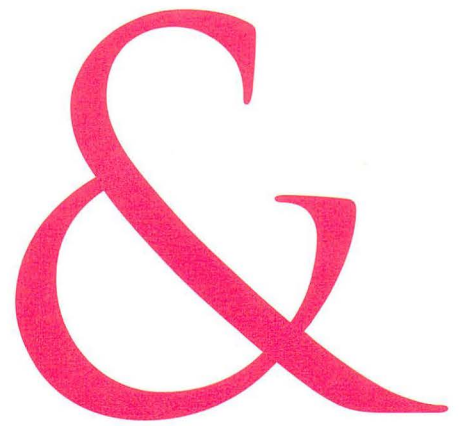


# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Fall/Winter 2005



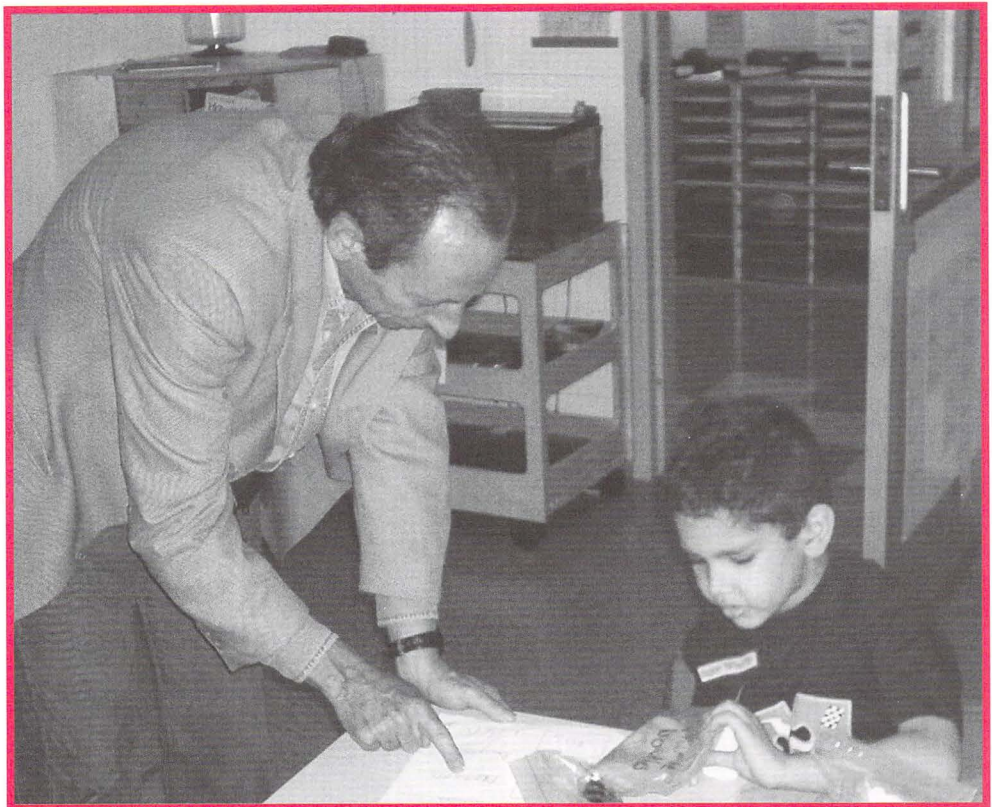
## Leonard Bernstein Center for Learning Moves to Gettysburg College

**A**fter six years of association with the GRAMMY Foundation®, the Leonard Bernstein Center for Learning is moving to Gettysburg College, PA, beginning this fall.

Leonard Bernstein's teaching philosophy was "that the best way to 'know' a thing is in the context of another discipline." Founded in 1992, the Leonard Bernstein Center for Learning is preserving and implementing Bernstein's educational vision through its groundbreaking Artful Learning™ program, which is revolutionizing the classroom learning environment.

Artful Learning™ is a school improvement model developed for teachers and students in grades K-12. Using the arts as a way of interconnecting ideas across the curriculum, this interdisciplinary approach has demonstrably increased student engagement as well as teacher enthusiasm. Artful Learning™ Professional Development is the program that prepares teachers to use the arts and the artistic process in this powerful new way.

