

Title: Young People's Concerts Scripts: The Sound of an Orchestra [pencil on yellow legal pad paper; [Outline/Notes]]

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Subject(s): Haydn: Symphony No. 88
Interpretation
The Sound of a composer
Exaggeration
Dynamics
Phrasing
Vibrato
Glissando
Rubato
Beethoven, Ludwig van
Beethoven: Symphony No. 5
French music versus German music
Debussy: Iberia
Musicians
Stravinsky, Igor
Stravinsky: L'Histoire du Soldat
Gershwin: An American in Paris
Bowing
Copland: Rodeo
Country fiddling

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Review
29 Sept '60



What Is Romanticism?

It is a great pleasure to be back again with our very own audience, our family, after so many weeks of playing for strange audiences. The length & breadth of this continent - to say nothing of Hawaii & Berlin. And yet, you know, our out-of-town audiences have not been strangers at all; we have felt throughout our tour that we have simply been visiting old friends, and very close friends at that. Witness the magic of radio and television. Still, it's great to be home.

I had intended to speak to you briefly tonight on the subject of Beethoven as a romantic, as the leader of the Romantic movement, on his influence on Schumann and the other romantics; but so, ~~the~~ I find that you can read all about that in the splendid notes Mr. Donner has provided in your program books. So I would like to turn our attention instead to the subject of Romanticism itself, ~~with Schumann at its center~~. What is this phenomenon called Romanticism, & why do we suddenly now take a special interest in it, when Lord knows 80% of all symphonic programs are made up of works that stem from this esthetic soil, & critics are always complaining that they hear too many romantic works anyway?

There's a good reason. It seems to me that today, more than ever, we are attracted by and needful of romantic art. These are days when astro-physics seems to be ruining all our old cherished concepts of celestial mysticism,

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beginning with the most romantic symbol of all, the moon. Do you realize how many poems & songs & what-not have been written about and to the moon, for hundreds of years? But these days, the moon is utterly neglected in art, unless it be a half-mad image in an action painting, or a complete degradation in popular songs of the June-croon-spoon variety. A psychiatrist friend of mine confessed to me the other day that he was sick with anxiety over this problem, as it affects human relations. The new studies in psychiatry, bio-chemistry & neural physiology seem to be leading us all irrevocably toward a time when the purpose of living will be all but gone, when all emotions, affects & reactions will be clearly predictable, & man will be reduced to a kind of electronic computing-machine. What will happen to imagination once we know all about thought-process? What will happen to that wonderful word "mood" after we know exactly what the synapses are up to? Will love become chemistry, and affection merely a kind of leafy living? These are some of the questions troubling many minds in our time; & this is the reason we are clinging harder than ever, almost desperately, to the good old-fashioned wonders of romantic art & romantic living.

But what do we mean by romantic? After all, romanticism is a quality ~~more~~ think of as being germane in all of art, really; the romance of 15th century

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religious painting, of Venetian architecture, even of
 The bust of old Queen Nezetete. What can be more
 romantic than the warmth of a Mozart Andante, the
 majesty and unpredictability of a Bach Fantasy, the
 awesome dedication of a Palestrina or Stravinsky mass,
 the sporting devilry and heroic athleticism of Prokofiev?
 And yet not one of these names can be remotely
 associated with capital-R Romanticism. One is
 baroque, another classic, another neo-classic, etc.
 For ~~what~~ capital-Romanticism was a specific movement
 in a ~~given~~ certain historical period - conscious, willed,
 & organized - a fever that took Europe by the soul
 in the 1st half of the 19th century, starting ~~simultaneously~~
 in France & Germany.

