Title:	Young People's Concerts Scripts: The Sound of an Orchestra [typescript with emendations in red and blue pencil; "Cue Sheets"]
Name(s):	Bernstein, Leonard 1918-1990
Resource Type:	text
Note(s):	From: Young People's Concerts Television Scripts Series
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
URL	http://lcweb2.loc.gov/diglib/ihas/loc.natlib.lbypc.0364

PDF dynamically generated by the Library of Congress.

Cant - Ornate Haydn ?!?

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

YPC No. 2, 1965-66: "The Sound of an Orchestra"

Tape Date: November 20, 1965
Air Date: December 14, 1965

Music Cues

Part I: All examples from Haydn, Symphony No. 88, Mvt. 2

1. At top of show:

   Tutti: Play until 12 bars before(C); lush version

FAST

2. "and he has given his melody to the solo cello and the solo oboe, an octave apart":

   Cello and oboe soli, 1st phrase, exaggerate sf

3. "So that the phrase came out like this":

   ~~Tutti~~: same as cue 2

4. "And it's even worse on the second phrase, which goes higher":

   ~~Tutti:~~ 2nd phrase

5. "And it's worse of all on the third phrase, which goes higher still":

   ~~Tutti~~: 3rd phrase

6. "Now listen to the next phrase, which is for the strings alone":

   Tutti: upbt. to bar 9 to bar 12, dbt.

7. Cues with Lorne Munroe; consult script.

8. "...let's listen to that string phrase again... great for music 100 years later, but not for Haydn":

   Repeat cue 6

9. Cues with John Corigliano; consult script.

10. "...which is another great Romantic trick... but this place isn't it":

    Repeat cue 6, N.B: rubato

Part I cont'd.

11. "So the first thing we must do...is reduce the Orchestra by about 25 string players. Goodbye, Gentlemen":

    Extra men leave the stage.

12. "Where Haydn called for one flute, we've had two...

    Both flutes stand, as do all wind and brass men as named.

13. "So again there must be a sad farewell to 9 more splendid musicians":

    9 extra wind men leave, 9 sit down.

14. "we hope the music will have as much sensitivity... as it needs...but just as much as it needs, not more":

    Tutti: finish remainder of mvt., upbt. to bar 65 to the end.

PART II

15. "And the orchestral sound it demands should be rough and angry, too":

    Beethoven: Symphony No. 5, first 2 bars (No music on stands)

.....
. 16. "...where the cellos and double-basses roar out
F a crude sort of peasant dance...":
.
A Beethoven: Symphony No. 5, Mvt. III, Trio, cellos and basses, until cut-off
.
S
. 17. "...last movement of Beethoven's 7th Symphony..
T the mad, leaping Carnival dance":
.
..... Beethoven: Symphony No. 7, Finale, 1st ~~10~~ 13 bars

18. "Take this spot from Brahms 1st Symphony... and this is as angry as he ever gets":

    Brahms: Symphony No. I, mvt. 1, 4 bars before E until cut-off

19. "Just listen to this tiny bit from the end of the 2nd movement, which is called "Perfumes of the Night":

    Debussy: Iberia, Mvt. 2, No. 51 for 4 bars

Part II cont'd.

20. "Now listen to him become German...and see if you can hear how different he makes his oboe sound":

Brahms: Symphony No. 1, Mvt. 2
Letter B, for 4 bars

All the following cues from Iberia, Mvts. 2 and 3

21. "You begin to hear faint church bells ...strange dreamlike atmosphere":

Set Tutti ~~3 before~~ No. 52, for 5 bars

22. "...First... the flute, pale and mysterious in the early light":

Flute alone: 3 before No. 52, first 4 notes

23. "...then...a violin solo, also thin and delicate":

Violin solo alone: same as cue 22

24. "And then there were those distant bells":

Bells alone: at No. 52, one bar only

25. "Which are imitated by the French horns, like echoes":

French horns alone: No. 52, one bar

26. "And that street musician, a trumpet, far off in another part of town":

Trumpet alone: 2 bars after No. 52

27. "Now we begin to hear...guitars, in a sort of Spanish march-rhythm":

Tutti: Finale, No. 56, 4 bars plus dbt.

28. "...clarinets blaring out a raw folk-tune, shrill and piercing and carefree":

Tutti: Finale, 4th bar after No. 57, to No. 58, dbt.

All the following cues from Brahms, Symphony No. I

29. "...Now listen to how different he sounds in Brahms":

Tutti: Finale, 9 after B for 4 bars

Part II cont'd.

.....
. 30. "Here is the same artist, the same instrument,
. in the Brahms Symphony":
.
. Tutti: Mvt. 2, letter E (with 3 upbts.)
. for 6 bars
F
, 31. "...listen to Mr. Chambers become Brahms":
.
. Tutti: Finale, letter B, for 4 bars
A
. 32. "...look at Mr. Vacchiano now":
.
. Brass only: Finale, bar 407 through 414.
S
. 33. "...listen to them plucking Brahms":
.
. Tutti: Finale, bar 16 through 19
T
. 34. "...thus producing this dramatic and rich Brahmsian
. effect":
.
. Tutti: Finale, bar 16 only
.
. 35. "Here is the very same Mr. Drucker, only changed
. into a serious German named Brahms":
.
..... Tutti: Mvt. 3, for 10 bars, plus dbt.

---

36. "And so now let's listen to the sound of Debussy,
the last movement of Iberia":

Tutti: Debussy, No. 51 to end

Part III

.....
. 37"..solo violin has to play practically without any
V vibrato...sharp and exact and clear":
E
R Stravinsky: L'Histoire du Soldat,
Y "Royal March," violin solo,
. 2 before No. 9, with upbts.
.
F 38. "And so must the bassoon and the clarinet":
A
S Bsn. & clar. only: "Royal March",
T 2 bars after No. 3, with upbts., to
..... dbt. of No. 4

Part III cont'd.

39. "...enormous, resonant drum...one that can shake your very soul":

Bass drum wallop

40. "...more like...jazz drummer, which is operated by a pedal":

Pedal Bass Drum, light and dry

.....
. 41. "...more for the sake of fun than true emotion":
F
A Tutti: "Royal March," No. 15 to No. 16, dbt.
S
T 42. "...let's hear this great piece of Pop Art..."
.
..... Tutti: Performance of "Royal March"

All the following cues from An American in Paris

.....
. 43. "Well, there's a trumpet solo in it that's sort
. of a Charleston":
.
F Tutti: No. 57, with upbt. 4 bars only
.
A 44. "Imagine that...with a rich German sound":
.
S Trumpet alone: same as above,
. fat
T
. 45. "...equally ridiculous in Debussy manner, with
. a light French sound":
.
. Trumpet alone: same thing,
..... skinny

46. "That makes it American; that's the Gershwin sound":

Tutti: No. 57 to 58, dbt.

47. "Now the great ...Copland has borrowed this sound in Rodeo, listen":

Tutti: Rodeo, "Hoedown," No. 16, for 8 bars

Part III cont'd.

.....
. 48. "...they're probably going to play them all
. exactly alike, in the great tradition of Bach":
F
. Violins :Bach, E major Partita, for 4 bars
A (no music on stands)
.
S 49. "Now using that style, ...Rodeo...would sound
. like this":
T
. Violins: "Hoedown," No. 16, for 4 bars only
..... Play it square.

50. "And to get that sound, the violins must ...change
into fiddles":

Tutti Same as above, but not played square. 8 bars

51. "...not the sound of the Philharmonic, but
the sound of Aaron Copland":

Complete performance of "Hoedown".