

NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS #3
9TH SEASON 1965-66

WITH
LEONARD BERNSTEIN

A BIRTHDAY TRIBUTE TO SHOSTAKOVICH

TAPE DATE: Saturday, December 18, 1965
2:35 p.m. to 3:35 p.m.
AIR DATE: Wednesday, January 5, 1966
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
ASSISTANTS TO THE PRODUCER:	Mary Rodgers Elizabeth Finkler
ASSISTANT TO THE DIRECTOR:	John Corigliano, Jr.
PRODUCTION ASSISTANT:	Patricia Jordan
ASSISTANT TO MR. BERNSTEIN:	Jack Gottlieb



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FILM OPENING

TAPE (WITH SOUND EFFECTS ON TRACK)

VIDEO

ANNOUNCER (V.O.)

(ON CUE)

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MATTE: BERNSTEIN

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1

MATTE CARD:
A BIRTHDAY TRIBUTE
TO SHOSTAKOVICH

CUT TO LIVE (ORCHESTRA TUNING)

(BERNSTEIN ENTERS)

ANNOUNCER (V.O.)

(ON CUE)

And here is Mr. Bernstein.

(APPLAUSE)

2

ORCH: SHOSTAKOVICH
SYMPHONY #7
END OF FINALE
(APX 1:30)

MATTE CARD:
SHOSTAKOVICH
SYMPHONY #7

(APPLAUSE)

PART I

BERNSTEIN

That is the sound of Dmitri Shostakovich:
brilliant, powerful, noble, proud,
declamatory, rich with feeling.

During this coming year of 1966, this
extraordinary Russian composer will be
60 years old; and we are dedicating this
program to him and to his lifelong
devotion to his art. May it long
continue.

Since this is a birthday party, I'd like
to take a minute or two before we play
his music to make a sort of after-dinner
speech in his honor. I particularly
want to do this because, in these days of
musical experimentation, with new fads
chasing each other in and out of
concert-halls, a composer like Shostakovich
can be easily put down.

(MORE)

BERNSTEIN (CONT'D)

After all, he is basically a traditional Russian composer - a true son of Chaikovsky; and no matter how "modern" he gets, he never loses that tradition; so the music is always, in some way, old-fashioned -- at least, what critics and musical intellectuals like to call old-fashioned. But they're forgetting one most important thing: he's a genius -- a real, authentic genius. And there aren't too many of those around any more. That's why I want to make this toast to him.

Shostakovich is a man of tremendous creativity. He has written symphonies -- 13 of them -- concertos, operas, chamber music, piano music, songs -- even a musical comedy. He is also a man of many moods, ranging from the most serious and gigantic symphonies to pieces so flip and trivial you can't believe they're by the same composer. But what binds them all together is their Russian-ness.

(MORE)

BERNSTEIN (CONT'D)

Shostakovich's devotion has not been only to his art, but also to his country, even to the principles of the Revolution in which he grew up. He is an extremely patriotic man, but he is also an individual, original artist; and that combination has sometimes gotten him into hot water with the people who guide that very revolution to which he is so dedicated. But always Shostakovich has bounced back into favor, either by apologizing, or by slightly changing his style, or perhaps really because the Russians know that he is their greatest composer, and they can't afford to do without him. They simply have to forgive him -- and so they do, which is all to their credit.

When the New York Philharmonic and I visited Russia, back in 1959, we twice had the pleasure and privilege of playing Shostakovich's music in his presence.

(MORE)

BERNSTEIN (CONT'D)

On both occasions he was very kind and generous with his compliments, came to the stage and embraced me, Russian style, and in general behaved like anybody's favorite uncle or brother-in-law. But on other occasions I had an impression of a very reserved man, speaking almost not at all, a bit nervous, and very shy. I suspect that that is the true nature of the man; but you'd never know it from hearing his music. As a composer he has a great deal to say, serious or light, and he says it with enormous confidence, ease, and boldness. I suppose that's one of the most fascinating things about artists -- how different they can be, as people, from the art they create.

*POS. CUT

The most sure-handed painter may be very insecure in his daily life; the greatest writer may have trouble spelling the simplest words, the most intelligent physicist may be incapable of adding up a grocery bill.

