

NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERT #2

11TH SEASON

1967-68

WEISSEL

WITH

LEONARD BERNSTEIN

FOREVER BEETHOVEN!

TAPE DATE:

Saturday, January 6, 1968
2:35 p.m. to 3:35 p.m.

AIR DATE:

Sunday, January 28, 1968
4:30 p.m. to 5:30 p.m.

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 (SOF): Color Eye (CHIMES) "CBS presents this program
in color."

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FILM

ANNOUNCER (VO)

EXT: PLAZA

SE: TRAFFIC

From Philharmonic Hall in Lincoln

EXT: PHILHARMONIC
HALL

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musical events ---

MATT: YPC

another program of NEW YORK PHILHARMONIC
YOUNG PEOPLE'S CONCERTS

INT: ESCALATOR

SE: CROWD

MATT: With Leonard
Bernstein

under the musical direction of Leonard
Bernstein.

INT: OVERHEAD

MATT: Produced by
Roger Englander

INT: TICKET TAKER

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MATT: CX LOGO
(If any)

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COMMERCIAL #1 (2:00)



4

DISSOLVE:

HALL (ORCHESTRA TUNING)

MATT SLIDE:

"FOREVER BEETHOVEN!"

BERNSTEIN ENTERS

ANNOUNCER (VO)

(ON CUE)

And here is Leonard Bernstein.



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BERNSTEIN

My dear young friends: On our last program, if you recall, we were celebrating the double anniversary of our New York Philharmonic and the Vienna Philharmonik - both 125 years old. Well, we are still celebrating it - only this time in a very special way - by playing Beethoven. Now what, you will ask, has Beethoven got to do with our anniversary? A lot; and I'll tell you why. I have been looking at the opening programs played by both orchestras back there in 1842, and I found one striking similarity between them: the name of Beethoven is all over the place. He had the market cornered, a mere fifteen years after his death.

ART CARD:

N. Y. Program 1842

For example, looking at the New York program, we find that out of the 8 pieces played two were by Beethoven - and that includes a whole symphony and a long aria from his opera Fidelio - making almost an hour of Beethoven alone!

(MORE)

BERNSTEIN (CONT'D)

ART CARD:

Vienna Program 1842

The Vienna program went even further: out of the 8 pieces they played 4 were by Beethoven - half of the program - including again, a whole symphony, two overtures and another long aria - well over an hour of Beethoven.

A little simple arithmetic shows us that out of the 16 pieces played by both orchestras, 6 were by Beethoven - 6 out of 16, which means that if these programs were typical of their time (and they were) a fat, solid 38% of all symphonic music played in 1842 was by Beethoven. But what's even more remarkable is that that 38% still holds today. (That percentage has gone up to) He still has the market cornered. Today an all-Beethoven concert is a very frequent happening. And what is the main piece on every piano recital? A Beethoven sonata. And during the last world war, what was our musical symbol for victory? Pah-pah-pah-PAH. Beethoven's Fifth. And when a great man dies, what do we play? (MORE)

BERNSTEIN (CONT'D)

The funeral march from Beethoven's Eroica. And on United Nations Day, or Brotherhood week, or whatever, what is the inevitable piece of music? Beethoven's Ninth. Why, even the Beatles featured it in their film "Help." And look at Schroeder in Peanuts: To him Beethoven's birthday is more important than the 4th of July. It's Beethoven, Beethoven, forever Beethoven - a name that's almost become a synonym for music itself.

And who was this giant with the magic name? He was a short, stubby fellow, not Viennese at all, not even Austrian, but German, from the town of Bonn on the Rhine River, where he was born in 1770. At the age of 22 he was sent to Vienna by the local big-shots of his home town, since Vienna was the place for music - for studying and making a career.

CARD:

Beethoven 1770-1827

(MORE)

BERNSTEIN (CONT'D)

And so this little provincial chap with bad skin and a comedy accent from the Rhineland arrived in Vienna, knocked everyone dead, and was taken up by the Viennese nobility and made a hero. His fame spread, and he soon dominated the musical scene, which he has dominated ever since - the mighty, the colossal, the profound, the revolutionary, the mystic, romantic Beethoven. He was also bad-tempered, stubborn, ill-mannered, opinionated, moody, and miserly. But out of this homely human vessel a voice spoke that was more than human - a voice with the ring and the conviction of something eternal, something that still today makes us tingle with the certainty that a divine spark exists in every one of us.

