

Title: Young People's Concerts Scripts: The Anatomy of a Symphony Orchestra [pencil on yellow legal pad paper with emendations in red & blue pencil; [Outline/Draft]]

Name(s): Bernstein, Leonard 1918-1990

Resource Type: text

Note(s): From: Young People's Concerts Television Scripts Series

Subject(s): The Symphony orchestra
Respighi, Ottorino
Respighi: The Pines of Rome
Movie music
String instruments
The Violin
The Viola
The Cello
The Bass
Pizzicato
The Woodwind
The Flute
The Oboe
The English horn
The Clarinet
The Bassoon
The Double bassoon
Brass instruments
The French horn
Percussion instruments
Doubling
Mutes
Tone painting
The Cadenza
Buccine

URL <http://lcweb2.loc.gov/diglib/ahas/loc.natlib.lbypc.0521>

Tune played by combo of instr. from different sections.
like gov't cooperation: called doubling, which means etc.
Mainly VC (ex) doubled by E.H. (play) & basses
way up high (play). ^{ex. flow just playing high.} And reinforcing all this is a French
horn, doubling the main notes of the tune, like underlining,
emphasizing, accenting, (ex). All together (play).

Tune + background together (ex: tutti to bar 19, dbt.)

— All that is 13 1/2" ^{if we want to only sing every bar} of music. At this rate we'll finish on
x-ray, but next mm? - So we must skip.

57

— ~~Over the~~ spot in this first mm: again featuring tpts.
being soldierly (ex). Background to this fanfare is
W.W. bells (ex) + str tremolo, meaning " (ex). Also
pianostem, (ex). And we meet a new voice from the
Pnc - ragamello - ratchet, wisecracker (ex). Now listen
all together (ex). Now in the ^{fanfare} (ex). You see?

These fanfares are history told by
This leads to big accents, like jabs, kids following each other
While trumpets lead water, str doing these jabs (ex). ~~Double~~
by WW (ex). Notice VC playing higher than vlns. (ex) ^{makes it more jabby.}
Doubled by WW jabs (ex). Of course jab-effect helped by
dissonance (sing) & these are reinforced by horns (ex).
Now, these horns are playing, muted, stopped, but ~~very~~ which
usually ~~was~~ is for soft music; but playing out these jabs with
mutes gives a specially nasty poke. without mutes (ex).
with mutes (ex). So now, whole thing together - fanfares
& jabs. (ex - 57 - 14 bars to dbt 15th).

— One more spot in this mm. Gay little dancing tune, played by
3 tpts, lightly, & doubled by 3 oboes - rather 2 oboes + E.H. (ex).

What's different about the way we explain?

Now the background for that jolly tune is particularly interesting. Listen (ex. - all but Tpt + obs). What makes that marvelous mix? First, combination of pno, hp, celeste & a string & bell-like mch called celesta (ex). ~~Then~~ Combined with pno + hp, sounds like Rio (ex). Now add to this mixture (beginning to sound like a cooking program) 4 horns, + all vlc + vc, all coming in the same chord. (ex). Now add 2 eggs - I mean, accents on each downbeat by all WW except sbos (who are busy with tune), ~~all horns~~ ^{stopped by} little piccolo (ex). And for frosting, perc. instruments, tambourine (ex) + tri (ex) + 2 little cymbals (ex). ~~Now hear~~ ^{whole today} Now hear whole background. (ex). Now with tune, + you get marvelous dance music (ex) (8-8 to 8).

Enough with the fishes in the Pond. Now, on to the 2nd world - Pines near a catacomb. Know that's a catacomb? Very big contrast to what we've been hearing - all mysterious, solemn, religious. First, low strings pull minutes, which reduces them to shadow-sounds, + far from afar we hear chanting, done by ^{low} muted horns in imitation of monks, singing psalms. (Ex 1 - 1st 5 bars). As this ^{church} ~~ghostly~~ priestly music continues ~~to~~ we become aware of a deep bell, which is produced by a comb. of low piano (ex) + T-T, a large Chinese gong (ex). Together (ex). With shadowy strings (ex).

Now, a strange device - offstage Tpt solo suggests boys voices ^{again singing psalms} way off in distance. High mutes sh. keep up strange atmosphere. (ex - Pin Messrs, 6 bars. No vc entry).

Now starts a long build-up of quicker chanting, Gregorianish. Based on ^{the} ~~the~~ ^{low str.} ~~low str.~~, un-muted, with cl + hrs (ex, 1 bar, truce finitissimo).