*END POS. CUT

(MORE)

BERNSTEIN (CONT'D)

Shostakovich is a bit like that. Out of this shy man, hidden behind his eye-glasses, has come some of the most potent, brash, un-shy music ever written. His famous 7th Symphony, known as the "Leningrad Symphony" -- which was written in Leningrad while the city was more often than not in flames from the German bombings -- that 7th Symphony lasts 75 minutes, requires an extra brass band, and makes the walls fall down. Nothing shy about that. His latest symphony, number 13, lasts an hour, and includes a male chorus which sings Yevtushenko's famous poem against anti-semitism. Yes, Shostakovich has a lot to say, musically, and very often what he says is noble, original, and deeply moving.

But this is a birthday party for Shostakovich, and birthday parties should be gay and amusing, not necessarily noble and moving.

(MORE)

BERNSTEIN (CONT'D)

Besides, you should know that apart from his patriotism, nobility, seriousness, and all the rest, Shostakovich is also world-famous for his marvelous sense of humor. He has written some of the most downright funny music there is to be heard. So I think it's especially proper for us to celebrate his birthday in an atmosphere of fun. Instead of a long serious work, we're going to play you one of his gayest and most amusing works - his 9th Symphony. It's a short work, so we can play you all of it, and I think you're going to enjoy it a lot.

BLACK



9

COMMERCIAL #1

BLACK

PART IIBERNSTEIN

The 9th Symphony by Shostakovich is like a witty comedy in the theatre, where you are treated to one joke after another -- puns, wise-cracks, sight-gags, punch-lines, surprises, twisteroos -- but somehow all adding up to a work of art. Now almost every symphony has some kind of joke in it: -- even the most serious symphony by Beethoven or Mahler has at least one movement (usually called the scherzo) which is humorous -- maybe not out-and-out comical, but humorous in some way: either bitterly humorous, or merrily humorous, or mockingly humorous. But this whole symphony by Shostakovich is all humorous, every minute and every movement. It is all one big series of jokes.

The first and foremost joke is the very fact that it is his Ninth Symphony. You may well ask what's so funny about that; well, I'll tell you.

(MORE)

BERNSTEIN (CONT'D)

That number nine is a magic number with composers; ever since Beethoven it has come to mean the crowning final achievement of a symphonic composer. Beethoven's Ninth, as you must know, is the huge symphonic monument of his whole lifetime -- his last symphony. And since then, there have been many other great and final Ninth Symphonies, all of them gigantic farewells -- Schubert's 9th, Mahler's 9th, Bruckner's 9th -- and so it's become almost a tradition for a composer to end his life with his 9th symphony -- if he can make it, of course. Brahms and Schumann never got beyond number 4. Mendelssohn reached 5, and Chaikovsky 6. But if you can reach number 9, it had better be a whopper, worthy of its magic number.

Not Shostakovich, though. You see, he had just written two whoppers, numbers 7 and 8 -- both very long, very serious, very patriotic, and both having grown out of his wartime emotions.

(MORE)

BERNSTEIN (CONT'D)

(POSS. ADD.
QUOTE SHOSTAKOVICH
ON HIS 9TH)

But now it was 1945, the war was over,
and it was time for a little relief from
those two gigantic symphonies 7 and 8.
So out came No. 9 -- a little number 9;
and that in itself is a twisteroo.

But the real jokes begin with the music
itself. The first movement, for
instance, is written like an old-time
classical symphony, as if by Haydn, with
all the rules strictly observed. That
also doesn't sound very funny at first,
but it turns out to be as soon as you
realize that it's not by Haydn, but by
a modern composer named Shostakovich; and
that this 18th century classical form
is really just a spoof -- a take-off of
the old form. And the more strictly it
imitates Haydn, the funnier it is, as
you begin to recognize your old pals --
Exposition, Development, and
Recapitulation -- remember those 3 parts
of the sonata form?

(MORE)

BERNSTEIN (CONT'D)

And he goes even further by dutifully repeating the exposition, by putting the 2nd theme in the dominant key, just as the old rules dictated, and having the recapitulation of it in the tonic key -- all those formulas from the distant past, dug up again, and burlesqued.

