

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Spring/Summer 2004



The Leonard Bernstein School Improvement Model: More Findings Along the Way

by Dr. Richard Benjamin

Leonard Bernstein is celebrated as an artist, a teacher, and a scholar. His book *Findings* expresses the joy he found in lifelong learning, and expounds his belief that the use of the arts in all aspects of education would instill that same joy in others.

The Young People's Concerts were but one example of his teaching and scholarship. One of those concerts was devoted to celebrating teachers and the teaching profession. He said:

"Teaching is probably the noblest profession in the world — the most unselfish, difficult, and honorable profession. But it is also the most unappreciated, underrated, underpaid, and under-praised profession in the world."

Just before his death, Bernstein established the Leonard Bernstein Center for Learning Through the Arts, then in Nashville Tennessee. That Center, and its incarnations along the way, has led to what is now a major educational reform model, located within the GRAMMY Foundation based in

LEONARD BERNSTEIN	
ABOUT THE PROGRAM	The arts are used as vehicles for learning across the curriculum, because they engage students powerfully, exercise multiple learning styles, and provide many opportunities for authentic applications. Learn about the other features of The GRAMMY Foundation Leonard Bernstein Center for
MASTERWORKS	
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FEATURED MASTERWORK

Seated Woman
by
Georges Seurat

Los Angeles. Devoted to improving schools through the use of the arts, and driven by teacher leadership, the Center seeks to build the capacity in teachers and students to be a combination of artist, teacher, and scholar.

The early days in Nashville, were, from an educator's point of view, a splendid blend of rigorous research and talented expertise, with a solid reliance on teacher professionalism and leadership.

There was an entrepreneurial dimension from the start, with each school using a few core principles and local teachers designing and customizing their local applications. That spirit remains today. School teams went their own way, collaborating internally as well as with their own communities, to create better schools using the "best practices" from within and from elsewhere.

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To Our Readers

When I was a kid, I attended a fancy-pants private school. I later taught at a fancy-pants private school. And I must say that the faculties, administrators and trustees of those schools could have learned plenty from the teachers, principals, superintendents and school-board members that are working now with the Leonard Bernstein Center.

At the Leadership Institute that took place in Los Angeles in February, a truly amazing group of education leaders from California, Iowa, Georgia and Illinois met for a weekend of sharing what they know and how to understand what they do. They asked difficult questions. (Assessment? Standards? Trailing indicators? — this stuff will give you a brain cramp if you're not careful.) They created new perspectives and deeper understandings of their work. Sharing, asking, creating. Teachers, scholars, artists. It is the wonderful tension between these elements that is at the core of the Artful Learning Model.

It was an honor to spend the weekend with these remarkable people. The Leonard Bernstein Center staff, and their director, Patrick Bolek, are beyond terrific in their commitment, inventiveness and sheer love of the program. All of this was made possible, of course, by the Grammy Foundation and its new, fine, fearless leader, Kristen Madsen.

The weekend was inspiring. The program is working and growing. LB would be weeping with joy.

Alexander Bernstein ■

The Leonard Bernstein School Improvement Model, *continued*



(continued from page 1)

The model features the skillful and pervasive use of the arts, not only in the education of students, but also in the continuing education of teachers and other school leaders. There is also a firm commitment not only to raise under-performing students, but

It takes courageous teachers, school leaders, Boards of education, and a few serious friends of the arts, to embark on a long-term vision embracing broader educational goals.

also to challenge and engage high-performing ones. In addition to knowledge-skills, the program also addresses character and moral development. There are specific provisions to serve English Language Learners and Special Education populations, always with the arts playing a powerful role. These days, few school systems can support the arts. Other models — more prescriptive, less open to teacher leadership and more focused on short-term educational objectives — seem to be more in fashion. It takes courageous teachers, school

leaders, Boards of Education, and a few serious friends of the arts, to embark on a longer-term vision embracing broader educational goals. The Bernstein model encourages the kind of solid community involvement and support that make long-term goals achievable.

Leonard Bernstein, with his spirit of lifelong learning and his desire to honor the teaching profession, would certainly be proud of this continuing work. Hundreds of teachers and thousands of students learn about his legacy, and his devotion to using the arts to instill “joy” in learning. He set in motion a powerful force that is being sustained by his son Alexander, who continues to inspire and encourage the teachers as they instill joy of learning in their students. ■

Dr. Richard Benjamin was Superintendent of Schools in Nashville, TN when the family of Leonard Bernstein located the Leonard Bernstein Center for Education Through The Arts in Nashville. Benjamin is semi-retired, and now serves as Executive in Residence at Kennesaw State University and as a senior consultant to the Leonard Bernstein Center for Learning at the GRAMMY Foundation.

Moffett Elementary School



COURTESY LEONARD BERNSTEIN CENTER

by Franklin Campbell Jones, Maria D. Fernandez, April Mosby and Fernanaco Vigil

Moffett Elementary is a large inner-city school located in the Los Angeles Metropolitan area. In 1999, the California Attorney General's office cited the school's neighborhood as the most gang-infested in the state. Fifty-three percent of Moffett's parents have resided in the United States less than five years; of those, 85% are solely Spanish speaking. Over the years, Moffett's student achievement data were consistently below the 25th quartile on standardized assessment measures. With achievement scores in a downward spiral, Moffett was identified as an underperforming school by the state of California in 1999.

Recently however, Moffett has taken a turn for the better. In 2001, their Academic Performance Index (API) score jumped 30 points. The following year in 2002, the API increased another 40 points, 23 more than expected. In 2003, Moffett's score soared 64 points above the state target for student improvement. Moffett's API base in 2000 was 417. Today it stands at 616.

This startling change in student academic performance at Moffett grabs the attention of the even the most obdurate curators of education. However, what makes these gains even more eye-catching is that they were achieved with the

Leonard Bernstein Center (LBC) Artful Learning school reform model. This model allows students to engage in the study of mathematics, science, social science, and English Language Arts through the experience of a selected artistic masterwork. Upon cultivating their learning through inquiry investigation, students develop an original creation. This is followed with participation in reflective processes and activities such as writing journals, doing orations or giving presentations.

It has been well documented that participation in the arts positively influences brain performance. It is also known that boredom can thin the brains and the lives of adults as well as children. Bernstein Model educators are not mindless workers on a teaching assembly line inserting knowledge factoids into the brains of their students. Nor are they just implementers of ideas created by others far from their classrooms. These teachers engage in the exciting dynamic of reciprocal learning. In other words, as students benefit from the enriching learning environment provided through the arts, so do teachers, administrators, and parents.

Such is the excitement at Moffett that it is not uncommon for parents, teachers, or school administrators to participate. On any given day, a visitor may witness multiple oration performances in the hallway: a student

recitation of a great historic speech in the principal's office; parents engaged in a class read-along; a string instrument class taught by members of the LA Philharmonic; or students singing mathematic functions or equations fluently in English and Spanish.

