

New York Philharmonic Archives

*W. Weisel*

12TH SEASON

1968-69

NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERT #3

WITH  
LEONARD BERNSTEIN

"EACH TRANSMOGRIFIED"

TAPE DATE:	Saturday, February 8, 1969 2:35 p.m. to 3:35 p.m.
AIR DATE:	TBA
ORIGINATION:	VTR (COLOR) Remote from Philharmonic Hall, Lincoln Center New York City
PRODUCED AND DIRECTED BY:	Roger Englander
WRITTEN BY:	Leonard Bernstein
ASSOCIATE PRODUCER:	Elizabeth Finkler
ASSISTANTS TO THE PRODUCER:	Mary Rodgers. John Corigliano, Jr.
PRODUCTION ASSISTANT:	Ann Blumenthal
ASSISTANT TO MR. BERNSTEIN:	Jack Gottlieb

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FILM (NO TRACK)

ANNOUNCER (VO)

EXT. PLAZA

SE: TRAFFIC

From Philharmonic Hall in Lincoln

EXT: PHILHARMONIC  
HALL

Center, home of the world's greatest  
musical events ---

MATT: YPC

another program of NEW YORK PHILHARMONIC  
YOUNG PEOPLE'S CONCERTS

INT: ESCALATOR

SE: CROWD

MATT: BERNSTEIN

under the musical direction of Leonard  
Bernstein.

INT: OVERHEAD

MATT: ENGLANDER

INT: TICKET TAKER

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2

COMMERCIAL #1  
(1:00)

BLACK

3

DISSOLVE

MATT TITLE:

HALL (ORCHESTRA TUNING)

"BACH TRANSMOGROFIED"

BERNSTEIN ENTERS

ANNOUNCER: (VO)

(TAPE - ON CUE)

And here is Mr. Bernstein.

BERNSTEIN:

My dear young friends:

Have you heard the news? Johann Sebastian Bach has made the cover of TIME magazine! Yes, right up there along with Presidents, astronauts and Joe Namath - imagine, Bach, old Bach, over 200 years dead! And why? Because they have found out that Bach is in - in with old and young, rebels and hippies, bookworms and dropouts, Europeans and Americans, concert-givers and concert-goers and even concert-haters. Everyone who likes music suddenly likes Bach. And you know what? Time Magazine is right; only there's nothing so new about it as to warrant a news-magazine cover story. Bach is always being discovered and dropped and rediscovered. It's an old story.

MATT: "TIME" COVER

(MORE)



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BERNSTEIN: (CONT'D)

TAKE:  
BACH PICTURE

For instance: when Bach died in 1750 he was known and honored in some parts of Germany as a fine organist, a splendid court-and-church-composer, and a good teacher. But there was nothing like a golden halo around his name. Not yet. His own sons were already composing the music of a new generation, and they thought of their old man as a sort of square. "The Old Wig", they called him.

(MORE)

BERNSTEIN: (CONT'D)

They had had it with the fugues and cantatas. And then, 79 years later, after the reign of Classicism, after Mozart, Haydn and Beethoven had almost obliterated Bach from musical memory, a conductor-composer named Mendelssohn trotted out the Old Wig, revived his works and his spirit, and Bach was rediscovered. That was 140 years ago. Then once again he was swamped by the new stormy waves of Romanticism; he got buried again under his wig, and was again regarded as the Old Man of the Fugue. Whatever popularity he had in the 19th century was mainly due to flashy piano transcriptions of some of his organ and harpsichord pieces by virtuoso performers like Liszt, or to sugary performances of a few sacred works like the St. Matthew Passion. Again, Bach's light was dim. Then, in our own century, there was a new flare-up of interest - but this time the error was in the direction of purism, of being too rigidly faithful, too pedantic. And you can imagine that this didn't exactly bring people thronging to the concert-halls.

(MORE)

BERNSTEIN: (CONT'D)

Now in the 1960's we have a brand new rediscovery of Bach - through a host of new gimmicks and treatments and tricks that can be played on him.