What makes it even funnier is that his gay little Haydn-ish tunes are treated to a modern face-lifting, so that they're constantly surprising you into double-takes. For instance, the very opening theme is a merry, bouncing tune in E^b major, just like Haydn -- until it suddenly stumbles on a loud wrong note:

ORK - 1ST 4 BARS. (Omit last note)
(:07)

Now that wrong note (SING) wouldn't sound so wrong if it didn't have such a strong accent on it, to say nothing of a trill

(VIOLINS - BAR 4 - Omit last note)
(:02)

which makes the accent even stronger.
(MORE)

BERNSTEIN (CONT'D)

In other words, Shostakovich is calling your special attention to this wrong note, like a clown who slips on a banana peel, and laughs at himself before you do.

But it's not only these mischievous wrong-note tunes of Shostakovich that make his humor; it's also his way of adding or skipping a beat here and there, where you least expect it -- as in this little theme, which follows the one we just heard:

ORK -- (2) +1, with upbeat --
4 BARS, (Omit last quarter
note) (:05)

Did you hear that extra beat? It's especially obvious in this tune, which goes in what is called a sequence -- that is, the same phrase repeated at a higher pitch. So once you hear the first phrase,--

(THESE EX-S TO BE
WRITTEN OUT ON
CUE-SHEET)

OBOE ALONE, SAME EX., 2 BARS ONLY
(:03)

you expect the 2nd one to be identical,
only higher:

(MORE)

OBOE: NEXT 2 BARS (DOCTORED) (:03)

BERNSTEIN (CONT'D)

But that's not what you get -- almost, but not quite. What you do get is a second phrase that repeats the first at a higher pitch all right, but with one extra beat added -- just enough to knock you off balance -- like that tipsy clown:

ORK: REPEAT PREVIOUS EX (4 BARS)
(:07)

Do you hear it now? I'm sure you do. Of course it's not the sort of joke that will make you shriek with laughter -- no musical joke is; but it's just enough of a twist to make you smile inside -- and that's what a good musical joke should do.

This movement is full of twists like that: melodic surprises, rhythmic surprises, and especially harmonic surprises -- that is, moments when you expect the harmony to go one way, and it goes somewhere else, completely unexpectedly.

(MORE)

BERNSTEIN (CONT'D)

Like this spot a little later on, where the opening theme is repeated, very loud, in the original key of E^b major, and must now switch to another key, in which the second theme is going to appear -- namely the dominant, B^b major. But Shostakovich switches his key to the furthest harmonic point away from B^b major, so that when B^b finally does appear it's a shocker, right out of the blue. Look how he does it: here is the first theme, with its harmonic switch:

ORK: (5) with upbeat, 8 BARS (No
trombone) (:10)

That's a mile away from where we're headed: but without so much as a blink of the eye, Shostakovich wrenches us into the required new key of B^b:

ORK: (6), with upbeat, 2 BARS (:03)

(MORE)

BERNSTEIN (CONT'D)

You see? No preparation at all for this new key -- or rather a misleading preparation, as if for a totally foreign key, and then -- bang! B-flat major. Listen to the whole section now, and see how the harmony jerks you from key to key:

ORK: (5) (with upbeat) through (6) +
2 (:10)

It's like a ride on some mad Coney Island machine -- The Whip, I think they call it -- where you're whipped and flung in fifty directions, always when you least expect it. But anyway, shaken up as we are, we have reached the dominant key of B^b, and are now ready for the appearance of the 2nd theme. Now, you may remember from our program on Sonata Form that the 2nd theme of a symphonic movement should provide a contrast with the first theme -- not only in key, but also in feeling; that is, if the first theme is strong and manly, the 2nd theme is likely to be sweet and feminine. Or vice versa.