The LBC approach has propelled teachers to new heights about what is possible for them to do as professionals when educating children. One teacher exclaimed, "Until the Bernstein program, teachers did not think they had time to teach science and social studies. I rarely cracked open the books. I am happy to report that the teachers at my school are teaching more math and science than they have ever done, due to the way the Bernstein units facilitate our teaching of standards."

Teachers and administrators are not the only ones motivated to get involved at Moffett. Parents roll up their sleeves and join the extravaganza of learning. They take courses in computer technology, arts and crafts, Spanish literacy, nutrition, sewing, guitar, folkloric dance, aerobics, and English literacy. One parent offers the following testimony: "When my kids first came home from school, they did their homework at the kitchen table. All of a sudden they started singing and dancing in the middle of the floor. When my wife and I first heard this, we got after them and told them to do their homework and stop singing and dancing. But they said to us, 'We are tired. Singing and dancing for a little while helps rest our brain cells so we can study more and learn better.' So now, we sing and dance with them." ■

Franklin Campbell Jones is associate professor in the Doctorate Program for Education Leadership at Rowan University in Glassboro, New Jersey. Maria D. Fernandez, April Mosby and Fernando Vigil are second, fifth and kindergarten teachers respectively at Moffett Elementary School.

Shown with Alexander Bernstein, Educators from the Moffett Elementary School: JoAnn Isken, Dr. Bruce McDaniel and Patrick Bolek of the LB Center

Artful Learning: The "Hook" for Student Achievement

Sandra Ervin,
Dr. Thomas
Dohrmann,
Alexander
Bernstein,
Betty Gray,
Anna Johnson,
Johnny Johnson,
Dr. Richard
Benjamin,
Susan Hanson,
Patrick Bolek



COURTESY LEONARD BERNSTEIN CENTER

by Susan Hanson

As visiting teachers walk down the hallways of Harmony Leland Elementary School in Cobb County, Georgia, they often hear this comment from students: "Do the teachers in your school teach like this? If not, they should." Visitors always see a love for learning on the faces of these students and teachers. What causes the excitement in this school?

It is the Leonard Bernstein Artful Learning Model — the arts-based school improvement program that prepares teachers to engage students through the use of arts and artistic processes. This model is designed to strengthen teaching and learning by integrating the arts into standard teaching practice. However, Bernstein teachers usually teach beyond the standards. Artful Learning instruction engages students in a masterwork; creates inquiry through a significant question; and allows students to demonstrate learning through original creations. Finally, they reflect on what was learned by responding to ever deepening questions.

Six years ago, Principal Sandra McGary Ervin, along with the former Cobb District Superintendent, Dr. Richard Benjamin,

implemented the Bernstein Artful Learning Model as a school-wide initiative to create a focus and improve learning. This Title 1 School once had low test scores and high student absentee and transience rates. Today, test scores are improving, students and teachers are engaged in learning, and visitation days have to be scheduled to accommodate the large demand of national and international visitors wanting to tour the school.

Using the Bernstein Artful Learning Model, Harmony Leland students learn research-based strategies to improve achievement and demonstrate to all a love for learning. For this model to be successful, the school focuses on many transformational steps. Teachers meet regularly to coordinate their curriculum, instruction and assessment, which helps them create their Bernstein units of study. Weekly, teachers receive professional, high quality, on-site staff development establishing a shared vision where teachers become learners along with the students.

An important component in the success of this program is that the parents of the students are also trained in the Bernstein Model. The parent facilitator at the school offers bi-monthly meetings to instruct parents on the strategies

students are learning in their classrooms. If parents participate in at least six sessions throughout the school year, they graduate from Parent University at the award ceremony that ends the school year. These training sessions have proven to be an extremely effective way to get parents to facilitate student achievement.

The Principal, Ms. Ervin, meets with the parents at each grade level once a year reviewing their child's performance and sets goals for achievement. In the spring of each year, there is a "State of the State" address for parents, students and teachers about the school's performance.

Reflection is an important strand of the Artful Learning Model. Harmony Leland implements a school-wide strategy for writing, meaning that teachers are responsible not only for students' writing scores, but also for setting benchmarks to improve writing scores for the entire school. The staff believes writing is the number one indicator of student assessment.

Relationships, collaboration and teacher leadership are key concepts to the success of the Bernstein Model. Teachers at Harmony Leland work collegially in "critical friends" groups to analyze student work. They bring student writing to the table to decide what exemplary writing should look like for all students. This way of working as colleagues helps teachers improve their instruction by giving and receiving authentic feedback from one another. The goal at Harmony Leland is "striving for excellence, sparking creativity, working together hand in hand." Art is the glue that holds this school's vision together. ■

Susan Hanson is a national trainer for the Leonard Bernstein Artful Learning Model and a Bernstein Facilitator at Harmony Leland Elementary School.

Arts-based Lessons a Hit in West Des Moines, Iowa

by Megan Hawkins
Register Staff Writer
March 27, 2004

Kindergartner Kobi Ozimek glanced at the painting on the wall, rolled his eyes upward, and then thoughtfully named its famous creator: "Norman . . . Rockwell."

The boy is not in a special class for art prodigies. He and his West Des Moines classmates are participating in a learning method used by only 35 school districts in the nation. They study the arts to link lessons from different subject areas together in a program called the Grammy Foundation Leonard Bernstein Center for Learning model.

Students at Phenix, Rex Mathes and Clegg Park elementary school are completing their first units, which teachers planned and prepared for months.

"They're being exposed to things they wouldn't learn otherwise," said Judy Snyder, a Rex Mathes Elementary kindergarten teacher. "I think they really understand and can articulate the ideas so much better."

The district adopted the program to boost test scores, in hopes that creative activities would appeal to students and help them learn. The model has proven

especially effective for "at-risk" students at other schools, typically minority students or those from low-income households. The three West Des Moines schools using the model have a large number of "at-risk" students.

Schools across Iowa and the nation are struggling to find effective ways to narrow the achievement gap between poor and minority students and their more affluent peers.

While many of the lessons have not changed, the ideas are taught differently, educators said. Instead of talking about communication, for example, kindergartners watched *Swan Lake* and made foil sculptures of dancers to show how they communicate through body language.

Using the arts "expands the lesson. We're taking it to a higher level of thinking," said Phyllis Staplin, curriculum director.

The arts-based model challenges students to think more independently and make more connections between lessons in different subject areas, Staplin said.

In the units, students:

- Study a piece of art, such as a painting or song. They answer a general question that relates to the art and other lessons, typically something broad like, "How do we communicate with the world around us?"

- Do hands-on, independent activities at inquiry centers, or stations that teachers set up, with activities ranging from drawing a partner's body language to identifying instruments in a song. Older students work on murals and timelines.
- Share their own original creation, such as a collage or a performance.

