Title:	Young People's Concerts Scripts: What is Sonata Form? [pencil on white 4"x6" & pencil on yellow legal pad paper; [outline/notes]]
Name(s):	Bernstein, Leonard 1918-1990
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Subject(s):	Sonata Form The Symphony The Sonata Mozart: Symphony No. 41 "Jupiter" Form Time The Cantata Balance Contrast Three-part design "Twinkle, Twinkle, Little Star" The Beatles Bizet: Carmen Exposition Development Recapitulation Key Tonality Tonic Dominant Mozart: Sonata in C Major, K 545 Prokofiev: Classical Symphony
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Vln 1
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Ob
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2 Hns

No:
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Preview, 4 Feb '60

Before Chavez

I am happy to welcome you to this sixth week of our Mahler festival — a 2-month-long event which seems to be giving much pleasure to our public. Nothing could give me greater pleasure than to see the excited reception Mahler's works have been accorded these last weeks. Who would have thought it possible, years ago, that so forbidding a name as Mahler — ~~the monster~~ that interminable, overblown, overwrought monster Mahler — could finally come into his own with the public, as the great + original genius he is? I think perhaps one reason that a Mahler festival can be so successful is the variety within his music; we have heard so far the deeply philosophical ~~and~~ symphonies # 5, 9, + 10; the astonishing symphony # 1; and the more lyrical + tender symphony # 4. Tonight we hear another aspect — ~~the~~ four ravishing songs; next week an utterly different cycle of songs, the heartbreaking and yet exalting kindertotenlieder; then the great monumental Resurrection symphony. ~~The second~~. And finally Bruno Walter will conduct Das Lied von der Erde, that unique song-symphony. It all adds up to a highly varied, complete world of art in itself.

The songs we are to hear tonight are by no means unfamiliar; they appear with fair regularity on vocal recitals. But it is far less often that we hear them with orchestra; somehow in their orchestral dress they communicate even more richly + strongly the glow of

romanticism that lights them from within. For that's really what they are: the essence of romanticism. ~~The first one~~ epitomizes German sentiment, like a Schubert lied; the second is one of those "innig" personal romantic confessions, which may make you think of the Marschallin's monologue in Der Rosenkavalier; the ~~3rd~~ gives us that ~~aspe~~ Gothic aspect of German romanticism that is so involved in the morbid — much ~~of~~ of Schubert's Erl-King does (although this one may well remind you of Menotti as well.) And the last song, Im Mittenacht, is the romantic essence of ~~religious~~ faith.

And it is a curious coincidence — if indeed it is a coincidence — that they should be preceded by a Mexican symphony that bears the subtitle "Sinfonia Romantica". But this romanticism of Chavez is a whole other kettle of fish. ~~After all, how romantic can a~~ I know Mr Chavez well, & I can tell you that he is an utterly warm-hearted and life-loving person. But he is also a Mexican, & a good part Indian, which suggests the very opposite of romanticism. It is the ~~one~~ unusual blend of these two elements — the impassive Indian and the romantic Latin — that produces the original and unusual music we are going to hear tonight. You will hear melodies that begin almost conventionally, warmly romantic, like this —

PLAY

but suddenly stop in mid-phrase, as though cut off. The effect is one sculptured stoniness, unyielding, typically Indian.

(3)

It is almost dead-pan — have you ever seen a Mexican Indian dance? It is unlike any thing else: The face never changes, the body hardly bends. It is stiff, archaic, like an Aztec idol. And so is this music — strong, sculptured, rigid, and yet infused with Chavez' own peculiar version of romanticism. ~~It is sunny, but with Mexican sun — hard.~~ It is that Aztec idol softened by a bit of Spanish olive oil.

Before Mahler

We have begun with Mexican romanticism — a thing apart; & we shall finish with Russian romanticism. But now, at the midpoint, we are dealing with the root of all romanticism — the German lied. These four songs of Mahler epitomize what we have come to think of as the romantic German spirit: the first one carries the sentiment we associate with Schubert & Heine, & even Goethe; the second is one of those personal romantic confessions, which may make you think of the Marschallin's monologue in der Rosenkavalier; the 3rd one gives us that Gothic aspect of German romanticism, involved with the morbid & fantastic — much as Schubert's Erl-King does (although this one may well remind you of Menotti, as well). And the fourth song — Um Mitternacht — is the romantic essence of religious faith.

But oddly enough the orchestration of these songs is not what we usually think of as romantic orchestration — that is, lush & rich. It is very sparing indeed, & miraculous in the effect it makes with a very few instruments at a time. OVER Thought it might be an instructive and entertaining idea to do for you the first song ~~two of these songs~~ as it was written with piano accompaniment, ~~first~~, & then repeat it with the orchestral accompaniment, so that you can see clearly Mahler's wizardry with the orchestra.

The first song, for example, uses only 1st violins & violas, celesta & harp, & a few woodwinds. The last one uses no strings at all.

(5)

~~Using only violins, violas, celesta & harp + a few woodwinds.~~
~~And Miss Tomel has kindly consented to play it twice, for which we are most grateful.~~

Of course, this means that poor Miss Tomel has to play it twice; but she has graciously consented to do so, and we are most grateful. Here is Miss Tomel.

YP TV
Sonata (Been putting off)
Form -

Child sees it as symmetry

human form - house

= Balance. But not the same.

As we grow older, we see other kinds of balance - Trees, Paintings - diagonal, compensating weight, etc.

Same in music ABA song.

Expand to Sonata.
3 tinct - free.

1) Intro: Welcome. Same mov't twice. Miracle of new ears.

2) Jupiter

Break.

3. Form. Meaning. Since 1750 new meaning.

Why so popular – Satisfying: perfect symphonic shape – Dramatic.

Satisfying: 3 part form. Basic. Symmetry.

More sophisticated: balance.

Hard Days Night
I Should Know Better
And I Love Her

Pop song. ~~[illegible]~~. 1st part repeated

3 parts: 1st A twice, so 2 parts in itself.

This is important, as will see later.

Sonata: Mozart C major.

Instead of repeated A, there are 2 Themes.

1st & 2nd. This is hard. Tonic & dominant.

Here's where Dramatic comes in.

Contrast. Conflict.

Beeth. Vc Sonata A-major

3.9
8 | 3.3
2.4
4.3

Mend: octet scherzo?

Titles
1st theme, dominant, etc., during music.

Jupiter (1st mov't)

Sonata: from scratch. Meaning (lit., but since 1750 form; trio, symph., etc.)
Last 200 yrs. Why so popular? Drama; conflict.
Built on idea of 2 opposing or contrasting ideas.
Contrast in energy (m. vs f.)
— or mood (maj. vs. minor)
— but mainly tonality – key.
Whole concept of tonic-dominant.
(Sub-dominant?) * [3-part form – ABA – I – V – I) Pop song.

So: 1st theme
(trans.)
2nd theme
} Exposition (explain repeat cf. pop time)
— Dev.
1st theme
trans.
2nd theme in tonic
} recap.
Coda (and/or intro.)

(minor + rel. maj.?)
(mediant – other kinds of key contrast
(but we restrict ourselves this time to tonic-dom. not to get too involved)

whole program in C major?

Ex's: vln. sonata (Vc? – Bee Th Amaj. – WW?

Talk over?

3-part forms:
Bridge
House

* If I Fall

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