

New York Philharmonic Archives

CLARA SIMONS

NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS #2

8TH SEASON

1964-65

WITH

LEONARD BERNSTEIN

TAPE DATE:

Saturday, November 21, 1964
2:35 p.m. to 3:35 p.m.

AIR DATE:

Monday, November 30, 1964
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

PRODUCTION ASSISTANT: Patricia Jordan

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PART I PAGES 1 - 17

PART II PAGES 18 - 22

PART III PAGES 23 - 27

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A

OPENING

FILM (WITH SOUND EFFECTS ON TRACK)

ANNOUNCER (V.O.)

(ON CUE)

Film in Clear

From Philharmonic Hall in Lincoln

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

MATT BELL LOGO

the Bell Telephone System brings you
another program in the award-winning
series.

MATT YPC TITLE

The New York Philharmonic Young
People's Concerts under the musical
direction

MATT LEONARD BERNSTEIN

of Leonard Bernstein.

MATT ROGER ENGLANDER

CUT TO LIVE (ORCHESTRA TUNING)

(BERNSTEIN ENTERS) (ON CUE)

.....And here is Mr. Bernstein.

(APPLAUSE)

MATT: TITLE CARD

"FAREWELL TO NATIONALISM"

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1

MATT: TITLE CARD

ORCHESTRA: GLIERE
RUSSIAN SAILORS' DANCE

MATT: TITLE CARD

BERNSTEIN

You probably all know what that exciting little piece was - the Russian Sailors' Dance from the ballet "The Red Poppy" by Gliere. But even if you didn't know it by name, I'll bet you must have recognized it as Russian music. And that's because it is so full of Russian folk - flavor -- folk melody, folk rhythm, folk spirit. In other words, it's what is called nationalistic music - that is, music that reflects the nature or spirit of a particular nation, whether that nation be Russia, or France, or Peru, or the Navajo Indian Tribe.

For instance, if we play this bit of music, you'll immediately know it's - what?

ORCH: LISZT RHAPSODY # 2

What is it? (AUD. AD LIB) Or this one?

ORCH: DE FALLA
(MORE)

BERNSTEIN (CONT'D)

What is that? (AUD. AD LIB) Well, anyway, that's the way music used to be, neatly packaged with clear nationalistic labels, and tied with colorful native ribbons. But these days it's a whole other story. Especially since the last world war. The most recent music has been getting more and more international: in other words, it's getting harder all the time to spot what country a really modern piece comes from. For instance, see if you can tell the national origin of this:

ORCH: WEBERN
(OP. 10 # 1 complete)

Any suggestions: No one brave enough to try? OK - It's German; that was a complete piece, amazingly enough, by the famous and very influential composer Anton von Webern, written in the year 1923. Now, did you hear anything particularly German about that music? Probably not.

(MORE)

BERNSTEIN (CONT'D)

Nowhere's another bit of music in the same style. See if you have any better luck with it.

ORCH: MAYAZUMI (Pieces for Prepared Piano & Strings)

Does that begin to sound any more German to you? Well, if it does, there's something wrong, because what we just played is not German at all, but a piece by a modern Japanese composer named Mayazumi.

Now how about that? If I hadn't told you that second piece of music was by a Japanese, you'd never have known it wasn't still the first German piece, would you have? Or at least you wouldn't have known that we'd jumped 8,000 miles from Germany to Japan, and the music hasn't changed at all. So something strange is going on these days, isn't it? Perhaps music is finally becoming what so many people have liked to call it: a universal language.

(MORE)

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5

BERNSTEIN (CONT'D)

Now, just for fun, listen to this bit of music, written only _____ years ago, and see if you can tell what country it's from:

ORCH: BABBITT (Composition for 12 Instruments)

Same problem again. It could be by a German, or a Japanese, but it happens to be by a gifted American named Milton Babbitt. *And here are a few bars by a young Italian composer named Nono.