This fever had been ~~growing~~ ^{growing} in literature
 ever since Goethe. And the ~~the~~ curious thing is that
 almost the entire group of early Romantic German writers
 that followed Goethe - Novalis, Jean Paul, E.T.A. Hoffman,
 and so on, were basically musicians, who had been kept out
 of music by obstructive ~~from~~ bourgeois parents, or some
 other reason, & had studied law instead. But they all
 went to their graves - usually in their twenties or
 thirties - believing with all their hearts ~~that~~ ⁱⁿ the
 unity of the arts, with music as the leader. With them,
 art became the main activity in human existence, with
 the creative artist as the new god. And in the hierarchy

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of the gods, the musician reigned supreme. One of these intense musician-writers, Wackenroder, can be taken as the essential figure. He died insane & broke at 25; but he left a deep mark on Schumann & his group. Listen to these words written about him by Marcel Beaufile:

(copy from Bism - p. 108)

What was this ecstatic new illumination? Well, actually it stemmed from a number of things. First of all, a new upsurge of nationalism. This was the tinge that brought forth nations - Germany, France, Italy - and with them a new pride & consciousness of spirit. Secondly, this was an era of the masterpiece, the great work, as modeled by Beethoven - the masterpiece born of the genius-man, the new god. Now it was the individuality of the artist that mattered, the isolated personality, the original stamp. Originality had not previously been too strong a criterion; now it was everything: it was the unmistakable mark of the lone genius in history alike. These are various theories about this ^{one} that it resulted from the inordinate growth of the bourgeoisie, thus setting up an inevitable contest between the complacent ordinary man and the rebellious artist - or, as Schumann organized it, between the Philistines & the Davidites. Another theory would have it be part of the historical cycle, a new Renaissance.

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Still another says that it was born of the French & American Revolutions, which spawned the new concepts of liberty, personal expression, & the sacredness of each individual mind. But whatever the theory, this era was without doubt destined to be the era of the personal soul, and not the social spirit or the mass unconscious.

During these next six weeks we are going to hear all four symphonies of Schumann plus his Cello Concerto; and in addition surrounding them, we shall hear smaller works by other Romantic masters like Berlioz, Weber, Wagner, Chaikevsky, and Liszt. In the course of these programs I shall be speaking to you about various aspects of Romanticism, & of Schumann: next week, for example, we're going to plunge into that fearful subject of Schumann's orchestration; we shall also, ^{later} be thinking about the rise of the dramatic concept in Romantic music, the emergence of program music as a musical cause, the dizzy rise of virtuosity, the exalting of imagination into a religion, and so on. But tonight, I would just like you to consider one aspect that derives from this big Romantic conception of the great masterpiece - namely, the cyclical idea. Until Beethoven.

Until Beethoven appeared, the symphony as

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a form comprised four separate movements, which
 could vary ^{in form} from case to case, but always maintained
 their separateness. A Mozart or Haydn symphony was
 essentially a suite, greatly magnified and developed, but
 still a suite of separate rooms, ^{so to speak}. Then Beethoven wrote
 his 5th symphony, in which he made the first real attempt
 to unify some of these rooms - at least two of them - in
 terms of a house, as a whole structure. He did this by
 simply bringing back elements of his 3rd movement
 during his fourth - and the effect of it was electrifying -
 still is, for that matter. But when, in his great 9th
 symphony, he brought back fragments from all of the
 preceding movements, then he was really issuing the call
 to arms for cyclic procedure - the wrapping up of a
 symphony into a singly conceived unity; and this call
 was answered joyfully by ^{almost} every succeeding composer
 from Schumann to Berlioz to Franck, Liszt, ^{and Mahler.} Chaikovsky.
 You see, it's really such a romantic idea, this cyclic
 notion; it provides you not only with the sense of a great,
 unified super-work, but also with the image of
 the triumphant man, the exalted individual; & it does this
 by usually by stating a basic initial idea, which can
 be sad, or weak, or amorphous & nebulous as you please,
 & carry it through the series of movements to a final
 fruition of romantic grandeur. Thus the procedure
 of Berlioz, with his idée fixe in the Fantastic
 Symphony, or of Chaikovsky ^{with his} all-too-well-known

7.