The concept also is worked into class lessons.

Third-graders, who studied synthesis and the idea of parts making a whole, studied separate regions that make up Australia, the various parts that make up a story, and combined ingredients to make a sandwich, for example.

"It's really fun," said an enthusiastic Lyndsie Angus, 8, a third-grader at Clegg Park.

Her mother, Kelly Angus, who also has a fifth-grade daughter at Clegg Park, is supportive of the program.

"It gives students different angles, different ways to learn," she said. "Not everyone learns the same way, so this gives them a chance to apply (their talents)."

Teachers said they like the program, although they noted that it takes many extra hours of work and collaboration to plan the units, which must mesh into their usual curriculum. They now have one unit that they will tweak and use again next year. Educators said they hope to have another new unit ready for next year so they can do one each semester.

Students' work will be evaluated, and both attendance and test scores will be monitored for the next few years to determine the program's effectiveness at each school. ■

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COURTESY LEONARD BERNSTEIN CENTER

Dr. Donna Wilkin,
Dr. Phyllis Staplin,
Alexander
Bernstein,
Dr. Robert Davis,
Susan Moritz,
John Villotti,
Dr. Les Omotani,
Patrick Bolek

Hawthorn Schools' Bernstein Adventure

by Rich Paul

In the spring of 2002 groups of teachers and administrators from the Hawthorn Elementary School District #73 in Vernon Hills, Illinois began a journey that would bring the Leonard Bernstein Artful Learning model into its schools. Hawthorn schools, now in their second year of the program, were invited to participate in a leadership conference hosted by the GRAMMY Foundation in February. The conference included a tour of the Moffett Elementary School in suburban Los Angeles, as well as two intensive days of discussion and analysis regarding the Artful Learning program and leadership techniques.

"It is amazing how the Bernstein program really helps to

make the subject matter come alive for the student," said Associate Superintendent Dr. Sue Zook. "It doesn't seem to matter whether it's language arts, social studies, science or even math. There's a tie-in that captures the student's attention in a way that I've never seen before."

Zook noted that teachers throughout the district who have employed the Artful Learning model comment that learning is more fun for the students and gets the information deeply into their long-term memory rather than just memorizing facts for a test.

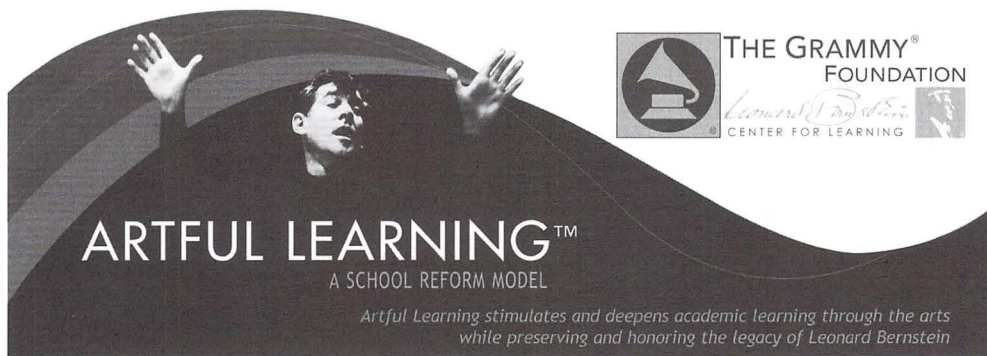
Level III training is scheduled to take place from June 8-11. Approximately 40 teachers have already signed on. There has been a great deal of interest in a new school being built specifically

for the Artful Learning Model, scheduled to open in the fall of 2005. Since we are requiring all of the teachers in that school to complete training in the Artful Learning model, it looks as if our Bernstein Learning Trainers will have a busy summer

As we look to the future, it is conceivable that the majority of Hawthorn's teachers across the district will utilize the Bernstein Artful Learning model. We are excited about the possibilities that being a leadership district will open up. We are ready to step up to the plate and promote this wonderful model for engaged student learning to other districts across the country. ■

Rich Paul is the School Board President of The Hawthorn School District.

www.artfullearning.com



by Patrick Bolek

The GRAMMY Foundation's Leonard Bernstein Center for Learning (LBC) officially launched artfullearning.com at the National Leadership Institute in Los Angeles during the 2004 GRAMMYFest Week. This interactive website explains the intricacies of the Artful Learning™ methodology, honors the impressive legacy of Leonard Bernstein, and serves as a resource for educators implementing this comprehensive school reform model. On hand

for the event were Leonard Bernstein Office Vice President of Public Relations Craig Urquhart; GRAMMY Foundation Board of Directors Vice President Alexander Bernstein; LBC Program Manager/Website Project Leader Patrick Bolek; and honorees from four Bernstein Leadership Schools located in California, Georgia, Illinois, and Iowa.

Log-on to artfullearning.com and explore the following sections:

- **Leonard Bernstein:** Informs the viewer about Bernstein's contri-

butions to the worlds of music and education, complete with an Interactive Timeline from 1940 – 1990.

- **About The Program:** Discusses the components of the Artful Learning School Reform Model, its Mission and History, and an animated sequence that explains the four learning quadrants of *Experience, Inquire, Create and Reflect*.

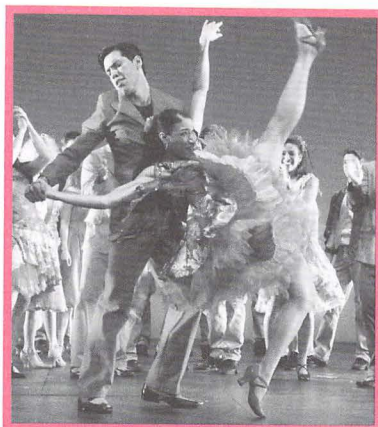
- **Masterworks:** Showcases a complete Unit of Study from a Level Two Bernstein School. The viewer will see real learning come to life, based on Bernstein's interdisciplinary philosophy that "The best way to 'know' a thing is in the context of another discipline." (*The Unanswered Question-Norton Lectures-1973*)

- **Program Updates:** The Omnibus Page alerts Bernstein Schools and the world to new developments and successes with the Artful Learning Model.

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West Side Story in Germany

The BB Promotion production of *West Side Story* will continue to tour Germany this summer. After rave notices in Frankfurt and Baden-Baden, the production is currently in Munich and will continue onto Cologne (July 6-25) and Berlin (August 12 thru September 5). Produced by Michael Bremmer, directed by Joey McKneely and conducted by Donald Chan, this production has been called, "a must see" by *Das Bild*. ■



COURTESY BB PRODUCTIONS

The New York City Ballet

On June 2, The New York City Ballet will premiere a new ballet created by Artistic Director Peter Martins, set to Bernstein's *Chichester Psalms*. The music will be performed by the Juilliard Choral Union and the New York City Ballet Orchestra. Also represented this season will be *Fancy Free* and *West Side Story Suite*, works by choreographer Jerome Robbins, with music by Bernstein. ■

West Side Story in the Snow



COURTESY BREGENZ FESTIVAL

Last summer the Bregenz Festival presented an acclaimed production of *West Side Story* on the floating stage on Lake Constance, Austria. While the stage was deep in hibernation, *West Side Story* received a special mid-winter premiere: an abridged version of Bernstein's musical was performed high up a mountain in the Austrian Alps, at the ski resort of Lech am Arlberg.