ORCH: NONO ("Incontri")

Again, that doesn't sound any more Italian than the Japanese piece did, does it?*

Now, I don't want you to get the idea that all new music sounds like this, or is all influenced by Webern. It's just that the general trend these days - the mainstream, you might say - is in this direction of an international style.

(MORE)

BERNSTEIN (CONT'D)

And I'm not saying that this is either good or bad; it's just a fact of history. With the world becoming smaller all the time, with news and fashions jumping over oceans in a matter of minutes and seconds, with any spot on the globe just a few hours away by air from any other spot - it's no wonder that the world's music is becoming more and more alike. But there are lots of people who think that this is a pity; these are the people who long for the good old days when German music sounded German, when Japanese music sounded Japanese, and American music could always be spotted by its jazziness.

Well, gone are the days.

Now I don't want you to fall into the other trap of thinking that all old music was nationalistic, any more than I want you to think all new music isn't.

(CROSS TO PIANO)

(MORE)

BERNSTEIN (CONT'D)

Up to the 19th century, most music was more or less international in sound.

For instance, this music is by Bach (PLAY) and this is by Vivaldi (PLAY).

Now even a musical expert would find it difficult to tell which was German and which Italian.

But once we come to the 19th century - ah, there's another story. There are two things that make the 19th century different: one is that those hundred years, from 1800 to 1900, were the time of the most tremendous nationalistic spirit in Europe; and second, that most of the music we hear in our concert halls today was written somewhere in that period. So, if you put those two facts together, you get a third fact: that most of the music we still listen to today is born of that fiery nationalistic feeling.

(MORE)

BERNSTEIN (CONT'D)

And that's why we still tend to lump music together according to nationality - French, German, Russian, American, and so on. Just think of some of the best-known pieces of music: the prelude to Wagner's opera "Die Meistersinger."

(PLAY)

Why that has 'Germany' written all over it: ponderous, earnest, well-nourished. And the same thing is true of almost all the countries of Europe in the 19th century. This nationalistic fever caught on like wild-fire. Out of Poland came Chopin, with his Polonaises and Mazurkas:

(PLAY)

What else can that music be but Polish? And out of Italy came a whole slew of marvelous operas, which are still today the mainstay of our opera houses. Rigoletto - Tosca - Pagliacci - Traviata:

(PLAY SEMPRE LIBERA)

(MORE)

BERNSTEIN (CONT'D)

What can be more Italian than that?
And then, of course, Russia, which was
bursting with nationalistic composers
all through the 19th century: Glinka,
Borodin, Moussorgsky, Chaikovsky -

(PLAY CHAIKOVSKY # 4)

No two ways about that: it's Russian
music.

(MORE)

BERNSTEIN (CONT'D)

So, in the same way, there were Albeniz and Granados from Spain, being very Spanish indeed; and in Czechoslovakia (or Bohemia, as it was then known) there appeared Dvorak and Smetana, both fierce nationalists; out of Norway came Grieg, out of Finland, Sibelius, out of Hungary, Liszt, and so on.

Even our own America, which was born late and took a long time to get going musically, had its own 19th century nationalists: MacDowell with his Indian suites; Henry Gilbert with his Negro and Creole Dances. And let's not forget Ernest Schelling, the original founder of these Young People's Concerts. He died twenty-five years ago this month; and we honor him for the great work he did with his concerts for children, as well as for the proudly American nationalism of the music he wrote.

(MORE)

BERNSTEIN (CONT'D)

But the greatest American nationalist of the time was certainly that strange and salty New Englander, Charles Ives, whose wildly original music has only recently begun to be known and appreciated.

Ives was a part-time composer; he sold insurance for a living, and composed nights and on weekends; but somehow, in his half-amateur inspired way, he was able to produce music that was not only full of nationalistic American flavor, but that also predicted many of the new, startling sounds that were later to become everyday stuff in what we now call 'modern' music.

Ives was a pioneer, a prophet, and a patriot - a real old-fashioned American liberal, like Emerson and Thoreau.