"Gettysburg College could not be a better home for this extraordinary program," said Gettysburg College President



Alexander Bernstein working with an Artful Learning™ student.

Katherine Haley Will. "Artful Learning™ targets the innovative teacher, the teacher of tomorrow. Grounding the program in a liberal arts college that shares similar interest in the importance of the arts, interdisciplinary learning and a curriculum that conveys the necessity of integrative thinking is going to be key," Will said.

Artful Learning™ will be affiliated with the college's education department. Students majoring in elementary or secondary education will learn the skills and methodology of the program, which will broaden their own teaching skills. Students across all disciplines on campus will also have an opportunity to learn

*(continued on page 2)*

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# To Our Readers

How in tarnation did 15 years slip by since the death of Leonard Bernstein?

In those 15 years, his influence resonates, unabated, in the world of music. Performances of his compositions crowd these pages, along with news of recordings, books and videos, and awards given in his name.

But perhaps the most exciting legacy of all – and certainly the one that would have meant the most to Bernstein himself – is embodied in the evolution of the Leonard Bernstein Center for Learning. He would have been thrilled to see how many schools have adopted its “Artful Learning” model which uses the arts to teach all subjects; he would have “kvelled” at the success they’ve had in galvanizing students and teachers alike. The Center’s move to Gettysburg College is sure to help the Center grow and thrive even more.

As we go to press, one of Bernstein’s “A-students,” Marin Alsop, has just been awarded a MacArthur Fellowship. We’re so proud of her, we could burst! We congratulate Marin, and wish her luck in her new post at the Baltimore Symphony.

J.B. ■

## Leonard Bernstein Center for Learning Moves to Gettysburg College, *continued*

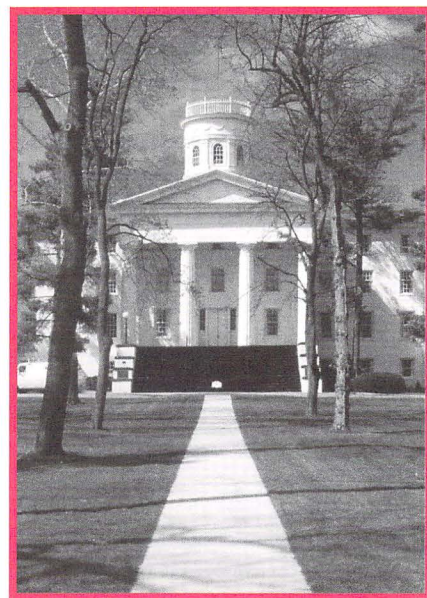
more about Artful Learning™ and how it can apply to them.

“As we begin the transition to Gettysburg College, we look forward to seeing the Center grow in the stimulating setting of an academic institution,” said Alexander Bernstein, son of Leonard Bernstein. “Gettysburg College, a school with great vision and energy, brings so many vital resources to the program.”

**“As we begin the transition to Gettysburg College, we look forward to seeing the Center grow in the stimulating setting of an academic institution.”**

During the Grammy® Foundation residency, the Artful Learning™ methodology was used in more than 43 public school curriculums across the nation including sites in California, Florida, Georgia, Illinois, Iowa, Ohio, Oregon, Minnesota, New York and Pennsylvania. New American Schools (NAS), a non-profit, non-partisan provider of professional services and investments in K-12 educational programs nationwide, adopted the program in 2000 as its only arts-based school reform model.

The Leonard Bernstein Center for Learning is working on increasing participation by seeking federal aid to assist schools in adopting the program. While at the Grammy® Foundation, federal, state and other grants totaling \$3.5 million helped support the outreach and development of the



Gettysburg College.

Artful Learning™ model. A three-year evaluation conducted at the University of California at Los Angeles Center for Research on Evaluation Standards and Student Testing (CRESST) surveyed teachers and analyzed the effectiveness of Artful Learning™ as a component of each school’s curriculum. They found that schools implementing the Artful Learning™ model demonstrated a greater increase in academic improvement than comparison schools and with their respective districts as a whole. Schools implementing the Artful Learning™ model for three years or longer demonstrated even more dramatic academic improvement.