Fate-motives. On the ^{program} last of this series we're going to hear a real cyclical lalla-faloo-oo, namely The Faust Symphony of Liszt, in which the ~~motives~~ ~~are carried out~~ Faust-motives & Gretchen-motives and Mefistofeles-motives are carried out through the symphony to the n^{th} degree. Of course, the real climax of all this was the leitmotiv procedure as developed by Wagner in his operas; & the final absurdity is the Mickey-Mousing of motion-pictures by Hollywood composers.

However, back to Schumann. In his 4th symphony, which we are about to hear, ~~there~~ ~~already in 1841~~ ~~for his~~ we find a very advanced example of cyclical writing - so advanced that it is not limited to one motive that ranges through the work, but has several, which actually keep developing out of one another. Let me give you an idea of some of them. The first thing you hear is this motive:

PLAY.

Out of this simple idea, grouping notes of the scale 3 by 3, (show), Schumann fashions his ^{poem} entire introduction to the symphony. Then we don't hear from it again until the second movement, where it ^{appears just as before, & then} becomes transformed into the middle section:

PLAY

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But here, in this much less sombre, more typical version,
he decorates it with embroidery by the solo violin:

OK.

Comes the scherzo, the $\frac{3}{4}$ movement, & again the
middle section is based on the same scalewise idea,
with all the violins now making the embroidery.

Imagine, ^{light and joy} all that has evolved out of this first
gloomy phrase. (PLAY).

And here's an even more curious striking thing
about this scherzo. The main subject, which goes:

PLAY

is really the same motive again, only upside-down.
Schumann simply changed these notes (PLAY) to
these notes (PLAY) by inverting them. But wait!
This isn't even the real theme of the scherzo. It's
really only a bass-line for what's on top of it. You
see — now I hope this isn't getting too complex — way
back in the first movement, along about the middle,
Schumann reaches a point where new material
evolves, kind of martial in spirit:

PLAY.

And that tune, put into the $\frac{3}{4}$ time of the scherzo,
is the real theme of the scherzo.

PLAY.

While underneath, the scale-figure provides a bass.

PLAY

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And all together it sounds like this:

ORK

You see how complexly wrought all this is?
 - How strong was Schumann's compulsion to make every thing grow out of something previous, so as to produce an organic unity? In fact, when he comes to his final movement, he bases the whole thing on that martial tune that originated somewhere in the middle of the first:

PLAY.

There are so many other of these inner thematic relations that we could spend hours tracking them down; but I hope this little investigation gives you some idea of what to expect. The main thing is the cyclical unity; Schumann even directs that all four movements be played without pause, as one continuous piece, the better to convey this grand Romantic vision of the integrated masterpiece. For that's what it is: the image of Romantic Man, the artist-god, escaping from the treacherous earth on the aerial strains of a masterpiece. So spoke our old friend Wackenroder, the pioneer Romantic, the frustrated musician, who wrote:

"Happy is he who, tired of chopping thought into ever smaller particles" (There's a thought for our time! - chopping thought into ever smaller particles) & thereby demeaning his soul, can abandon himself to that

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(-music-)
Sweet and potent longing, which enlarges the
mind and raises it to faith. Only such faith
is the way of universal love, and only through such
love can we attain to divine felicity."



Leonard Bernstein
29 Sept '60

Vibrato - (str., br., w.v.)
" - singing (LB sk.)



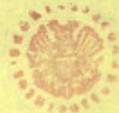
The Sound of an Orchestra



- Baroque - Vivaldi Season? (Conigliano)
- Mozart - reduced ork. (cf. Stokie) (Haydn (Chromast) 88)
- Bee Th. (#7 finale) (Cb. in #5 vs #9)
- Beethoven - Wagner - Sibelius
- Russian (Chilliance)
- Stravinsky (dry) (Pulcinella) (L'histoire)
- Debussy (fine) - Ravel (Iberia finale) (Fetes)
- Americans - (Hoedown) - Definet
- (Fl. Solo in Am. in Paris)

Divide in 3 parts -
Br - Sk - W.W.