We are going to play one of his strangest compositions, a very American piece called the "Fourth of July."

(MORE)

BERNSTEIN (CONT'D)

In this amazing piece, we will be able to hear the whole story of Charles Ives: his amazing invention of new sounds, bold harmonies, and mad orchestration; and also his great fascination with popular American tunes. In this short piece we can hear snatches of more than half-a-dozen such ditties, ranging from the bugle-call 'Reveille' to 'Yankee Doodle' - and all mixed up together in a sort of dream-like far-out harmony. For it is a dream, this 'Fourth of July', as Ives tells us in his foreword to the score -- a boy's dream of that most exciting of all boys' holidays. It is a dream in which sky-rockets are mixed up with marching bands, hymn-tunes, staying up late, and eating too much picnic food. And so all the familiar tunes come out slightly twisted, a little bit wrong, as they might be in a dream of long ago.

(MORE)

BERNSTEIN (CONT'D)

For instance, at one wild, climactic moment, the flutes are playing their version of 'Glory, Glory, Hallelujah'.

ORCH: FLUTES (S) 2 bars

At the same time a cornet is blaring the first part, 'Mine Eyes Have Seen the Glory'

ORCH: CORNET (S) 2 bars

While the trumpets try to top the others with 'Columbia, the Gem of the Ocean'

ORCH: TRUMPETS (S) TO (U)

Now that's not just dream-like; it's probably the way the local band actually sounded when Ives was a boy in the small town of Redding, Connecticut. And that's also a part of his boyhood dream.

(MORE)

BERNSTEIN (CONT'D)

But that's not all: at the same time,
other people are trying to get through
with 'Yankee Doodle'

ORCH: PIANO & XYLO. (S) TO (T)

Now all those tunes go together, somehow,
tossed around in a feverish memory of
drums, fireworks, and church-bells:

ORCH: TUTTI (S) TO (T)

What a dream! Almost a nightmare.
That's nationalistic music at its most
original. It's hard to believe that
this music was written way back in 1912!

And to make it all even more peculiar
and dream-like, Ives recalls for us the
special sound of two bands playing at
once. I'm sure you've all had that
experience, during a parade, of hearing
one band approach as another disappears,
in two different rhythms.

(MORE)

BERNSTEIN (CONT'D)

Well, Ives actually makes this happen in the music, by splitting up the orchestra every once in a while into two orchestras; and for those moments we need two conductors to keep track of what's going on. So don't be surprised if now and again you find our assistant conductor, _____, suddenly standing up and conducting away in a whole other beat.

(NOTE: ASS'T COND. IN
ORCHESTRA, PODIUM PRE-SET
WITH CHAIR)

So here is the 'Fourth of July' by Charles Ives, - a piece that begins in the wispy shadows of a dream, gradually builds up by adding one tune on top of another, - marches, hymns, bells, fireworks - until the whole orchestra arrives at one final dissonant shriek, and then suddenly peters out in a few wispy dream-like notes, and it's all over, like waking up. You may not even realize this piece is over, it's so strange and sudden; so if you don't applaud, we'll understand.

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16

ORCHESTRA: IVES

MATT: 4th of July
TITLE CARD

FOURTH OF JULY

MATT: TITLE CARD

APPLAUSE

YPC TITLE

BELL LOGO

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17

COMMERCIAL # 1 (2:00)

(NOTE: STRIKE ASS'T COND.
PODIUM)

MATT: YPC CARD

BERNSTEIN

That extraordinary piece by Charles Ives was part of a tremendous movement in our country to compose American sounding music. And this movement reached its peak in our own century with Gershwin, who used jazz as the main nationalistic element, and with Aaron Copland, who used cowboy tunes and folk songs. But by the 1940's, the movement was over, not only in America, but all over the world.

The last of the great nationalists in Germany was Hindemith; in Bohemia, Mahler; in Spain, de Falla; in Hungary, Bartok - and they're all dead now. Even those great nationalistic composers who are still living are not being very nationalistic anymore, like the Russian Stravinsky, and the American Copland. So, you see, times have changed; we're living in an international world.