(MORE)

BERNSTEIN (CONT'D)

Anyway, in this case the first theme was playful and bouncy; so we are led to expect a 2nd theme that will contrast by being sweet and smooth. And what do we get? Anything but. Instead, out comes a jaunty little marching tune, whistled by the tiny, tinny piccolo:

ORK: (6) to (8) (Omit last 1/4 note)
(:15)

And so on. Another surprise. You see, most musical jokes are surprises, just as most other jokes are: you expect one thing and get another, and somehow that tickles your funny bone. Why? Nobody knows. Experts have tried to explain this for centuries, and they still don't know why surprises are funny. And this surprising, silly 2nd theme is even sillier when it comes back in the recapitulation (in the tonic key, of course!) -- because this time it's played not by the piccolo but by one solo violin, forcing out his squeaky little tune over the accompaniment of a whole brass section:

(MORE)

ORK: (21) to (22) + 6 (Omit last
1/4 note) (:15)

BERNSTEIN (CONT'D)

It's like Mickey Mouse leading a football cheer -- that high, puny voice competing with a brass band. And speaking of the brass band, my favorite joke of the whole movement is made by that hefty trombone who introduces this tune each time it comes with those pompous two notes:

TROMBONE ALONE = (21) with upbeat
(:02)

As you'll see when we play the whole movement, all through this section of the recapitulation leading up to the squeaky 2nd theme, that trombone keeps plowing in with his 2 notes, always in the wrong places, as though he's skipped 50 bars of music, and has come in too soon:

ORK: (19) with upbeat to (20 with
D'BT) (:15)

(MORE)



20

BERNSTEIN (CONT'D)

Poor man -- absolutely lost! But he
doesn't give up -- he keeps trying --
like Pluto in those cartoons:

ORK: (20) with upbeat through (21) +
4 (:15)

Heaven be praised! He's made it at last.
And the cartoon ends in a burst of pride
and glory.

Naturally I can't tell you all the jokes
in advance; I've got to leave some for
you to discover yourselves. Which I
hope you will, as you listen to this
delightful first movement of the 9th
Symphony by Dmitri Shostakovich.

ORCH: SHOSTAKOVICH SYMPHONY #9
FIRST MOVEMENT (APX. 5:20)

APPLAUSE

MAT CARD:
SHOSTAKOVICH

BLACK



22

COMMERCIAL #2

BLACK

MAT CARD:
YPC OVER HOUSE

STATION IDENTIFICATION

PART III

BERNSTEIN

The second movement of this 9th Symphony by Shostakovich doesn't seem to be a joke at all. It's a quiet, sweet little waltz, actually rather sad. There is no horseplay here, as there was with the trombone in the first movement -- in fact, the trumpets and trombones don't play at all in this piece, and neither does the percussion. It's all on a smaller scale, almost like chamber music, with haunting long melodies played by solo woodwinds. It opens with this clarinet solo:

ORK: BEGINNING TO 3 BEFORE (29) (:23)

(FLUTE EXAMPLE?)

(PICCOLO EXAMPLE?)

And so it goes, wending its melancholy way. Later that long line is repeated by the solo flute (*) and at the very end by our old friend the piccolo who has changed from his perky personality into this gentle, wistful one (*). And in between these different woodwind solos, the strings play strange, yearning waves of melody:

(MORE)

ORK: (35) TO (36), DOWNBEAT (:23)



BERNSTEIN (CONT'D)

Rather brooding, isn't it? Very Russian. Now certainly none of this material sounds particularly humorous or jokey. Then where does the humor come in? Didn't I say that this whole symphony was a comedy? And I suppose you're going to hold me to it? -- All right -- let me explain. The humor of this movement is that it doesn't belong in a symphony at all -- especially a Ninth Symphony. With its reduced, chamber-size orchestra and its sad little waltz-themes, it's more like what used to be called Salon Music -- that is, music not so much for the concert-hall as for hotel-lobbies and old-fashioned restaurants, or for a private, elegant tea-party. It's a piece that might have been called, in times gone by, "Valse Mélancolique" -- which doesn't just mean a melancholy waltz, but suggests a whole era of grand, faded elegance.



25

BERNSTEIN (CONT'D)

And the fact that Shostakovich puts this into his 9th Symphony shows a very subtle brand of humor -- nothing to make you fall on the floor with laughter, but to fill you with a light, sweet, unexpected pleasure. Again, it's the unexpected quality of it that makes you smile, even a melancholy smile. So here is the very unsymphonic 2nd movement of this most unusual symphony.