Wrapped warmly in new winter costumes, the festival artists Katja Reichert and Christian Baumgärtel sang and acted their roles, Maria and Tony, accompanied on a grand piano made of glass by Eric Machenic.

'There has never been a *West Side Story* in the middle of the Austrian Alps at an altitude of 1,500 metres. So we've dreamt up a glittering stage of snow and ice,' explained the head of décor

at Bregenz Festival, Florian Kradolfer. Before the event, several hundred cubic metres of snow were heaped up by teams from the Elbigen Alp wood-carving school, the Bregenz Festival and the Lech-Zürs Tourism Bureau, following Kradolfer's designs. Glass also was used to finish off the stage sculpture, creating a work of art that shimmered in the light of the mountain arena.

This summer the "warm weather" production, directed by Francesca Zambello, returns to Bregenz from July 22 through August 22. For more information: www.Bregenzerfestspiele.com. ■

Wonderful Town Wows Broadway!

Donna Murphy
receiving
Brazilian naval
support



© PAUL KOLINIK

Wonderful Town's return to Broadway has been an unqualified success! Here is what the reviewers had to say:

Ben Brantley, *NY Times*

"Wonderful Town captivates in ways achieved by no other new production this fall."

John Simon, *NY Magazine*

"Long may Wonderful Town wave and weave its life-enhancing enchantment."

Clive Barnes, *NY Post*

"What a musical this is! Leonard Bernstein's score wears its 50 years with no sense of middle-age spread but with a lightness like springtime. Bernstein's sheer musical virtuosity of melody and rhythm is consistently amusing when it's not enchanting, and enchanting when it's not amusing. And often it's both."

Howard Kissel, *NY Daily News*

"The work harnesses the magical vibrancy that radiates from Manhattan bedrock, which gives the city its limitless energy."

Linda Winer, *Newsday*

"A big wet kiss for old-time Broadway, dream-boat Manhattan and high-style screwball musical comedy."

Liz Smith, *Newsday*

"If this wonderfully produced and acted Wonderful Town with its wonderful orchestra under Rob Fisher, isn't the biggest, hottest, most commercial and, yes, wonderfully entertaining hit of the season, then I give up."

Roma Torre, *NY1*

"This marvelous collaboration of supreme talents — past and present — is an utter delight and just as we were starting to give up on a season filled with disappointment, along comes this terrific gem — a giddy gleeful romp through the streets of old New York."

Michael Sommers, *NJ Star-Ledger*

"Wonderful Town is vintage Broadway effervescence, served with class and pizzazz. Enjoy!"

Robert Feldberg, *The Bergen Record*

"You just don't hear this kind of melodic, romantic, clever score in new shows."

Michael Kuchwara, *Associated Press*

"This Wonderful Town is impossible to resist."

Charles Isherwood, *Variety*

"The music captures the brassy energy and excitement of urban living in melody and rhythm — it's almost a character itself, representing the drumbeat of street life that goes on outside the windows of the subterranean apartment where Ruth Sherwood (Donna Murphy) and her sister Eileen (Jennifer Westfeldt) struggle to find a foothold on happiness."

David Richardson, *WOR*

"Just plain the best musical running on Broadway at this moment in time."

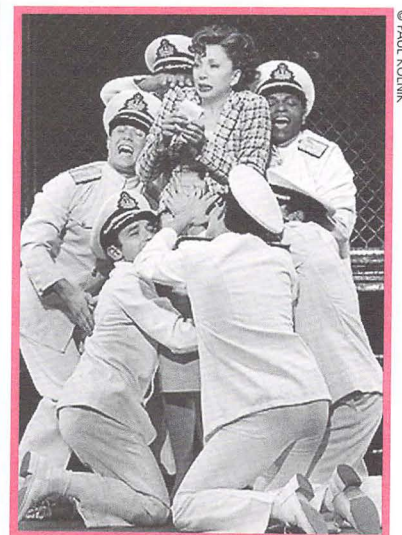
Joan Hamburg, *WOR*

"This was one of the most extraordinary theatrical experiences I've had in years!"
"It is a joy, there isn't one negative thing I can say."
"This is an unqualified rave for one of the most joyous nights I've had in theater in a long time."

Richard Ouzounian, *Toronto Star*

"It's brash, bright, fresh, funny, touching, tuneful, heartfelt and hilarious."

Wonderful Town is currently playing at the Al Hirschfeld Theatre in New York. For more information visit: www.WonderfulTownthemusical.com ■



© PAUL KOLINIK

Wonderful Town Vocal Selections & Score Are Published

The Leonard Bernstein Music Publishing Company, LLC is pleased to announce two new publications featuring music from *Wonderful Town*, now enjoying its critically acclaimed revival run on Broadway. The show's score is by Leonard Bernstein with lyrics by Betty Comden and Adolph Green. Vocal selections, out of print for 40 years, now appear in a sparkling new edition. The complete *Wonderful Town* vocal score follows in mid-May. Both are publications of the Leonard Bernstein Music Publishing Company, with the cooperation of Warner/Chappel, exclusively distributed by Hal Leonard.

Based on the play *My Sister Eileen*, *Wonderful Town* tells the story of sisters Eileen and Ruth, who leave Ohio to move to Greenwich Village. After many hardships of adjustment ("Why,

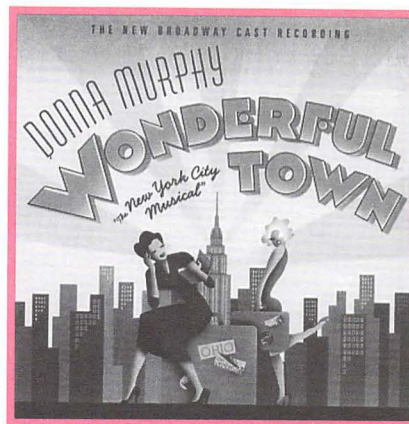
oh why, oh why did I ever leave Ohio?"), they find New York to be the "wonderful town" of the title. The original run of the show opened in 1953 and starred Rosalind Russell. The Broadway revival, which opened November 23, 2003, stars Donna Murphy.

The *Wonderful Town* vocal selections songbook features ten songs from the production for voice and piano: *Ohio*, *One Hundred Easy Ways*, *What a Waste*, *A Little Bit in Love*, *Pass That Football*, *A Quiet Girl*, *My Darlin' Eileen*, *Swing, It's Love*, *The Wrong Note Rag*. The songbook has a preface by Comden and Green, and a complete plot synopsis. The vocal score will feature the complete original music.