(MORE)

BERNSTEIN (CONT'D)

There are people who are convinced that a new period of nationalism is coming, especially in the music of the newer nations like Israel, and the newly-emerging countries of Africa and Asia. It's possible, but at the moment we're still waiting. These days, audiences who love music of a nationalistic kind have to cast a fond look backwards to the last century in order to satisfy their nostalgia. And so, for those people - and there are lots of them - we're going to spend the rest of this hour playing two choice favorites from the good old days of nationalistic music.

(CROSS TO PIANO)

Our first stop on this sentimental journey is Spain, and the music of Manuel de Falla.

(MORE)

BERNSTEIN (CONT'D)

We're going to hear a suite from his famous ballet 'The Three Cornered Hat' - a light delightful work full of Spanish fandangos and flamenco spirit.

The moment you hear a rhythm like this (PLAY) you know you're in Spain. Or a flamenco phrase like this (PLAY) - or a dance tune like this (PLAY).

These are the Spanish materials out of which de Falla weaves his colorful, nationalistic tapestry. Here are scenes and dances from Part One of de Falla's ballet, 'The Three Cornered Hat'.

MATT: DE FALLA TITLE CARD

ORCHESTRA: DE FALLA
THREE CORNERED HAT

MATT: TITLE CARD

APPLAUSE

YPC CARD

BELL LOGO

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22

COMMERCIAL # 2 (2:00)

MATT: YPC TITLE

STATION IDENTIFICATION

BERNSTEIN

We're going to end our program on nationalism by playing for you in its entirety perhaps the most famous of all nationalistic tone-poems, 'The Moldau,' by the Bohemian composer Smetana. Into this endearing and enduring piece, Smetana has poured all the tenderness and pride of his love of country, and has produced this monument of patriotism which celebrates his native land by describing an imaginary journey down its most majestic river, the Moldau.

You see, there are various ways in which a composer can pay homage to his country. Ives did it by a musical celebration of the Fourth of July, a great national holiday. De Falla did it by fashioning a large, beautiful ballet out of the folk-songs and dances of his country. And now Smetana does it by celebrating the natural beauties of his country.

(MORE)

BERNSTEIN (CONT'D)

I'm sure you've heard enough about this piece to follow it without my giving you a road map: the waves, the hunting scene, the wedding scene, the moonlight scene, the stormy rapids, and so on. You'll recognize them all as you drift happily down Smetana's river; and as you drift, you should feel a warm, romantic glow from the nationalism that used to be.

ORCHESTRA: SMETANA "THE MOLDAU"

MATT: MOLDAU TITLE CARD

MATT: MOLDAU TITLE CARD

APPLAUSE

YPC TITLE CARD

BELL LOGO

26

COMMERCIAL # 3 (1:00)

CLOSING - VERSION A

MATT:

ANNOUNCER (V.O.)

- #1 N.Y. Philharmonic YPC From Philharmonic Hall in Lincoln
Center....the season's second New York
- #2 With Leonard Bernstein Philharmonic Young People's Concert with
- #3 For the Philharmonic Leonard Bernstein has presented a program
- #4 AD, Music Co-Ord titled "Farewell to Nationalism"...
- Prod. Supvr
- #5 TD's, LD, Audio featuring the Russian Sailors' Dance by
- Gliere, the First Suite of Manual de
- Falla's "Three Cornered Hat," "Fourth of
- July" by Charles Ives and a performance
- of "The Moldau" by Smetana.
- #6 Asst's to Producer This program was recorded in Philharmonic
Asst. to Director Hall and was produced and directed by
- #7 Script by LB Roger Englander.
- TAKE OUT MATT--AUDIENCE The New York Philharmonic Young People's
Concerts are presented by
- #9 MATT BELL LOGO OVER The Bell Telephone System. The next
HOUSE program in this series will be seen in
nine weeks, on Thursday, January 28th,
when Mr. Bernstein will present
"Young Performers."
- TAKE OUT MATT -- AUDIENCE Next week see the Bell Telephone Hour on
another network. Check your local
listings for time and station.
- #10 MATT COPYRIGHT/PACKAGE
OVER HOUSE.