Gettysburg College is a highly selective four-year residential college of liberal arts and sciences with an enrollment of 2,600 students. Founded in 1832, the college is located on a 200-acre campus adjacent to Gettysburg National Military Park. ■



# A Few Words from Alexander Bernstein

The Leonard Bernstein Center for Learning is an extremely important part of my father's legacy. It is a living legacy. His devotion to education was total, and he found nothing as important as a life of curiosity, engagement and connecting.

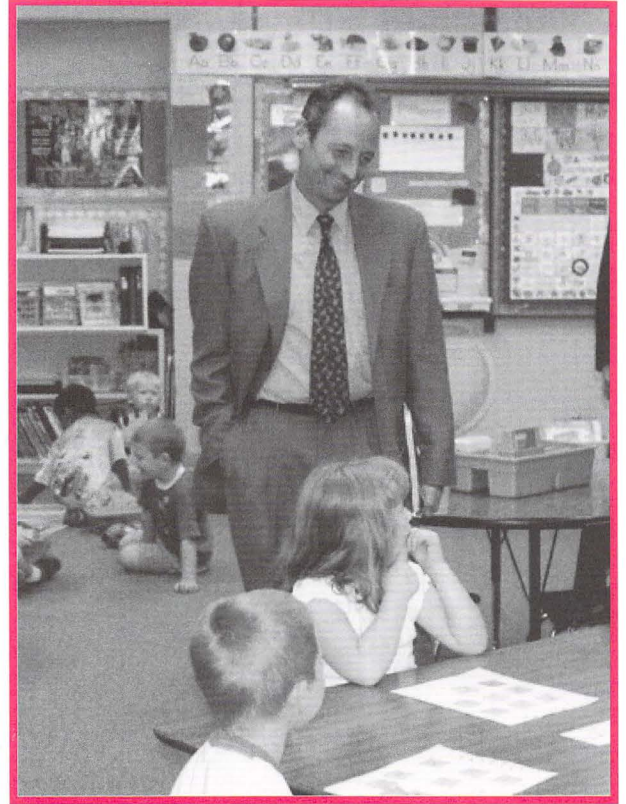
I am elated by the progress made by The Leonard Bernstein Center under the auspices of the GRAMMY Foundation®, and excited about its future at Gettysburg College. While at the GRAMMY Foundation®, the Center has grown enormously in the number of schools, teachers and students involved. It has also matured as a school-reform model, showing extraordinary results in test scores and teacher satisfaction. The GRAMMY Foundation® initiated the Center's terrific website ([artfullearning.com](http://artfullearning.com)) and created clear, usable

materials for teachers at all three levels of training. I cannot express strongly enough my gratitude to Patrick Bolek, Director of Education Initiatives, and the rest of the hard-working inspired staff at the GRAMMY Foundation®.

Gettysburg College, a school with great vision and energy, brings so many vital resources to the program. The commitment from both administration and faculty is wonderfully impressive. The brilliant Susan Hanson, who has been invaluable to the Center for the past years, will be leading what is sure to be a very smooth transition.

At the end of my father's show, *Candide*, they sing, "We'll make our garden grow." The Leonard Bernstein Center has been lovingly transplanted to a beautiful new garden. ■

**Alexander Bernstein**



## Fully Implemented Leonard Bernstein Schools

<b>CALIFORNIA</b>	Moffett School
<b>GEORGIA</b>	Gadsen Elementary School
	Harmony Leland Elementary School
	Lindley Middle School
	Shuman Middle School
	William J. Scott Elementary
<b>IOWA</b>	Hillside Elementary School
	Phenix Elementary Early Childhood Center

<b>ILLINOIS</b>	Hawthorn Elementary School North
	Hawthorn Elementary School South
	Hawthorn Junior High School
	Hawthorn Kindergarten
	Hawthorn Middle School
	Hawthorn Option School
<b>OHIO</b>	The Arts Academy: School for Academic Excellence
<b>OREGON</b>	Jackson Middle School
<b>MINNESOTA</b>	Grant Elementary School



# Grant Strives For Full Potential Education: Teachers at Grant Language Magnet School in Duluth Receive Training in a Teaching Method that Integrates Art and Broad Concepts into Daily Lessons

by Katy Stech/  
News Tribune Staff Writer  
Reprinted by permission

In 1997, Harmony Leland Elementary School [Atlanta, GA] was running out of options.