Available from www.leonard-berNSTEIN.com. ■

Wonderful Town Cast Album

DRG Records released the new cast recording of *Wonderful Town*. The recording features the Broadway revival's cast members: Donna Murphy as Ruth Sherwood, Jennifer Westfeldt as Eileen Sherwood and Gregg Edelman as Robert Baker. The acclaimed cast and 25 piece orchestra is conducted by Rob Fisher. To order, visit: www.leonardberNSTEIN.com. ■



www.artfullearning.com, continued

(continued from page 6)

• **Join The Program:** Explains what benefits and services are provided by the Leonard Bernstein Center for Learning. It also has a data-entry form to request requirements for becoming a Bernstein School or requesting additional information about the program.

• **Schools:** This password-protected page provides Bernstein schools with resources such as the Masterwork Gallery, Arts-Based Skills and Strategies to implement into all curricular areas of instruction including the Arts, and the Bernstein Unit of Study

Authoring Tool that helps educators automatically link state and national standards to their interdisciplinary lesson experience.

In March, LBC participated in the Association for Supervision and Curriculum Development (ASCD) Convention with their presentation *The Arts: The Heart of Reform* documenting the academic success of the Moffett School (Lennox, CA), currently in its third year of implementation of Artful Learning. LBC is completing work on the School Design Book: Artful Leadership and as well as the Level Three Professional Development Manual/Training Sequence. Both will appear on June 2004.

Two arts partnerships were formed in California — one with Diavolo Dance Theatre and another with PS Arts — to embrace the Bernstein methodology and give educators a broader repertoire of authentic artistic techniques to bring into the classroom for students. ■

Patrick Bolek is Program Manager for the Leonard Bernstein Center for Learning The GRAMMY Foundation in Santa Monica, CA

IN THE news

ASCAP Award

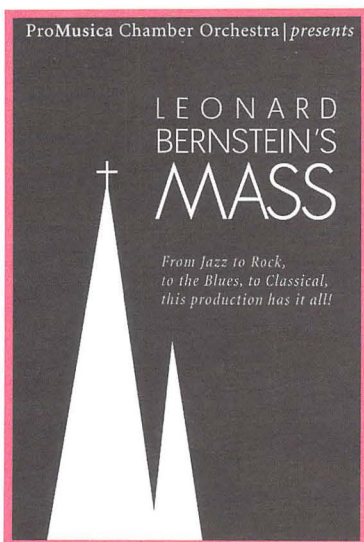
Jamie Bernstein
presents
the award

At a December ceremony, in New York City, the ASCAP Foundation Leonard Bernstein Composer Fellowship at Tanglewood award was presented to Michael Djupstrom. Michael is currently completing his Master of Arts at the University of Michigan and has also received ASCAP Foundation Morton Gould Composer Award. The Bernstein Composer Fellowship gives its recipients the opportunity to study at Tanglewood. ■



COURTESY ASCAP

MASS: Continues to Receive New Performances



Moravian College in Bethlehem, PA mounted a production of MASS on April 17 and 18. This was the first time MASS was performed in Pennsylvania.

The following week, as part of their year-long Bernstein retrospective, the Boston Conservatory performed MASS, uniting the music, drama and dance departments.

On May 7 and 8 the Indianapolis Arts Chorale, St. Luke's United Methodist Church, East 91st Street Christian Church performed MASS at the St. Luke's United Methodist Church in Indianapolis, Indiana. These performances were conducted by

Artistic Director Chris Ludwa and presented Brent Wright, a registered clergyperson, performing the role of the Celebrant.

On May 14, 15, 16 MASS was performed by the ProMusic Chamber Orchestra of Columbus, Ohio,

as part of their 50th year anniversary celebration. This chamber version of MASS was conducted by Timothy Russell and featured Douglas Webster as the Celebrant. Webster has performed this role many times, including the June 2000 Vatican performance and the November 22, 2004 performance in Dallas, Texas. The ProMusica Chamber orchestra also hosted a symposium called *Mass: A Community Conversation on Faith, Music and Social Justice* with Stephen Schwartz (MASS lyricist), Dr. Jack Gottlieb (composer), Dr. Paul Laird (musicologist), Anne Midgette (The New York Times), Dr. Peter Kountz (cultural historian) and Dr. Paul Sullins (sociologist) as participants.

On August 19 MASS will be presented for the first time at the Hollywood Bowl in Los Angeles. The Los Angeles Philharmonic and the Pacific Chorale will be conducted by Marin Alsop, with Jubilant Sykes as the Celebrant. ■

The Leonard Bernstein Collectors Edition

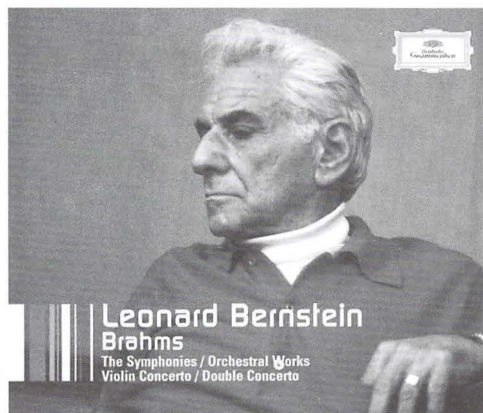
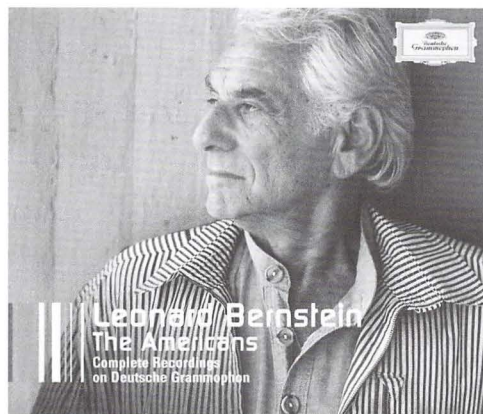
Deutsche Grammophon has launched a major retrospective of recordings conducted by Leonard Bernstein. Pianist Arthur Rubinstein called Bernstein “the greatest pianist among conductors, the greatest conductor among composers, and the greatest composer among pianists... a universal genius.”

Bernstein’s wide-ranging orchestral discography for Deutsche Grammophon documents the conductor’s later years from the late 1970s through his valedictory concert on August 19, 1990 at Tanglewood. The “Leonard Bernstein Collectors Edition” brings this legacy together in comprehensive box set releases, including several long-unavailable items and a new, previously unreleased recording, from 1986, of Lukas Foss’s *The Song of Songs*. The Edition also documents Bernstein’s electric partnership with the Vienna Philharmonic, as well as memorable collaborations with the New York Philharmonic, the Israel Philharmonic, the Concertgebouw Orchestra, the Bavarian Radio Symphony Orchestra and others.