CLOSING - VERSION B

27

MATT:

#1 N.Y. Philharmonic YPC

#2 With Leonard Bernstein

#3 For the Philharmonic

#4 AD, Music Co-Ord
Prod. Supvsr

#5 TD's, LD, Audio

#6 Asst's to Producer
Asst. to Director

#7 Script by LB

#8 Roger Englander

SHOT OF AUDIENCE

#9 BELL LOGO IN CLEAR

#10

LAP: COPYRIGHT/PACKAGE IN CLEAR

ANNOUNCER (V.O.)

From Philharmonic Hall in Lincoln Center....the season's second New York Philharmonic Young People's Concert with Leonard Bernstein has presented a program titled "Farewell to Nationalism".....featuring the Russian Sailors' Dance by Gliere, the First Suite of Manuel de Falla's "Three Cornered Hat," "Fourth of July" by Charles Ives and a performance of "The Moldau" by Smetana.

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

The New York Philharmonic Young People's Concerts are presented by The Bell Telephone System. The next program in this series will be seen in nine weeks, on Thursday, January 28th, when Mr. Bernstein will present Young Performers.

Next week see the Bell Telephone Hour on another network. Check your local listings for time and station.

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NEW YORK PHILHARMONIC

Young Peoples Concert No. 2

FAREWELL TO NATIONALISM

Concert Date: November 21, 1964

Air Date: November 30, 1964 (at 7:30 PM)

MUSIC CUES

PART I

1. Open with Gliere: "Russian Sailor's Dance"

Full performance

2. "For instance, if we play this bit of music, you'll immediately know it's -- what?"

Liszt: Hungarian Rhapsody No. 2 - from Vivace play 8 bars

3. "What is it (ad lib), or this one?"

Falla: downbeat of 5th bar after #7 (Dance of the Miller's Wife) for 8 bars.

4. "For instance, see if you can tell the national origin of this."

Webern: Five Pieces for Orchestra - first piece complete

5. "See if you have any better luck with it."

Mayazumi: Pieces for Prepared Piano and Strings - play first 6 bars and cello ponticello in 7th bar.

6. "See if you can tell what country it's from."

Babbitt: Composition for 12 Instruments - Play from beginning to #1 (first 9 bars)

7. "...by a young Italian composer named Nono."

Nono: "Incontri" - bars 137-149 (to fermata on downbeat)

L.B.: (piano illustrations)

8. "...the flutes are playing their version of "Glory, Glory Halleluja.":

Ives: 4th of July: Flutes only - from Letter S for 2 bars

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New York Philharmonic

Young People's Concert No. 2

Part I (continued)

9. "A cornet is blaring the first part of "Mine Eyes Have Seen The Glory".:

Ives: 4th of July: Cornets only: from Letter S for 2 bars

10. "while the trumpets try to top the others with "Columbia The Gem of the Ocean.".:

Ives: 4th of July: trumpets only, from Letter S to Letter U
(perhaps an earlier cutoff)

11. "At the same time, other people are trying to get through with "Yankee Doodle"..:

Ives: 4th of July: Piano and Xylophone only: Letter S to Letter T

12. "Now all these tunes go together somehow...(dialogue)...drums, fireworks, and church bells.".:

Ives: 4th of July: TUTTI - Letter S to Letter T

13. "...so if you don't applaud, we'll understand.".:

Ives: 4th of July - PLAY COMPLETE WORK.

PART II

1. "Here are scenes and dances from de Falla's ballet, "The Three Cornered Hat".:

Falla: Three Cornered Hat, Suite No. 1 - COMPLETE WORK

Part III

1. "...a warm glow from the nationalism that used to be.".:

Smetana: The Moldau - COMPLETE WORK