His music just naturally seems to lend itself to treatments - or

MATT:  
TRANSMOGRIFICATION

transmogrifications, whether by the boppy Swingle Singers, or Rock and Roll groups, or by way-out composers, or by very serious conductors. And this is what our program is about today: Bach switched on, turned on, rocked, rolled, shaken and baked. What you're going to hear may astonish some of you, and outrage others - but it can't fail to fascinate you.

And the most fascinating thing of all is likely to be the incredible strength and joy and spiritual vitality of the original, the Old Mans wiggy music - those magic notes that will last forever.

(MORE)



BERNSTEIN: (CONT'D)

OK - let's start by taking a famous Bach fugue - the so-called "little" G-minor fugue for organ. We're going to hear it in three ways: first in its pure original form, on the organ, and then in two transmogrifications - one a version for symphony orchestra, and the other a rather more kooky version for the much discussed new Moog synthesizer. But more about that later: let's first listen to the fugue itself, as Bach conceived it, played by a marvelous young organist that we discovered at one of our auditions, the \_\_\_\_\_ year old Michael Korn.

MATT: MICHAEL KORN.

ENTER KORN.

(APPLAUSE)

ORGAN (MICHAEL KORN)

MATT

FUGUE IN G MINOR

FUGUE IN G MINOR

(4:30)

(APPLAUSE AND EXIT KORN)

BERNSTEIN:

Bravo! That's a fugue you can hear once and never forget. But you're going to hear it three times, in three different ways, so you can be sure you'll never forget it. Now for the second version: you remember I said that Bach was famous in the 19th century through those flashy transcriptions for flashy pianists? Well this method of "selling" Bach continued right into the 20th century in the form of flashy transcriptions for orchestras. These were usually made by conductors who were not satisfied with the small number of pieces Bach wrote for orchestra, to say nothing of the smallness of the orchestras he wrote for. Here were these virtuoso conductors with hundred-piece symphony orchestras, and no Bach for them to play.

(MORE)

BERNSTEIN: (Cont'd)

So, these conductors reasoned, let's give them some, by making big, lavish transcriptions - and these were usually justified by the reasoning that if Bach were alive today, with these great, overwhelming orchestra-machines at his disposal, he would certainly have given his music the same full treatment. I'm not completely sold on this argument, but many other conductors are, most notably the great and beloved Maestro Stokowski. He has made many Bach transcriptions over the years and many concert devotees of Stokowski have thought of Bach only in terms of these glamorous transcriptions. One of the most famous ones is of this very G-minor fugue we just heard, and so here it is again, switched on in the grand Stokowski manner. Of course, ideally, a Stokowski transcription should be conducted by Stokowski himself, and we have been lucky enough to persuade the great Maestro to come and conduct it for us.

(MORE)



BERNSTEIN: (Cont'd)

How's that for a bonus? We are  
proud to welcome none other than  
Leopold Stokowski.

MATT Leopold  
Stokowski

ENTER STOKOWSKI - APPLAUSE

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MATT  
Fugue in g minor

ORCH:

Fugue in G Minor (Stokowski)(3:45)

APPLAUSE & EXIT STOKOWSKI

BERNSTEIN:

Thank you Maestro.

And what a glorious noise that was.

But is it Bach? Yes, of course:

all the notes are Bach's notes.

But -uh- is it Bach? Of course  
not; Bach's notes weren't written

for oboes and trumpets and drums

and things. Now there's an

argument you can keep running for

hours at some boring dinner-party.

But if you are on the side of the

purists, and you think that's a

distortion of Bach, wait 'til you

hear the next one - a

transmogrification of the same

fugue on the much talked - and

written-about Moog Synthesizer.

MATT

Moog Synthesizer

\* POSS CUT

\*There has been so much publicity  
about this fascinating electronic  
instrument that I feel I don't  
even have to take time to describe  
it to you.\*

\* END POSS CUT

(MORE)

BERNSTEIN:

It is now world-famous through its  
shenanigans on a record-album  
called Switched-On Bach, in which  
it is manipulated by its most  
famous interpreter, Walter Carlos,  
who is here today to manipulate it  
for us in person.