The Edition’s striking covers show charismatic portraits of the artist. Newly commissioned liner notes by leading writers and critics offer a thoughtful reassessment of Bernstein’s DG recordings.

THE AMERICANS: (6 CDs)

- Barber: Adagio for Strings
- Copland: Appalachian Spring, Connotations
- Del Tredici: Tattoo
- Foss: Song of Songs (Premiere recording), Israel Philharmonic, Sheri Greenawald, soprano
- Gershwin: Rhapsody in Blue, Leonard Bernstein, piano.

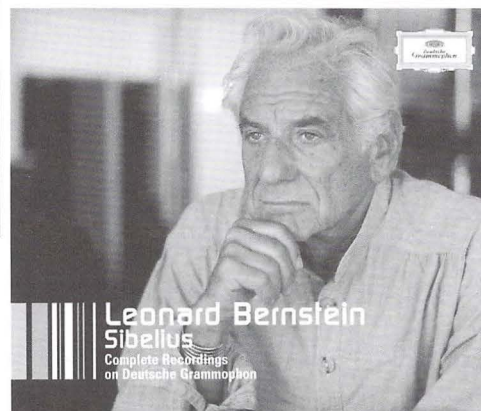
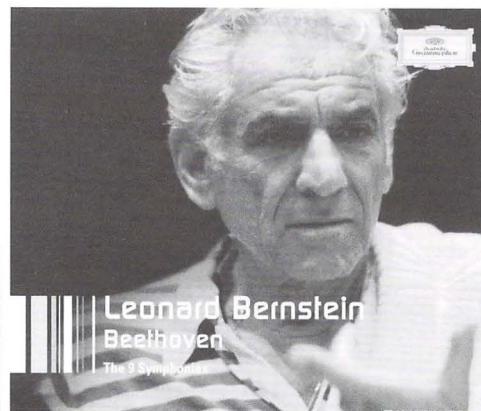


- Harris: Symphony No. 3
- Ives: Central Park in the Dark, The Unanswered Question
- Rorem: Violin Concerto, Gidon Kremer, violin
- Schuman: American Festival Overture

BEETHOVEN: The Symphonies (5 CDs)

BRAHMS: The Symphonies & Orchestral Works (5 CDs)

- Symphonies Nos. 1, 2, 3, 4
- Haydn Variations
- Tragic Overture
- Academic Festival Overture
- Violin Concerto, Gidon Kremer, violin
- Double Concerto, Gidon Kremer, violin; Misha Maisky, cello



HAYDN: Complete Recordings on Deutsche Grammophon (4 CDs)

- Symphonies Nos. 88, 92, 94, 102
- Sinfonia concertante
- The Creation
- MASS No. 9: Paukenmesse

SIBELIUS, ELGAR, BRITTEN

- Sibelius: Symphonies Nos. 1, 2, 5 & 7
- Elgar: Enigma Variations
- Britten: Four Sea Interludes from *Peter Grimes*

Remembering Robert Harth



© DOW PERDUE

Carnegie Hall, always an august and beautiful place, was becoming a warm and happy place as well, under the gentle, creative stewardship of Robert Harth. He was, among other things, a Bernstein fan, and our conversations with him were spirited and stimulating. The sadness we all feel at his sudden death is incalculable. We are sad, too, for all our friends at Carnegie who worked closely with Robert, in particular his close colleague Ara Guzelimian, who surely feels most keenly the pain of Robert's absence. Our wish for Carnegie's staff members is that they succeed in gathering themselves back together with a minimum of distress, and recapture the spirit of cultural adventure that was Robert's greatest gift to the place, as well as to us, its grateful visitors.

J.B. ■

A New Concert for Young People Featuring a Bernstein Work

On May 8, Jamie Bernstein and Michael Barrett premiered their latest family concert at Carnegie Hall's new underground auditorium, Zankel Hall. Titled *Practice, Practice, Practice!* in a nod to its location, the concert was, uniquely, also a rehearsal. Michael Barrett guided members of the Orchestra of St. Luke's through a first reading of Leonard Bernstein's challenging jazz-flavored composition *Prelude, Fugue & Riffs*, while Jamie interjected questions and commentary. As the orchestra had never worked on the piece

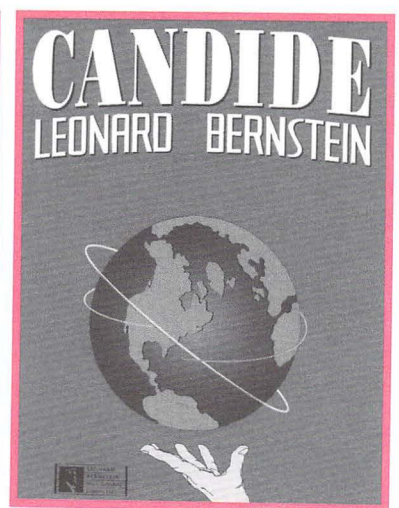
before, the mostly teenage audience got an authentic glimpse of an orchestra's rehearsal process.

Taking advantage of Zankel Hall's technological capabilities, Michael and Jamie showed archival footage of Bernstein and Benny Goodman (who premiered *Prelude, Fugue & Riffs* in 1955), while video cameras onstage projected various aspects of the rehearsal on a series of plasma screens. A "scorecam" perched directly above the podium showed Michael's score, while stagehands moved other video cameras around the musicians to show closeups of the rehearsal process. ■

CANDIDE at the New York Philharmonic

Opera, operetta, and Broadway joined hands when the New York Philharmonic presented a semi-staged performance of *CANDIDE* on May 5, 6, 7 and 8.

Bernstein protégée Marin Alsop conducted the performances, whose cast members were drawn equally from the classical and musical-theater worlds: soprano Kristin Chenoweth (Cunegonde) in her Philharmonic subscription debut; actress-singer Patti LuPone (The Old Lady); tenor Paul Groves (Candide); tenor Stanford Olsen (Governor/Vanderdendur/Ragotski); baritone Sir Thomas Allen (Pangloss/Martin); and the Westminster Symphonic Choir, Joseph Flummerfelt, director. Broadway actor-director Lonny Price staged the musical.