26

ORCH: SHOSTAKOVICH SYMPHONY #9
2nd MOVEMENT (APX. 8:00)

MAT CARD:
SHOSTAKOVICH

APPLAUSE



BERNSTEIN

Pretty, charming, sweet music -- and anything but symphonic. But now, enough of melancholy; from here on in, the jokes fly thick and fast. The three movements which conclude this symphony are all joined together, and played continuously, like one big stream of fun. First there is the scherzo -- the traditionally humorous movement that occurs in almost every symphony. In fact, the word scherzo means "joke", in Italian; and Shostakovich's scherzo is no exception. It's fast and gay and brilliant, full of rollicking rhythms, delicious wrong notes and startling twists of harmony. And right in the middle of this playful movement, there is suddenly a stamping Spanish rhythm, over which a solo trumpet blares out an astonishing Spanish-type tune, like bull-fight music:

ORK: (57) TO 1 BEFORE (59), DOWNBEAT
(:25)

(MORE)



BERNSTEIN (CONT'D)

Now what in the world is a Spanish bullfighter doing in this symphony? Well, as I said, it's full of surprises; anything can happen. It's as though suddenly, at a party, someone grabbed the Spanish shawl off the piano, wrapped himself in it, and gave out with a wild gypsy dance.

But the best joke of the scherzo is still to come: it simply dies. Imagine, this rollicking piece suddenly winds down, like an old phonograph, and comes to an embarrassed stop on the most unlikely note, as if it didn't know quite what to do or where to go. And where it does go is the most unexpected place of all -- straight into the 4th movement, which is a total surprise. It's only 2 pages long -- you can't really even call it a movement; but in those 2 pages we find the main joke of the whole symphony: the music suddenly becomes slow and pompous and solemn.

(MORE)



BERNSTEIN (CONT'D)

Imagine, in the middle of this happy little symphony, the trombones, with all their might, thunder out a majestic fanfare, as if to introduce some great tragic utterance:

TROMBONES: FIRST 6 BARS (:15)

Good heavens, what a change! Is this joke-symphony really going to pieces? What are we doing with great utterances? Well, let's see what this tragic statement turns out to be: it's a bassoon solo, in a free reciting style, very mournful and very tragic:

BASSOON: FIRST 12 NOTES (:10)

Now that doesn't seem to belong in this symphony any more than that Spanish Fandango we heard before. But why just this bassoon solo? I'll tell you: it's a private musical joke. Because what Shostakovich is doing is imitating a similar passage in Beethoven's Ninth Symphony -- the part that introduces the famous Ode to Joy (SING).

(MORE)



30

BERNSTEIN (CONT'D)

Of course you know that. Well, just before it, there is this recitation by the cellos and basses:

(WRITE OUT ON CUE
SHEET)

Vc + Cb, BEETHOVEN #9 RECITATION
(FINALE, 7 BEFORE (39) (:15)

And now here Shostakovich has his mournful bassoon doing much the same thing, even in the same key, -- (BASSOON, 1ST 2 NOTES) --, as if to say -- this is going to be a real Ninth Symphony, tragic and monumental and everything! Just like Beethoven! And then he has his trombones repeat the pompous fanfare, and again the bassoon wails out his cadenza, only even more mournful now, more Russian, more emotional. And that's the end of the whole 4th movement, because, super-surprise of all, this same mournful bassoon, without so much as drawing breath, (BASSOON HOLD C-b) slyly sneaks into a saucy little dance-tune --

ORK: (70) - (71) (14 BARS) (:20)

(MORE)



BERNSTEIN (CONT'D)

And ~~this~~ tune gradually gathers momentum, as little by little the whole orchestra picks it up, until soon we're galloping away into the 5th and final movement, which is a brilliant, breathless Rondo.

And so it turns out that after all, that pompous little 4th movement was just a decoy, to lure us into expecting a real Ninth Symphony, a great Beethovenish one -- and then to find that it's still only that same darling little Shostakovich Ninth! It's like sitting down to a big serious banquet, and being served hotdogs and potato chips. Some people might not think that very funny, either; but I'm sorry for them; they won't get the joke in this symphony. You have to have as much of a sense of humor to appreciate this music as Shostakovich had to have in order to write it.

(MORE)



32

BERNSTEIN (CONT'D)

And I very much hope you do, so that you
can now enjoy these concluding 3
movements -- that Spanish Scherzo, then
the pompous trombone-and-bassoon bit,
and the exciting final joyride. Happy
listening! And Happy Birthday:
Dmitri Shostakovich!