MATT  
Walter Carlos

We are happy to welcome our  
switched-on guest artist, Walter  
Carlos.

ENTER CARLOS.



MOOG: (CARLOS)

MATT  
Fugue in G Minor

FUGUE IN G MINOR (3:15)

APPIAUSE & EXIT CARLOS

BERNSTEIN:

Well, I think we've just about had  
that fugue.

Let's clear the air by going to ...  
another famous Bach piece, this  
time for unaccompanied violin solo -  
that is, in Bach's original version.  
After which you're going to hear a  
transmogrification of it that may  
make your hair stand on end. But  
first let's hear at least some of  
the original - the opening movement,  
or Praeludium, of Bach's E-major  
Partita played by our own  
concertmaster, David Nadien.

MATT  
David Nadien

MATT  
Partita in  
E Major

VIOLIN SOLO: (NADIEN)  
Partita in E Major (1:00)

APPLAUSE

BERNSTEIN:

I hate to stop that beautiful playing, but that's enough to give you some idea of the piece, which goes on in much the same way for four minutes. Now: along comes one of our best-known and most talented composers, Lukas Foss, who for some years has been experimenting with various new wrinkles in the world of the so-called avant-garde, the way-out fringes of contemporary music. Mr. Foss, who is also a conductor, has taken this well-loved and world-famous bit of violin music, and has made - not a transcription at all in the Stokowski manner - but a whole new piece of his own, in which, astonishingly enough, every note comes from the Bach piece. But the way he puts these notes together is something else, as you'll hear in a moment.

Foss calls his piece Phorion - a Greek word meaning "stolen goods" - thereby emphasizing the fact that all the notes he uses are stolen - or rather, borrowed - from Bach.

(MORE)



BERNSTEIN: (CONT'D)

But he has subjected these notes to a highly unusual treatment, which I'll try to explain - and that's no easy job.

MATT SCORES

First of all, each member of the orchestra has two sets of music in front of him: one a sheet containing Bach's original, and the other a complicated set of instructions. These instructions describe a series of musical events, the length of each event being more or less up to the whim of the conductor. Also left to the conductor's whim are the entrances and exits of the various instrumental groups in the orchestra - with this one extra special added attraction that whenever a group of instruments is cued out by the conductor, they don't stop playing, but continue with their Bach notes, only inaudibly, without being heard. Now that may sound impossible, but it's exactly so.

(MORE)

BERNSTEIN: (CONT'D)

For instance, the cellos may be playing  
along

EX: CELLI

when suddenly the conductor gives them  
the stop sign

EX:

and they continue to finger the notes,  
but not to bow them, thus producing no  
sound except the tiny tapping of their  
fingers on the strings. Listen.  
Meanwhile another group is cued in,  
such as clarinets

EX:

they are cued out and the cellos cued  
back in, blooming suddenly into sound at  
whatever point they may have reached in  
their inaudible music: like this

EX:

(MORE)

BERNSTEIN: (CONT'D)

It's a wild idea, but an exciting one, especially when the whole orchestra is doing it together, creating waves of sound rather like ocean waves rolling in unpredictably from any and all directions. But there's much more to this Phorion than that trick: there are so-called supporting instruments, mostly brass and winds, that pick up occasional bits of the string music and join in, sometimes imitating them, sometimes mocking them. Then there are three electric instruments - guitar, piano and organ - who have their own separate instructions. And then there are different percussion groups placed around the edges of the stage, cymbals, gongs, anvils, what-not - who sometimes support the instruments in front of them, and at other times join in a battle with them, making random sounds of knocking, whipping, hammering or breaking. In fact, the first sound you'll hear, on the opening downbeat, includes the smashing of a Coca-Cola bottle in a burlap bag.