The May 6th performance was the New York Philharmonic's Spring Gala. The evening's Honorary Gala Chairs were Alexander Bernstein, Jamie Bernstein, and Nina Bernstein Simmons. ■

Calendar of Events

Spring/Summer 2004

*Partial listing. Please note that all dates and programs are subject to change. For a more complete listing visit leonardbernstein.com

April

- 4 Sydney, Australia:** CANDIDE OVERTURE; Woollahra Philharmonic Orchestra; Mathias Rogala-Koczorowski, conductor; Scots College.
- 4,5 Dresden, Germany:** SYMPHONY NO. 3: KADDISH; Saechsusch Staatskapelle Dresden, Chor der Saechsischen Staatoper, Sinfoniechor Dresden; Ruth Ziesak, soprano; Boris Carmeli, speaker.
- 17,18 Bethlehem, PA:** MASS; Moravian College.
- 18 New York, NY:** LA BONNE CUISINE; Frederica von Stade, mezzo-soprano; Alice Tully Hall.
- 21,22 Vienna, Austria:** TROUBLE IN TAHITI; Orchestra of the University Vienna; Marton Terts, conductor; Neue Studiobuehn.
- 22 Barcelona, Spain:** SERENADE; Barcelona Symphony Orchestra; Eiji Oue, conductor; Angel Jesus Garcia, violin; Auditori.
- 22-24 Boston, MA:** MASS; Boston Conservatory.
- 26 Tokyo, Japan:** CANDIDE; Amon Miyamoto, director; David Charles Abell, conductor; Tour runs until May 9.
- 28 Stockholm, Sweden:** WEST SIDE STORY (Concert Suite); Swedish Radio Symphony Orchestra; Wayne Marshall, conductor; Berdwaldhellen.

May

- 1-30 Munich, Germany:** WEST SIDE STORY; Michael Brenner, producer; Joey McKneely, director and choreographer; Donald Chan, musical supervisor; Paul Gallis, set design; Renate Schmitzer, costume design; Peter Halbsgut, lighting design; Rick Clarke, sound design; Deutsches Theater.
- 2 Yorktown, VA:** CHICHESTER PSALMS; Virginia Choral Society; James Powers, conductor; St. Joan of Arc Catholic Church.
- 5 Newark, NJ:** SYMPHONIC DANCES FROM WEST SIDE STORY; New Jersey Symphony Orchestra; Jose Serebrier, conductor; New Jersey Performing Arts Center.

- 5,8 Reggio Valli, Italy:** BERNSTEIN DANCES; John Neumeier, choreographer; Teatro Municipale.
- 5-8 New York, New York (US):** CANDIDE (Scottish Opera Version); New York Philharmonic; Westminster Choir (Joseph Flummerfelt, director); Marin Alsop, conductor; Lonny Price, director; Kristin Chenoweth, soprano (Cunegonde); Paul Groves, tenor (Candide); Sir Thomas Allen, baritone (Dr. Pangloss); Avery Fisher Hall.



Event Spotlight

**May 20, 24
June 8**

Bernstein Dances returns to the Hamburg Ballet. Choreographed by John Neumeier.

- 7,8 Nashville, TN:** SERENADE; The Nashville Symphony; Kenneth Schermerhorn, conductor; Robert McDuffie, violin; Andrew Jackson Hall.
- 8 Indianapolis, IN:** MASS; Indianapolis Arts Chorale; Chris Ludwa, musical director; Bob Zehr, stage director; Brent Wright, Celebrant; St. Luke's United Methodist Church.
- 8 New York, NY:** "Practice, Practice, Practice!" A family concert featuring PRELUDE FUGUE & RIFFS; St. Luke's Orchestra, Michael Barrett, conductor; Jamie Bernstein, narrator; Zankel Hall.
- 12,13 Montreal, Canada:** SONGFEST; Orchestre Symphonique de Montreal; Jacques Lacombe, conductor; Salle Wilfrid-Pelletier.
- 14-16 Columbus, OH:** MASS; Promusica Chamber orchestra; Michael Scarola, director; Douglas Webster, Celebrant; The Southern Theatre.

Calendar of Events

May, continued

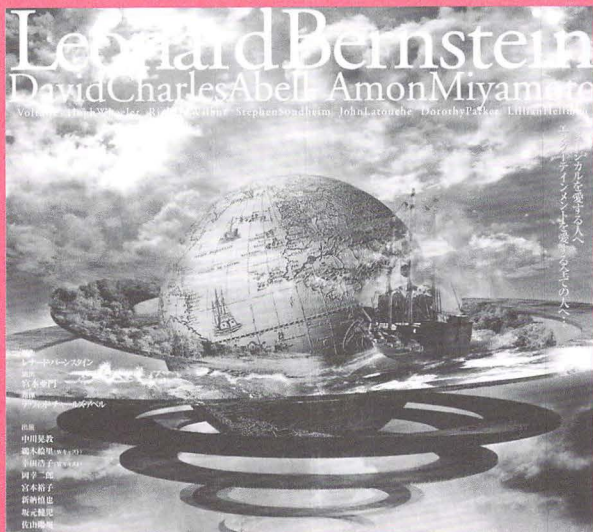
- 20,24 Hamburg, Germany:** BERNSTEIN DANCES; John Neumeier, choreographer; Staatsoper.
- 25 Poole, UK:** TROUBLE IN TAHITI; The Opera Group; Patrick Bailey, conductor; The Lighthouse.
- 26 Helsinki, Finland:** CHICHESTER PSALMS; Finnish Radio Symphony Orchestra; Radio Chamber Choir; Wayne Marshall, conductor; Finlandia Hall.
- 27 Salisbury, UK:** TROUBLE IN TAHITI; The Opera Group; Patrick Bailey, conductor; Salisbury Playhouse.

- 2-6 New York, NY:** CHICHESTER PSALMS (premiere), FANCY FREE, WEST SIDE STORY SUITE; New York City Ballet, State Theater.
- 4 Lubeck, Germany:** SERENADE; NDR Sinfonieorchester; Phillipe Jordan, conductor; Roland Gruetter, violin; Musik und Kongresshalle.
- 4,5 Hamburg, Germany:** SERENADE; NDR Sinfonieorchester; Phillipe Jordan, conductor; Roland Gruetter, violin; Staatsoper.
- 8 Hamburg, Germany:** BERNSTEIN DANCES; John Neumeier, choreographer; Staatsoper.
- 12-14 Amsterdam, The Netherlands:** CANDIDE OVERTURE: SYMPHONIC SUITE FROM ON THE WATERFRONT; Yakov Kreizberg, conductor; Concertgebouw.
- 19 Innsbruck, Austria:** CHICHESTER PSALMS; University Orchestra Mozarteum Innsbruck; Michael Konig, conductor; Congress Hall.
- 28,29 Bremen, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Bremen Philharmonic; Martin Yates, conductor; Die Glocke.

Event Spotlight

April 26-May 11

CANDIDE
in Tokyo, Japan
Amon Miyamoto,
director; David
Charles Abell,
conductor



June

- 1-13 Munich, Germany:** WEST SIDE STORY; Michael Brenner, producer; Joey McKneely, director and choreographer; Donald Chan, musical supervisor; Paul Gallis, set design; Renate Schmitzer, costume design; Peter Halbsgut, lighting design; Rick Clarke, sound design; Deutsches Theater.
- 2 Paris, France:** MASS; L'Orchestra National d'Ile de France; more information pending.
- 2 Huddersfield, UK:** TROUBLE IN TAHITI; The Opera Group; Patrick Bailey, conductor; Lawrence Theatre.