Now why should this be? I've been trying all my life to find out.

(MORE)

BERNSTEIN (CONT'D)

The very first television program I ever did was about Beethoven. The very first chapter of my first book is called "Why Beethoven?" Well, I'm still asking that question, and will probably never find a total answer. Mighty, colossal - those words just don't explain anything. Because the final answer is a mystery - the mystery of why this one particular shaggy-headed little man should have been chosen to wallop the galaxies with his music.

And so we shall have an all-Beethoven program today, beginning, as we began 125 years ago, with those four heaven-storming notes that announce the first movement of his Fifth Symphony.



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SLIDE:

ORCH:

SYMPHONY NO. 5
IN C MINOR ALLEGRO
CON BRIO

BEETHOVEN: SYMPHONY NO. 5 IN C MINOR
ALLEGRO CON BRIO (8:35)

SLIDE:

SYMPHONY NO. 5 IN C MINOR
ALLEGRO CON BRIO

APPLAUSE



BERNSTEIN:

Did you grasp the fantastic shape of that movement? The perfect definition, the exactness of starts and stops, of holding back and plunging ahead, of the sudden mysterious drops and the wild eruptions? Every split second is measured and molded by a master.

And apropos of this shaping, there is an important thing that needs to be said, and I'm going to run the risk of boring you with a tiny lecture in order to try to say it. You've probably heard of a popular biography of Beethoven called "The Man Who Freed Music." Now this title has always caused me a certain disquiet. What does it mean? Freed music from what? From Bach? From Mozart? Haydn? Well hardly: they all had plenty of freedom of their own.

(MORE)



BERNSTEIN: (CONT'D)

The truth is that all great composers free music - not from the bondage of other composers, but from routine, from mediocrity, from second-rate, dusty tradition; in other words, a great composer frees music from the predictable. Take one of Beethoven's most obvious examples of the unpredictable - the opening tune of his third Symphony, the Eroica. It rides along in E-b major on the nice, expected notes of the tonic triad (PIANO ILL.) for four bars, and then, on the fifth bar, the unexpected happens:

(PIANO ILLUSTRATION)

Bang! - That D-b! Surprise: the bondage of the triad is broken. Music is freed. But freed by what? By a D^b- and that's just the point: a D^b, not a C^b or an A[#] but that one, chosen, limited note, D^b - that did the freeing.

(MORE)



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BERNSTEIN: (CONT'D)

Doesn't this tell us something very important about the nature of freedom? Obviously freedom must carry with it the meaning of freedom to limit oneself, and one's material. Freedom is not infinite, not boundless liberty, as some hippies like to think - do anything you want, any time, anywhere you want to. No, freedom means being free to make decisions, to determine one's course. But decision means choice; and choice is impossible without rejection. Can you understand that? You can't choose something without rejecting all the other things you haven't chosen. If you choose one apple out of a dozen, you automatically unchoose the other eleven, and if Beethoven chooses that one D-Flat, he automatically un-chooses all the other eleven notes.

(MORE)



BERNSTEIN: (CONT'D)

So you see, real freedom must contain within itself the freedom to un-choose, to censor oneself, to limit oneself. That is the whole meaning of democracy, the kind of freedom on which we base our hopes for a peaceful world - just as it is the meaning of freedom in great musical invention. In Beethoven, as in democracy, freedom is a discipline, combining the right to choose freely, and the gift of choosing wisely. Now do you see what I mean by Beethoven's masterly shaping of that movement? I hope so! End of lecture.

Now we are going to hear more of that great free discipline in action -- the last two movements of Beethoven's Fourth Piano Concerto. This performance is made even more important by the fact that we will have as our piano soloist a young artist who has the depth and power to match this music - a 21-year old Israeli named Jospeph Kalichstein.
(MORE)



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BERNSTEIN: (CONT'D)

Ordinarily we present our young
artists on one special Young Performers'
program - but this young man
is of such talent as to justify his
appearing on a program about Beethoven.
Can there be any greater praise?
He will be accompanied by one of
our young assistant conductors, -
Paul Capolongo, a very gifted young
Frenchman, born in Algiers.

And here they are --

SLIDE: KALICHSTEIN

Joseph Kalichstein and Paul Capolongo.

SLIDE: CAPOLONGO

Enter Kalichstein and Capolongo.



