(MORE)

BERNSTEIN (CONT'D)

Now, in the first movement, which is slow and tender, he has the soprano sing a long, melodic line, without words -- just the syllable Ah.

-- a beautiful non-repeating melody -- do you remember about non-repeating melodic lines from our program on melody last fall? And do you remember that I used a melody from Bach's Italian Concerto to illustrate what I meant by a long, non-repeating line? Well, Villa-Lobos uses it too, -- not that melody, of course, but one of his own, in the Bach style.

And underneath, the 8 cellos accompany the Bachian song like one huge guitar. Then there's a short middle part, that does have words, in Portuguese, about the moon; and then the singer goes back to the wordless Bachian melody, only this time, instead of singing Ah, she hums it.

(MORE)

BERNSTEIN (CONT'D)

It makes a haunting, unforgettable atmosphere. Then comes the second movement, which is much more Brazilian than Bachian -- a fast, gay, tongue-twister that does sound like a native folk-dance. This difficult and fascinating work will now be sung for us by the brilliant Israeli soprano, Netania Davrath.



12

SUPER CARD

VILLA LOBOS BACHIANAS BRASILIERES #5

(CELLOS AND SOPRANO)

(11:00)

(APPLAUSE)

BERNSTEIN

Well, so far our music has been all Brazilian, which seems natural since Brazil is the largest Latin-American country; but I don't want to give you the impression that it's the main source of Latin American music. Every single Latin American country, without exception, has produced fine, serious composers, from Mexico to the tip of Chile. But perhaps Mexico and Cuba have been in the lead, possibly because of their closeness to our musical centers, or possibly because they have such great international cities of their own. Our next piece of Latin music comes, strangely enough, from both countries since it was written by the Mexican composer, Revueitas, but was based on a poem by a Cuban, named Guillen -- a poem that goes back to African tribal rituals and is a wierd sort of chant about killing a deadly snake.

(MORE)

BERNSTEIN (CONT'D)

But this strange and terrifying work, which is called Sensemaya, combines all the influences we spoke of -- African, Indian, and European. It is the work of a sophisticated composer, with a very advanced technique, treating a theme of savage primitiveness. And all that savagery and violence is to be heard in the wild rhythms and shrieks, and howls of the orchestra -- but all done by the knowing hand of a real artist. It's much more complicated, more syncopated, more difficult than either of the pieces we have heard so far. Revueletas was a real artist, who died tragically young, at the age of 40; and to judge by this short but thrilling piece we are now going to hear, he might have achieved true greatness, if he had lived. Here is his Indian-African-Cuban-Mexican poem for orchestra, Sensemaya.



15

SUPER CARD

REVUELTAS

SENSEMAYA

(ORCHESTRA)

(7:00)

(APPLAUSE)



16

COMMERICAL



17

STATION IDENTIFICATION

BERNSTEIN

For the second part of our program, we're going to turn the tables, and salute Latin America by playing music written by North-American composers under the Latin-American influence. As I said before, we've always been enchanted by those Latin colors and rhythms, and they've crept into our own music, just as naturally as jazz did. This is especially true of the music of our leading American composer, Aaron Copland. He is an old friend of ours by now, since as you may remember, we had an entire program of his music two years ago, to celebrate his 60th birthday. This time we are going to play a delightful short piece by Copland that isn't heard as often as it ought to be: it's called Danzon Cubano, which doesn't mean "Cuban Dance" but "Cuban Danzon", which is a little different.

(MORE)

BERNSTEIN (CONT'D)

A danzon is a special kind of dance in two clearly separated parts: the first part is always very elegant, restrained, and crisp; it's wonderful to watch Cubans do it in their dance halls; because whatever social background they come from, they look like princes and princesses as they dance, very straight and aristocratic, with clean, tiny movements.

Then there comes a little pause, while the dancers gently apply their handkerchieves to their moist upper lip, for all the world like 18th century courtiers; and then, without any signal, as if by magic, they begin to dance part two, which is usually a bit faster and more exciting. But right to the end they never lose that royal bearing and control; and if we can ever go to Havana again, I hope you'll all get a chance to see a Cuban Danzon in action. In the meantime, here is Aaron Copland's symphonic version of the Danzon Cubano.



20

SUPER CARD

COPLAND DANZON CUBANO

(ORCHESTRA)

(7:15)

(APPLAUSE)

BERNSTEIN

Now probably most of the music we have played so far has not been very familiar to you; so now we are going to play something that may be more familiar -- some of the dance music from "West Side Story." A lot of my music shows Latin American influences, but the music of "West Side Story" is particularly Latin, which is only natural since the story of this show is in great part about Puerto Ricans. We're going to play you four of the dances from that show, in a special new symphonic orchestration. Now two of these dances are straight out-and-out Latin dance-forms: the Mambo and the Cha-cha, which you'll hear first. But the interesting thing is to hear how Latin-influenced the other dances are, which are not Mambos, or anything.

(MORE)

BERNSTEIN (CONT'D)

For instance, in the jazz piece called "Cool" there are hints of bongos and other Latin sounds; even in the Rumble, which is simply ballet music that tells part of the story, you'll hear rhythms that will make you think of Cuba and Mexico. Which all goes to prove that the word America means much more than only the United States; that North America, South America, and Central America (and the Caribbean area) are, or ought to be, a solid United hemisphere.

23

SUPER CARD

BERNSTEIN SYMPHONIC DANCES FROM
WEST SIDE STORY

(ORCHESTRA)

(11:30 without cut)

(APPLAUSE)

ANNOUNCER (V.O.) 24

From Carnegie Hall...

another in the New York Philharmonic
Young People's Concerts under the
musical direction of Leonard Bernstein
has been presented by Shell Oil Company...
sign of a better future for you.

The preceding program was pre-recorded at
Carnegie Hall, New York City, and was
produced and directed by Roger Englander.

This is the last in this season's
series of four concerts by the New York
Philharmonic. Today's program was
entitled "The Latin American Spirit" and
was made up of music by Fernandez,
Revueltas, Villa Lobos, Copland, and
Bernstein. On this sixth season of
televised concerts of THE YOUNG PEOPLE'S
Series, the concert entitled "Young
Performers" featured four young pianists
in concertos by Mozart and Liszt; the
program "What Is a Melody?" included
music by Wagner, Mozart, Hindemith, and
Brahms; and the concert "The Sound of a
Hall" featured music by Berlioz, Copland,
Vivaldi, Walton, and Tchaikovsky.