Standardized test scores showed that only a third of the Atlanta public school's students were meeting the state's reading standards and, overall, the school suffered from low morale.

"The school was in really bad shape," said Karen Stargel, a faculty member at the school. "A lot of parents in the community had withdrawn their students, and there was no staff stability."

To save the school, the superintendent called on the Leonard Bernstein's Artful Learning model, a teaching method that relies heavily on the arts and learning through broad concepts.

Seven years later, everything has changed.

Eighty-four percent of students read at a proficient level. The teacher turnover rate steadied. And the program attracted so many students to the school that the district had to build an addition.

Now, the program credited with saving one of Atlanta's most troubled schools will make its way to Grant Language Magnet School in Duluth, where parents and teachers are eager to provide their young students another way to learn.

## Room to Improve

In 2004, about 60 percent of Grant students passed the state's standards in reading and math, indicating that the situation in Duluth is not as dire as it was in Atlanta.

Grant was taken off the No Child Left Behind list of troubled schools two years ago, but that didn't stop teachers and parents from persuading the program's leader to make Grant one of 15 Artful Learning schools in the country last spring.

"Our school has improved, but we know that there is more potential out there," Grant teacher Shelly Williams said.

Williams was one of about 25 Grant teachers who took part in training for the program last week. Teachers were trained in how to revamp lesson plans using the Artful Learning model while still hitting material required by state guidelines.

The Artful Learning model reaches students differently because it teaches basic lessons through broader concepts such as balance, movement or relationships.

**"The Artful Learning model reaches students differently because it teaches basic lessons through broader concepts such as balance, movement or relationships."**

For example, when Lora Giles of Jackson Middle School in Portland, Ore., teaches her eighth-graders about the concept of relationships, the class material encompasses relationships between marine animals in ocean ecosystems, family members during the Depression-era Dust Bowl and the people in the painting *Las Meninas* by Diego Velazquez.

In the school's math classes, a dance instructor reinforces a lesson about fractions by demonstrating to the students

how important quarter-turns and half-beats are to dance.

"It's not very often that you can get a group of eighth-grade boys to do a dance," principal John Danielson said. "But here, it's accepted."

## Emphasizing the Arts

Art provides a foundation for these broader concepts. Students begin each unit with a piece of art, such as a painting or a song. At the end of the unit, students create a piece of art that is meant to represent the larger concept.

At Jackson, these final projects yielded bright murals on the front doors; outside, the pillars are covered in tiles decorated with different kinds of rock.

Students created the tiles after an earth science lesson about change, a topic that Grant School

might explore in its first year.

"You're talking about concepts that are so profound that normally, kids don't talk about them," said Phyllis Staplin, curriculum director for West Des Moines Community School district in Iowa.

Staplin said the two Artful Learning schools in her district have had less absenteeism and fewer disciplinary referrals since teachers started using the model two years ago.



School officials around the country have credited the program with producing change in individual students as well.

Giles remembers the case of a "painfully shy" elementary student who was having a hard time feeling comfortable at school. "You could find her occasionally huddled in the corner, crying," Giles said.

The girl was given a lead role in a classroom skit about an animal's struggle in the Mexican desert, and when she and her classmates presented the play to the faculty, Giles said she watched the girl emerge from her shell.

The girl graduated this spring with honors and is attending an elite university this fall on a scholarship, Giles said.

Wendy GioVaretto of Vernon Hills, Ill., said she saw her two kids' enthusiasm for school grow with the Artful Learning program at Hawthorn Aspen Elementary.