16

SLIDE:

ORCH:

CONCERTO NO. 4
IN G MAJOR

BEETHOVEN - CONCERTO NO. 4 IN G MAJOR

(15:00)

SLIDE:

II ANDANTE CON MOTO

SLIDE:

III RONDO: VIVACE

SLIDE:

APPLAUSE

CONCERTO NO. 4 IN G MAJOR

(KALICHSTEIN & CAPOLONGO EXIT)

SLIDE: YPC

DISSOLVE TO BLACK



17

COMMERCIAL #2

(2:00)



18

DISSOLVE FROM BLACK

MAT
SLIDE: YPC-Logo

ANNOUNCER: (V.O.)

"The New York Philharmonic Young People's

Concert will continue after Station

(:06)

Identification."

DISSOLVE TO BLACK (OR KEEP SLIDE UP)



19

MID STATION BREAK

(:45)

or

(:07)



BERNSTEIN:

We have been talking about the connection between Beethoven and freedom; and nowhere is that connection more evident than in Beethoven's opera Fidelio. This was the only opera Beethoven ever wrote, but he wrote it and rewrote it and rewrote it over a period of twelve years. This, of course, was typical of Beethoven in his search for perfection; all his works went through long agonies of rewriting and scratching out and trying again - that was the price he paid for his freedom, the price of free choice - to make the exactly right choice. But, with his opera Fidelio the agony was even worse, and I think one of the main reasons was that the story of the opera deals with the very subject of freedom itself. The hero of the story is a young Spaniard named Florestan, who has been unjustly imprisoned for speaking out freely against tyranny.

(MORE)



BERNSTEIN: (CONT'D)

The whole opera takes place in the prison, where the villainous governor Don Pizzaro has Florestan locked in a dungeon, planning eventually to have him killed. Florestan's faithful wife, Leonore, has managed to sneak into the prison disguised as a boy, and gets a job as the jailor's assistant so that she can help her husband escape. That is the basic plot of the opera.

And toward the end there is a glorious exciting moment when Florestan is rescued just as he is about to be killed: we suddenly hear the far-off trumpet-call that announces the arrival of the rescue-party; there is a race against time, but the trumpet-call comes nearer, and finally all is saved - freedom triumphs and injustice is punished.

Now why is this opera called Fidelio? Because that is the name Leonore takes in her disguise as a boy.

(MORE)



BERNSTEIN: (CONT'D)

And even here Beethoven wrestled with his freedoms of choice: The opera was first called Fidelio and then changed to Leonore and then back to Fidelio. And the overture to the opera most clearly of all reflects the agony of free choices: there are not one but four overtures to this opera. The original one was called, peculiarly enough, Overture to Leonore. But Beethoven was not satisfied with it, and wrote a second Leonore Overture - and then, believe it or not, a whole new third one - Leonore #3. As if that weren't enough exercise in unchoosing, he finally wound up with a fourth overture, known as the Overture to Fidelio.

Out of all four, it is the 3rd Leonore Overture that is the masterpiece, and the one we are going to play now. It is a massive work - more than just an overture, rather like a great symphonic poem describing the whole opera.

(MORE)



BERNSTEIN: (CONT'D)

During its slow introduction we feel the heavy, brooding atmosphere of Florestan's dungeon. Then, when the main fast section begins, we hear the gradually rising hope of rescue surging up through the orchestra, and the excitement is made even more dramatic by alternating with moods of prayer and of love music. At the climax the orchestra is suddenly cut off, and the famous trumpet-call of liberation sounds in the distance (You'll hear it coming from somewhere backstage): then there is a moment of hushed suspense, then again the trumpet-call, nearer this time, and finally the triumphant achievement of freedom, in a coda of brilliant celebration.

As you listen now to this essay on liberty, you can understand why Beethoven has always meant so much to us. As long as the human race struggles for freedom - and it's a long struggle - Beethoven's music will be our watchword.



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SLIDE:

ORCH:

BEETHOVEN
OVERTURE
LEONORE NO.3

BEETHOVEN OVERTURE LEONORE #3

(12:55)

SLIDE:

APPLAUSE

BEETHOVEN OVERTURE
LEONORE #3

DISSOLVE TO BLACK



25

COMMERCIAL #3

(2:00)



26

CLOSING CREDITS

SLIDES

ANNOUNCE

TO COME



27

COMMERCIAL #4

(1:00)



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COMMERCIAL SLIDE IF ANY

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