(MORE)



BERNSTEIN: (CONT'D)

And by the end of the piece, with everyone going at once for all they're worth, Bach has been turned into a bloody battlefield of noise. It's certainly not Bach any more, and I don't even think it winds up being music in the usual sense, but whatever it is, it's an intensely personal expression by a dedicated, talented composer who adores Bach. So if he seems to you to be murdering Bach, it may be really that he is expressing something about our century that can be expressed only by committing this kind of violence on the music of the past.

\* POSS. CUT

\* END POSS. CUT

\*Phorion can amaze us and amuse us, but it can also tell us something awfully important if we listen with our minds as well as our ears.\*



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MATT:

ORCH:

LUKAS FOSS  
PHORION

PHORION (7:00)

APPLAUSE

FADE TO BLACK

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STOP TAKE

STRIKE & RESET

25

1

COMMERCIAL #2

(1:00)

BLACK

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FADE UP  
AUDIENCE

STN ID

(?)

DISS. FR. BLACK

BERNSTEIN:

So far, in our look at transmogrified Bach, we've spent much more time on the transmogrifications than on Bach himself - which is right, since that's what this program is about. But somewhere along the way we begin to long for a bit more of the real thing - more than a 3-minute organ fugue and a minute of a solo violin piece. So now, before our next and final transmogrification (which may turn out to be the wildest of all) let's hear a good solid hunk of untransmogrified Bach - the opening movement of the Fifth Brandenburg Concerto in D major, which is scored for a small string orchestra with three soloists - violin, flute, and harpsichord.

(MORE)

BERNSTEIN: (Cont'd)

Even this performance is going to be somewhat transmogrified, -that is, not exactly as it was heard in Bach's day - since the string instruments are played very differently now from the way they were played then, plus the fact that the piano has replaced the harpsichord as the standard keyboard instrument. Besides we're going to shorten it a bit. The solo parts will be played by David Nadien (who is certainly earning his bread today), by our great solo flautist Julius Baker, and by yours truly at the keyboard. So let's give our undivided attention to the glories of Bach's concerto, before we let the N.Y. Rock and Roll Ensemble get their hot hands on it. David! Julie!

MATT: DAVID NADIEN  
JULIUS BAKER

(ENTER NADIEN AND BAKER)

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MATT: BRANDENBURG  
CONCERTO NO. 5  
IN D MAJOR  
1st MOVEMENT

ORCH:

BRANDENBURG CONCERTO NO. 5 in  
D MAJOR  
1st MOVEMENT

(8:10)

APPLAUSE



BERNSTEIN

Now at last we turn the stage over to those five mad geniuses who go by the name of the N.Y. Rock and Roll Ensemble. They are five hybrids - half blue-blood and half Beatle, half conservatory-trained and half trained in the college of hard rock.

I'm not quite sure what they're going to do with this music: we just presented them with the Fifth Brandenburg Concerto and said: take it from there. And wherever they take it, whether you approve or not, one thing is sure: it's going to be fun. Who knows: it may even be beautiful.

MATT:  
NEW YORK ROCK AND  
ROLL ENSEMBLE

ENTER ROCK AND ROLL ENSEMBLE

30

MATT: BRANDENBURG  
CONCERTO NO. 5  
IN D. MAJOR  
1st MOVEMENT

NEW YORK ROCK AND ROLL ENSEMBLE:

BRANDENBURG CONCERTO NO. 5 IN D MAJOR  
1st MOVEMENT

(OPEN END)

(ROCK VARIATIONS AND FANTASY  
ON THE ABOVE)

MATT:  
BACH TRANSMOGRIFIED?

FADE TO BLACK

31

COMMERCIAL #3

(2:00)

BLACK

DISS. FROM BLACK

CLOSING CREDITS AND ANNOUNCE TO COME

PRE-RECORD

(DISCLAIMER IN BODY OF COPY)

DISSOLVE TO BLACK

33

COMMERCIAL #4

(3:00)

BLACK



DISS. FROM BLACK

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