33

ORCH: SHOSTAKOVICH SYMPHONY #9
3RD, 4TH, 5TH MOVEMENTS
(APX 11:00)

MAT CARD:
SHOSTAKOVICH

APPLAUSE

BLACK



34

COMMERCIAL #3

BLACK

#1 N.Y. Phil YPC

From Philharmonic Hall in Lincoln Center --

another program in the award-winning series - The New York Philharmonic Young People's Concerts under the musical

#2 LB

direction of Leonard Bernstein has

#3 For the Philharmonic

presented "A Birthday Tribute to Dmitri Shostakovich."

#4 A.D., McClure
Gottlieb, Myers

Featured today was a complete performance of Shostakovich's 9th Symphony.

#5 T.D., L.D., Audio

The next program in the series will be seen in seven weeks, on Tuesday, February

#6 Assts. to Prod.
Asst. to Dir.

22nd, when Mr. Bernstein will present

#7 Script by LB

"Young Performers."

#8 Roger Englander

This program was recorded in Philharmonic Hall and was produced and directed by Roger Englander.

#9 Bell Logo

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NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS - Season 1965-66

YPC No. 3, 1965-66: "A Birthday Tribute to Shostakovich"

Tape Date: December 18, 1965

Air Date: January 5, 1966

Music Cues

PART I

1. At top of show:

Shostakovich, Symph. No. 7 :

MENO MOSSO $\text{♩} = 69$

Flutes I-II

pp molto espr. f dim. f

Vln. I p $\text{molto espr. legatiss.}$ cresc. f dim. f

Vln. II p

Vla. p

Cello p

Bass p

PART II

With exception of cue #23, all examples are from Shostakovich, Symph. #9.

Cues #2 through #16 are all from MVT. I .

2. "Listen to the opening theme, for instance":

Beginning through No. 2. (No entrance of oboe.)

2.

F
A
S
T

3. "... just like Haydn, until it suddenly stumbles on a loud wrong note":

First 4 bars, with upbeat (omit last note)

4. "... such a strong accent on it, to say nothing of a trill":

Violins: bar 4 (omit last note)

5. "... as in this little theme, which follows the one we just heard":

Tutti: one after No. 2, with upbt., for 4 bars (omit last quarter)

6-A. "So once you hear the first phrase":

Oboe alone:



3.

12. "... solo violin, forcing out his tune over the brass section":

Tutti: No. 21 through 6 after 22 (omit last quarter)

13. "... trombone... introduces this tune... with those pompous two notes":

Trb. alone: No. 21, with upbt.

- F 14. "... as though he's skipped 50 bars..., and has come in too soon":
A
S
T

Tutti: No. 19, with upbt., to dbt. of 20

15. "... like Pluto in those cartoons":

Tutti: No. 20, with upbt., through 4th bar of No. 21

16. "... listen to this... first movement... by Shostakovich":

Full performance of MVT. I

PART III

17. "It opens with this clarinet solo":

Tutti: MVT. II - beginning to dbt. of 3 before No. 29

18. "... the strings play strange, yearning waves of melody":

Tutti: MVT. II - No. 35 to dbt. of No. 36

19. "So here is the very unsymphonic second movement":

Full performance of MVT. II

20. "... trumpet blares out...Spanish-type tune, like bull-fight music":

Tutti: MVT. III- No. 57 to dbt. of one before No. 59

21. "...as if to introduce some great tragic utterance":

Trombones: MVT. IV - first 6 bars

22. "...bassoon solo... very mournful and tragic":

Bassoon alone: MVT. IV - first 12 notes

4.

23. "... there is this recitation by the cellos and basses":

Cellos and Basses: Beethoven Symph. No. 9, Finale:



24. "... bassoon doing... same thing, even in the same key":

Bassoon: MVT. IV - first 2 notes

- 25-A. "... this same mournful bassoon, without so much as drawing breath":

Bassoon: hold C-flat

- 25-B. "... slyly sneaks into a saucy little dance-tune":

Tutti: MVT. V - No. 70 to No. 71

26. "Happy listening! And happy birthday, Dmitri Shostakovich":

Full performance, MVTS. III, IV and V

* * *