"They had more fun learning," GioVaretto said. "It really gave their learning another dimension."

She said the model sparked her daughter's interest in drama, which she continues to pursue as a high school senior.

## Wanted: Involved Parents

A high level of parental involvement at Grant is one of the reasons why Artful Learning's director, Susan Hanson, accepted the school into the program.

Their dedication to Grant became clear to Hanson during a January visit when a snowstorm didn't stop parents from attending an informational meeting. The program depends on involved parents to succeed, Hanson said.

In Portland, Jackson's PTA raises about \$20,000 each year for ongoing training and classroom materials.

After the first three years, the cost to continue the Artful Learning model is minimal, Hanson said, but Jackson parents volunteer to raise the extra money.

Each school that joins the program participates in a three-year training process.

Grant's first year will cost the district about \$40,000 of the total \$60,000 in training costs, after the Artful Learning program's headquarters offered to donate \$20,000.

The next two years are expected to cost about \$60,000 each, but the school is in contention for two federal grants worth \$200,000 each.

Besides the level of parental involvement, Leonard Bernstein program officials also were impressed by Grant's Adelante Cultural Center, a Hispanic resource center that provides cultural materials to the language magnet school.

## Close to Closing

The potential for an Artful Learning program in Duluth was almost lost after the School Board voted 4-3 in October to close Grant, Chester Park Elementary Lab School and Piedmont Elementary School. The board later decided to close only Chester Park after board member Mary Cameron changed her vote.

Cameron said she changed her mind after looking more into the challenges that face the Central Hillside neighborhood. About 70 percent of Grant students are economically disadvantaged.

Board member Bevan Schraw voted to keep Grant open to keep kids in that neighborhood from traveling to Congdon Park Elementary School.

"Even though it's only (a few) miles, it's a lot longer than that in lifestyle and culture," Schraw said.

Cameron cites the Leonard Bernstein program when justifying her decision, saying that it will ideally draw more students to the school.

According to district numbers, 12 more students are enrolled at Grant than last year, even though the district did not place any Chester Park students within its boundary.

School enrollment numbers increased dramatically at Harmony Leland in Atlanta, Stargel said, another sign of the success that the Leonard Bernstein program brought to the school.

"I've been in trenches; I've seen it in action," Stargel said. "And it works." ■

# Did you know?

Shortly before he died in 1990, Leonard Bernstein received the Praemium Imperiale, an international prize awarded by the Japan Arts Association for lifetime achievement in the arts. Bernstein used the \$100,000 prize to establish The Bernstein Education Through the Arts (BETA) Fund, Inc. During the fund's existence, it was instrumental in establishing the original Leonard Bernstein Center for Learning in Nashville, TN.



# The Little Motive That Could

by Jack Gottlieb

The recent CD repackaging by the DG label of Bernstein's 1953 Decca LP recordings of five classic symphonies with spoken analysis is long overdue. More than fifty years later, I am entranced all over again by the Maestro's verbal agility and inimitable insights, particularly his treatment of the first movement from Brahms, Symphony No. 4 (reprinted in the book *The Infinite Variety of Music*). This is where Bernstein describes the main theme as blossoming from motivic intervals of the third, and where the rhythmic seed in a transition passage hatches a "huge, mad German tango."

Listening to Bernstein's discussion of how Brahms creates a magnificence (a full movement) out of a seeming insignificance (a tiny motive) reminded me of something I had long suspected was present in Bernstein's *Mass*, but had never before carefully considered. Although it has often been criticized as sprawling and *de trop*, I always felt that there is something musical going on in *Mass* that unifies its disparate songs, choruses, dances and instrumental interludes.

Much to my delight, I have found out that little something also to be based on an interval of the third; but unlike Brahms, it is not primarily used as a source for development. Bernstein's work, after all, is not a symphony subject to the rigors of sonata form and the like. Instead, consistent with *Mass* as a Theater Piece and with Bernstein as a theater composer, the germinal motive is put to use as a dramatic character. In fact, it becomes a kind of cast member alongside the main persona of the Celebrant.