July

- 4 Katonah, NY:** *Bernstein Beat*; Orchestra of St. Luke's; Michael Barrett, conductor; Jamie Bernstein, narrator; Caramoor Music Festival.
- 6-25 Cologne, Germany:** WEST SIDE STORY; Michael Brenner, producer; Joey McKneely, director and choreographer; Donald Chan, musical supervisor; Paul Gallis, set design; Renate Schmitzer, costume design; Peter Halbsgut, lighting design; Rick Clarke, sound design; Musical Dome.
- 11 London, UK:** SYMPHONY NO. 2: THE AGE OF ANXIETY, THREE DANCE EPISODES FROM ON THE TOWN, CANDIDE (selections), PRELUDE, FUGUE & RIFFS, WEST SIDE STORY (selections), WONDERFUL TOWN (selections); London Symphony Orchestra; Marin Alsop, conductor; Jean Yves Thibaudet, piano; Kim Criswell, soprano; Barbican Hall.

- 11 High Wycombe, UK:** TROUBLE IN TAHITI; The Opera Group; Patrick Bailey, conductor; The Swan.
- 11 Katonah, NY:** *Extreme Orchestra a Concert for Young People*; Orchestra of St. Luke's; Michael Barrett, conductor; Jamie Bernstein, narrator; Caramoor Music Festival.
- 13,21 Buxton, UK:** TROUBLE IN TAHITI; The Opera Group; Patrick Bailey, conductor; Buxton Opera House.
- 14 Lichfield, UK:** TROUBLE IN TAHITI; The Opera Group; Patrick Bailey, conductor; The Garrick.
- 17 Aspen, CO:** *Bernstein Gala*, selections from: ON THE TOWN, TROUBLE IN TAHITI, WONDERFUL TOWN and CANDIDE; WEST SIDE STORY SUITE NO. 2; Aspen Chamber Symphony; David Zinman, conductor; Judy Kaye, mezzo-soprano; Ester Heideman, soprano; Benedict Music Tent.
- 24,25 Linz, Austria:** DIVERTIMENTO; Jugendblasorcher der Gustav Mahler Musikwochen; Hans Pircher, conductor; Gustav Mahler Saal.

August

- 1 Lenox, MA:** BENEDICTION; Tanglewood Music Center Orchestra; John Williams, conductor; Seiji Ozawa Hall.
- 7 Hartney Whitney, UK:** TROUBLE IN TAHITI; The Opera Project; Patrick Bailey, conductor; West Green House.
- 12 Hollywood, CA:** SYMPHOINIC DANCES FROM WEST SIDE STORY; Los Angeles Philharmonic; Yakov Kreizberg, conductor; Hollywood Bowl.
- 19 Hollywood, CA:** MASS; Los Angeles Philharmonic; Pacific Chorale; Los Angeles Children's Chorus; Jubilant Sykes, Celebrant; Marin Alsop, conductor; Hollywood Bowl.

- 12-29 Berlin, Germany:** WEST SIDE STORY; Michael Brenner, producer; Joey McKneely, director and choreographer; Donald Chan, musical supervisor; Paul Gallis, set design; Renate Schmitzer, costume design; Peter Halbsgut, lighting design; Rick Clarke, sound design; Deutsches Oper.

September

- 17,18 Chicago, IL:** SYMPHONY NO. 1: JEREMIAH; Chicago Symphony Orchestra; Daniel Barenboim, conductor; Rinat Shaham, mezzo-soprano; Orchestra Hall.
- 18 New York, NY:** SERENADE, PRELUDE, FUGUE & RIFFS, Selections from A QUIET PLACE, *Kaddish 2* from SYMPHONY NO.3: KADDISH, THREE DANCE EPISODES FROM ON THE TOWN; Gotham City Orchestra, Vox Vocal Ensemble, George Steel, conductor; Jennifer Koh, violin; Derek Bermel, clarinet; Amy Burton, soprano; Miller Theatre.

For additional performances of WEST SIDE STORY, please visit the official WEST SIDE STORY web site.

[Note to Readers]

Prelude, Fugue & Riffs will be sent upon request. Please send all correspondence to:

Craig Urquhart

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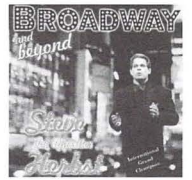
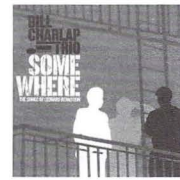
e-mail:

curquhart@leonardbernstein.com

We appreciate notice of any performances or events featuring the music of Leonard Bernstein or honoring his creative life and we shall do our best to include such information in forthcoming Calendars.

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PRELUDE,
FUGUE &
RIFFS



Record Company Updates

This spring has seen the release of many new recordings.

CHANDOS has released an all Bernstein recording that includes *Chichester Psalms*, *Missa Brevis* and *Symphony No. 3: Kaddish*. The BBC Symphony Chorus and Orchestra, BBC Singers and the London Oratory School Schola are conducted by Leonard Slatkin. This recording features a new narration revised and performed by Jamie Bernstein. Writing in the Classical Source, Colin Anderson remarked, "While Leonard Bernstein's recordings of his own music are of course wonderful documents, I don't think *Kaddish* has been better done than here... Bernstein's daughter, Jamie, supplies [a text] that is effectively a portrait of her father and his 'communication' with God. It works well."

NAXOS presents *Symphony No. 1: Jeremiah* and *Concerto for Orchestra "Jubilee Games"* performed by the New Zealand Symphony Orchestra conducted by James Judd. *Jeremiah* features Helen Medley, mezzo-soprano and the *Concerto* features Nathan Gunn, baritone. This recording is the first time the *Concerto* has been recorded by someone other than Bernstein. David Hurwitz from ClassicsToday.com wrote, "I can't thank Naxos, conductor James Judd, and his terrific New Zealanders enough... These performances not only match Bernstein's in idiomatic flair, rhythmic zest, and sheer spunk; they often surpass them, and believe me I spent a lot of time comparing recordings before going out on this particular limb."

BLUE NOTE brings us a refreshing recording by the Bill Charlap Trio titled *Somewhere: The Songs of Leonard Bernstein*. This album contains inventive arrangements of favorites such as *Cool*, *Lucky to Be Me*, *Glitter and be Gay*, and *America* among others. Ben Ratliff in the New York Times wrote, "rarely is a new jazz record so well placed. Internalize it, and you realize how frayed the process of making most records has become."

"Whistling is an idea whose time has returned," says Steve Herbst, America's Champion Whistler who has performed at the Kennedy Center, Carnegie Hall and Avery Fisher. Herbst brings us a entertaining CD *Broadway & Beyond* that features whistling arrangements of songs from *West Side Story*. ■

PRELUDE,
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RIFFS

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