6.

haunting

On this ~~piece~~, Respighi builds up a big crescendo, ~~to a~~
~~summit~~ ^{climax}, by combining figures with the earlier chanting,
 the deep bell sound, & finally arrives at ~~his~~ an enormous
 climax, which will work away. The fast chant figure is now in
~~low~~ ^{low}, plus ~~all~~ ^x all the winds & str, except the very lowest (Ex). Against this
 the chant we heard earlier in off stage ~~it~~ ^{the boys' chant} now flared out by
 3 horns in unison (Ex). And under all this bell-like base,
 played by Vc, Cb, & Cfg (Ex). This bass line is made
 even more ponderous by addition of piano (Ex), & especially
 by a really unusual addition - the great organ - low organ,
 using only his feet to produce those great ~~low~~ ^{booming} tones (Ex).
 Now listen to climax all together (Tutti: 12-6 to 12 dbt).

What a sound! All dies away into silence leading
 in Part four into 3rd movement - Pines of the Granolo - Janiculum,
 great hill, one of famous 7 hills of Rome. This is fine atmosphere
 piece - ~~light~~ ^{suggestive} ~~musical~~ ^{in bright} ~~the~~ ^{moonlight}
 like aerial objects in a very vivid dream - you know? At first there
 get right off by Pincaduro - (free improvisation) ^{accompaniment} over
 muted str (Ex). ^{Part sets mood.} Now comes moment for one of our golden-voiced
 senators - cl. solo - like a mystical night bird piping his heart out
 for the moon. (upbeat to 13) - 8 bars to dbt 992). Lovely.
 Night-eel id' impressions etc - remember our program on it? - Debussy?
 Lots of Debussy influence here. For instance, a bit later, real
 impressionist moment, real Debussy harmonies, played by strings
 divided in special way: a group of violas, 2 1st obs, 2 2nd obs,
 one Vla, no cello, playing as a single group against background of
 other things. ^{Committee} You may notice solo not muted, others are. Also take

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The unearthly touch given it all by the addition of that marvelous celesta. (Ex - 14 - 4 bars.)

Music - Many other magical things happen in this world, but no finer. It also builds & fades away, ending in the repeat of opening two celas, & the clarinet melody of that mysterious night bird. Only this time, as you ready for this, as the cl. fades away, its last note is taken over by perhaps the most unusual meter ever to be used in a symphonic - a phonograph. Yes a phonograph record of a real nightingale really singing in real Rome. (Ex). Sounds nice, but it's a great moment when it's introduced into the music, in the all the other things away behind it. When we play the whole piece in a few moments you'll see what I mean. Don't want to give the whole show away too soon.

At any rate, as the phonographic nightingale dies away, we are suddenly aware of distant marching feet, slow & relentless, & we are in the 4th & final movement of the African way. Via Africa - great historic road over which passed so many Roman armies, which has seen so many victors & victims, & much glory & cruelty. Here are those fateful footsteps, made ~~to~~ by low str., some pizzicato, some not, plus trump & pno. (Ex. 2 bars). These instruments, once they've begun, never stop their ominous tread right up to the end of the piece & it is the build-up of all time, as more & more combat is set, the armies ~~in~~ swell to great numbers, & the drama has come up in all its glory. Sounds comic - is comic, but still hard to resist the magic of this incredible march. The first sounds we hear over the

And here are victims from the East, with an Oriental lament on the E.H. Why are all Oriental laments on the E.H.? Because Respighi said so. (Ex. 19) - 4, 2 bars)

deaf and marching feet are the sounds of lamentation - of captured slaves, of Christian martyrs, of ~~the~~ massacred children, of all the horrors to which the glory that was Rome was knit. Here's one lament, in those now familiar muted horns (Ex. 18) - 2)

And here's another, a real heart-wound, in the muted brass (Ex. 19: 1 bar only). But soon we begin to hear fanfares; the victims give way to the victors; & we hear ~~the~~ ^{or} military calls, starting in low horns & bassoon (Ex. 20), ^{2 ddt.} And from another direction, ^{from another army,} another fanfare, played by an offstage ~~brass~~ ^{brass} ~~instrument~~ brass instr. (ex. 20) + 5, 2 bars + ddt.)