The full motive consists of three notes made up of an intervallic third (notes 1 & 2) that settles on the note that lies between (note 3). Its rhythm is a rapid anapest of two short notes

The image displays several musical examples from Bernstein's *Mass*, illustrating the Holy Spirit Motive (HSM). The examples are:

- ANTIPHON**: A short melodic fragment with notes 1, 2, 3.
- Simple Song**: A melodic line with notes 1, 2, 3, and a cadence. An alternative phrasing is shown as "(displaced)" with notes 1, 2, 3.
- Alleluia**: A longer melodic line with notes 3, 2, 1, 1, 2, 3, 2, 3, 1, and a cadence. The lyrics "Al - le - lu - ia" are written below.
- PREFATORY PRAYERS**: A melodic line with notes 3, 2, 1, 3, 2, 1, and the lyrics "Ky - ri - e".
- Dominus Vobiscum**: A melodic line with notes 2, 1, 3, 1, 3, 2, 2, 1, 3.
- In Nomine Patris**: A melodic line with notes 1, 2, 3, 1, 2, 3, 3, 1, 2.
- Almighty Father**: A melodic line with notes 1, 2, 3, 1, 2, 3.
- EPIPHANY**: A melodic line with notes 1, 2, 3.

## Musical examples.

followed by a longer stress. You can pronounce it aloud, say, in the articulation of "Jac-que-lyne Ken-ne-dy" (the one who had invited Bernstein to write the work). The composer referred to this kernel as the "Holy Spirit" motive (let's call it HSM); and, indeed, it is an animating force that not only sparks the beginnings of individual numbers, but also demarcates the formal design of Part I.

The opening, heard via tape on the glockenspiel, begins with the HSM, which reappears in the exact center ("First Introit") and at the end of Part I ("Epiphany"). These markers, an ascending interval of the third followed by a downward second, are left intact. But the HSM is put into a different guise in the numbers that precede and follow each of the subdivisions.

"A Simple Song," the first and best known song from *Mass*, begins its refrain with a repetition of the minor third (itches E & G) on the words "I will sing the;" but on "Lord," the next word, instead of going down a step to F – the in-between note – Bernstein leaps to the F, a seventh above. It is the same resolution, but transferred heavenly upwards. Near the end of the song, a cadence on the words "and walks in His ways" is shaped by a reordering of the pitches from 1-2-3 to 3-1-2. This permutation infiltrates the "Alleluia" that follows, where the same 3-1-2 cadence as "Simple Song" is prominently articulated.

The First Introit, the centerpiece of Part I, is a Rondo divided into two subsections: "Prefatory Prayers," initiated by the HSM blaring forth in a kind of fanfare,



and “Dominum vobiscum” which begins with a new pitch grouping of the motive, now as 2-1-3. The Second Introit (“In nomine patris”), a taped dance interlude, begins with the intervallic third, but the next note is the half-step above, not the in-between note. Immediately thereafter, however, notes 4, 5 and 6 are constructed by the now familiar HSM.

For me, the most magical moment in *Mass* is how this near-eastern belly-dance (labeled “Fast and primitive”) evolves into the sublime western-sounding chorale of the “Prayer for the Congregation”(Adagio). We are provided with the same melodic contour of the dance, now slowed down, and where the words “[Almigh]-ty Father” rest upon the HSM to assure us that all is right with the world. This legerdemain comes close to Bernstein’s description of Brahms, symphonic technique as “wheels within wheels, all part of one great machine.”

Part I concludes with “Epiphany,” an oboe solo, triggered by the HSM, which ner-

vously darts about somewhat dodecaphonically, creating a sense of foreboding that tells us all is not really well. Until the last number of *Mass*, the HSM nugget will appear twice first, in its kosher state as a guitar lick to introduce and provide barbed commentary on the “Non Credo”(with its Talmudic debate of “possibly yes, probably no”); and, more innocently, in the mouths of the Boys Choir singing “Sanctus, san-[ctus].” A claim could be made that it also opens “The Word of the Lord.” Otherwise, the HMS no longer is an indicator of formal structure in the troubled environment of Part II. However, it does *act* in varying melodic anagrams: in the orchestral Meditation No. 1 as 3-1-2 (immediately after the first sounding note); in “God Said” as 3-2-1, on the words “[Let] there be light;” and in “I Believe in God” as 1-2, with note 3 going up a step.