Open with piece in wrong sound.
(Much vibrato in non-vibr. piece)



Haydn Largo: Use of solo vc?
 Full str.
 (Cherub version) Dbl. w w
 Exagg. dynamics
 " phrasing (constant < >)
 " vibrato (ob + vc solo)
 slides (gliss.)
 Rubato
 Bar 9 (+ upbeat) - str. in high positions
 " - full bows
 - vibrato
 - free bowing?
 (B) - Dbl. flts + horns
 - Timp trills on each sf.
 - Tacet, instead of measured notes.
 (B) + 2 - very short

over-use = constant trill effect
 Abuse, exaggeration.

Vibrato
 18th cent - ornament vs. continuous use
 " plaintive " languorous"
 " close stroke " "sting" (bite)

Spiker: use only in proper places (passionate)

Pt II - Romantic Era: still differences of approach.
 French vs German (St Saens vs Wagner)
 Rough Souls (Beeth + 7)
 ? Or end with Skéina, a propos French?
 Then Pt III is Strav, Berio, Copland -

Perhaps don't finish interrupt midway with - do you think...?

(slow work of Haydn #88?) **Act I**

Opening piece (Mozart, Haydn?) So you thought that was beautiful?

Too lush! Str, WW, Brs., adjust notes in Timp?

Vibrato: explain different kinds? (scop?)

Too large an ork. **Exagg. dynamics**

(Double WW in tutti, full Str.) **Phrasing**

- Show (in bits) true sound of opening piece

- Conclude with whole piece in correct sound (precision) (Vivendi? Or movement of same Haydn?)

I. Baroque - classical

Pines of Rome to end? (How long?)

(Fountains on last show?)

II Romantic

Brahms, Wagner, Sibelius. Full vibr.

But still differences. Bowing, Weight, much of ^{little} bow?

- French - (Tune from St Sacs Symph)

w.w. - vib. fast-bow - *tasto*

- kinds of pizz. (cf. *Sonia finale* vs. Brahms #4?)

Thos in Schumann vs. ~~Wagner~~ **Wagner**

~~French~~ - Even rough sound s (cf. Brs/Pgacit vs #5 trio)