These instr. are designated by Respighi as Buccine, which means ancient Roman trumpets, ~~but suggests instruments that~~ ~~he plays by six flugel horns~~ but of course they're not easy to come by these days, so an offstage band, if you'll pardon me, features modern American trumpets. At any rate, these fanfares begin to sound from all directions, ^{and are} gradually taken up by all the wind & brass instruments; as the ~~the~~ foot steps grow heavier & nearer so do the fanfares; more & more instr. join the procession, more drums, cymbals, tam-tams, Roman trumpets, & finally the king of instruments, the ~~full~~ organ, full blast, hanks & feet. The effect is tremendous; but rather than show it to you now, let's ~~play~~ ~~the~~ save it for its rightful climactic place at the end of the complete performance of the Pines of Rome, which ~~is~~ ^{is} now for the coming. We shall be back again in the park of the Villa Borghese with the squawking chicken, then abruptly in the shadows of the Catacombs, then gently led up to the incandescent Jerusalem, & finally into that mystic vision of the African way. You may have noticed that the four movements, which are played on that scene, have a continuous

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time sequence; it is ^{presumably} late afternoon in The Villa
Borghese, after school, of course; it is twilight, vesper-
time, at The Catacombs; it is deep night on The mountain
Jerusalem, + dawn on The Appian way, ending in a
glorious sunrise. You may also turn a little bit more
about the way a symphony, at work than you did before.
~~Hope~~ I sincerely hope so.





~~The Grandest Sound on Earth~~

The Anatomy of a Symph. Ork.



Finale section (22 bars)

(man-made)

Great sound - familiar - grandest sound on earth

Perhaps grander only choruses.

What makes it? How is it that this particular collection of instruments can get together to achieve it?

Symph. Ork. & how it grows.

— Long story; can't go into all of it. A ork of Beeth., Mozart, Brahms, Berlioz, Wagner, Strauss, Ravel, Stravinsky, avant-garde.

— But show you an ^{as frequently constituted} ork & ~~try~~ ~~to~~ collect - analyze it, as in lab.

— To do this, we picked a piece that's not regarded as great music, like Beeth. & Symph. or Wagner opera. ^{also} ~~but~~ great for our purposes: not only reveals ork in all its aspects, but includes some instruments not normally used. Very singular in sound (if not in content) - besides, a very exciting piece with some really beautiful moments.

But perfect for our purposes. It's Pine but a symphony from one of these high school teachers that has been so widely imitated in some series of ork. Background music, not V. No. 10, or a picture or similar spectacle can be used instead a piece that sounds like Pines. But in 1944, when this music was passed over. But in the face of a further original & unimpaired number.

— Before we plunge into it - a brief survey of how ork is divided, usually in terms of families. No. 1 like a department store. No. 2 a government operation - with ~~dept's~~ 3 branches: judicial, exec, legislative. And like gov't, these branches contain our dept's: justice, interior, defense, state, etc.

(2)

1) Exec - Strings (stand). Don't they look like exec?
 The White House of Rock - front + center, main
 body (sit). 60-odd strings, ranging from high -
 plus to low basses (ex. high E) low E). 1st vln,
 highest, 2nd violin lower, like acts part in chorus,
 vlns, like tenors, celli like basses + baritone,
 basses like basses. (Of course, vln can play low
 too, + celli high (ex's) making + (+vlns + basses)
 making in a very ~~valuable~~ flexible + useful section.
 Also capable of very loud + very soft, of hammered
 sounds, plucked sounds, veined sounds (ex's),
 (+Harp + piano?)

2) Legis - W/W - (stand) Look like senators + congressmen.
~~And like~~ The Capitol Hill of Rock - great soloists.
 (Sit) ~~And like~~ senators, they are very different from
 one another, ^{in fact}, saw woodwind aren't even of
 wood, Flutes - silver. Oboe, wood, ^{with} reeds. E.H.
 Alto oboe. ~~Base~~ Clarinets, ^{wood} singly used. Bns, dual
 used, base of section. ^{Also} Double basses. All capable
 of great versatility, intensity, high low loud
 soft, rhythmic, songful, in choir, or by solo (ex's).

3) Judicial - brass (stand) don't they look like
 judges? The Supreme Court of rock - (sit). like
 Supreme court they have fast words because they're the
 loudest. ^(ex) But also capable of soft, songful,
 mellow. Tpts - Bsns - Tuba - And between
 them, French horns, which though brass are of the

versatility
 depends on
 artistry -
 all great artists.