Finish w. *Finale Beeh #7*

III Modern

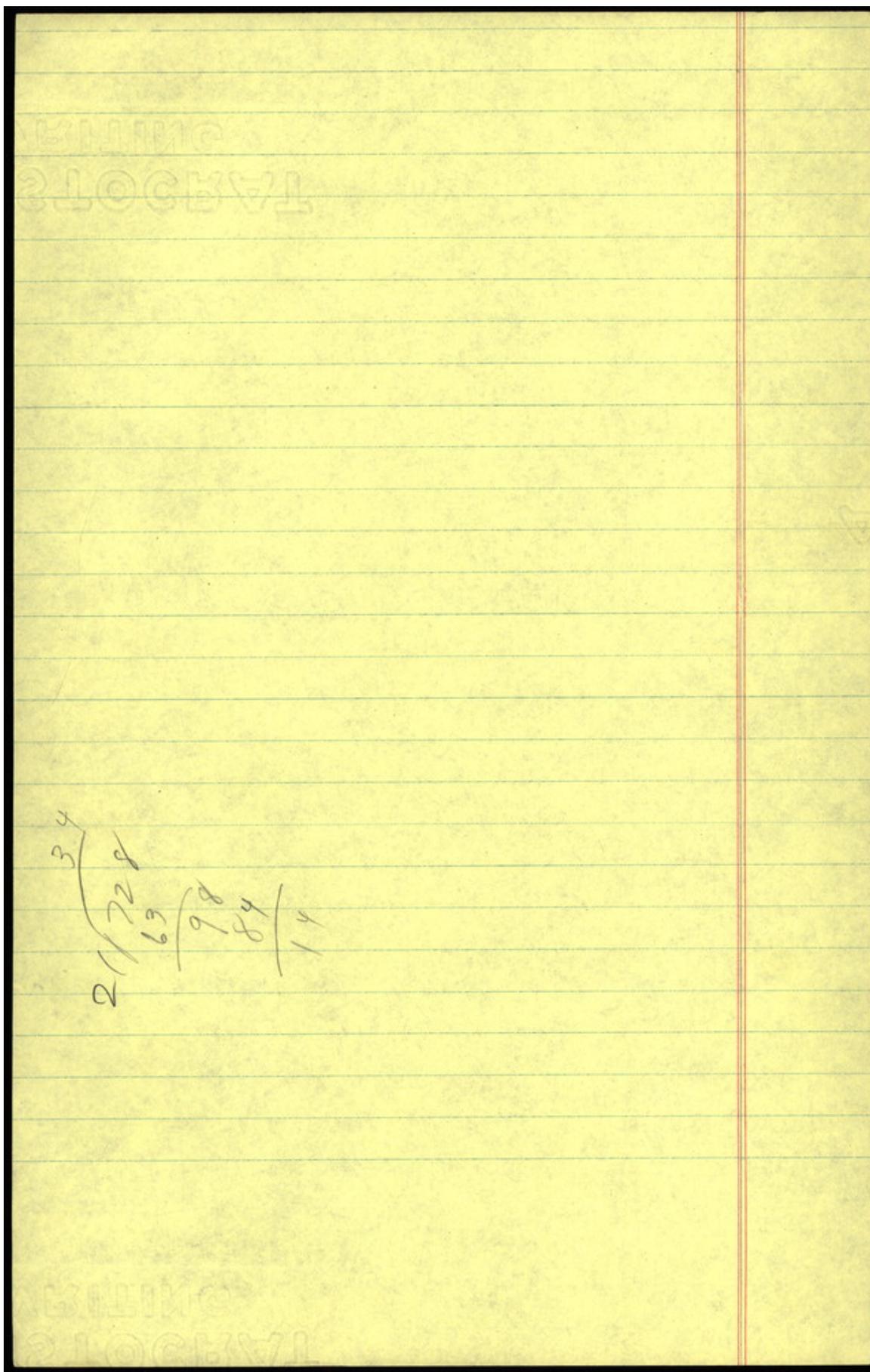
~~Beethoven~~ Debussy (Heia) - clear vs. *impressionistic*

Strav. (Fistrig) - dry. *Senza Vibr!*

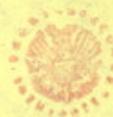
Am - (Hockorn) (Tpt solo in Gershwin)

End with Pines? or Hockorn? or Heia?

Popart 50 yrs. ago! comic strip clarity



pt II



18th to 19th - now for Romantic sounds;

But not so simple:

- Beethoven - rough sounds. 5th, 9th. ^(ex. symphony #1) ^(Nones in Brahms 1st)
- Different vibrati, weight of bow, length of notes, expressive
- French vs. German ←

Bit from Iberia - ^{[51] for brass} - end of 2nd mov't; tutti. Explain.

Iberia +
Brahms

only 30 yrs. apart!
but worlds apart -

- ob solo: vibr: fine:
(cf: Brahms 1st - 2nd mov't (B))
- ~~Next 5 bars~~ (explain transition)
- Fl solo: pale, etc.
(cf: Brahms #4 - finale intro)
- vln solo -
(cf Brahms #1)
- Hrs [52] (imitating bells)
cf Brahms #1 solo
- Tpt - 52+1
cf - Brahms Finale intro under Fl

March: [56] + 4 -

- str. - Great fan sounds - Ass with string
(cf - Brahms 1 - finale intro - pizz vibr.)
(could be different instrument!)
- cls [57+4] - imitating ~~flute~~ instruments
(cf. Brahms 1 - 3rd mov't)

Where do we start now with this so-called
Sound of an orchestra? Nowhere. There's no such
thing - or at least shouldn't be. All that
matters is the sound of the composer. And so now
let's listen to the sound of Debussy, etc.

Pt III

Music of our own century - even here special points
required for special composers.

Strav - Histoire - dry, etc.

Am. - Am. in Paris - Tpt solo - 2 ways.

Str. imitate "

Finish w. Hoedown - special problem of "fiddling"

" and what you will now be hearing is not
The sound of the Philh., but the sound of A.C.