*Mass* ends with “Secret Songs.” After the Celebrant’s breakdown in the Mad Scene (“Things Get Broken”), the HMS

quietly returns to remind us that we unruly beings still can be guided by our inherent humanity. In a sermon he once delivered at All Souls Church in New York City, the composer described the soul as a “pilot light,” always burning inside and available to provide us

**“More than fifty years later, I am entranced all over again by the Maestro’s verbal agility and inimitable insights...”**

with compassionate outreach to others. At times Bernstein could be difficult and contrary (who isn’t?), but no one can deny his enormous outreach. This is the message of *Mass*. Like Brahms, Bernstein’s music is based on little loco-motives which propel the work forward and us along with it on a journey of self-discovery. Sometimes it’s a joyride; often it is not. ■

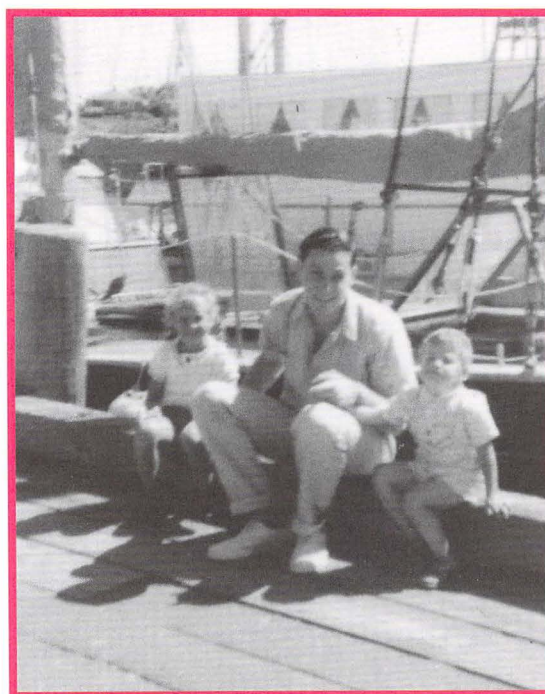
© 2005 by Jack Gottlieb

## Happy Birthday Jack

I cannot remember a time that Jack Gottlieb has not been a vital presence in the life of our family. In fact, one of my very first memories is of being backstage at Carnegie Hall with my father, who was sweaty after rehearsal, and Jack, who attended to the scores, the clothes, the fans. Jack was there in Martha’s Vineyard, the summer of our *Tosca* home movie, invaluable behind the scenes. Jack was there to nurse my bloody wounds when I fell off my bicycle in Connecticut. His loyalty to and love for my father have always been extraordinary; equally so, his deep appreciation of the music. A

true musical scholar, Jack is able to trace the roots of Leonard Bernstein’s (and other 20th Century) music like few others. But not only has Jack written extensively about music; he is also a gifted composer in his own right. His religious devotion has been a lifelong example (not always followed) for us all. I know I speak for Jamie, Nina, Uncle Burton, Karen, Michael, Julia Vega, the gang at the Leonard Bernstein Office, and friends of LB’s around the world in sending all our love to Jack on his 75th birthday. He is a loving *mensch*. ■

**Alexander Bernstein**



Jack with Alexander and Jamie, Martha's Vineyard, 1961.



# Bernstein in My Life

by Michael Morgan

For 15 years I talked about doing the Bernstein *Mass*, and every time we ran the numbers we came to the same conclusion: way too expensive for a little orchestra like the Oakland East Bay Symphony.

But that wasn't the only problem. Most people around me had no idea what the piece was, really. Nor did they understand the impact it would have. We almost did it 5 years ago or so, but then the bottom dropped out of the California economy. By the time it was decided that my 15th

Anniversary with the orchestra would be used as the catalyst for getting the production mounted, I refused to get excited about it. I had been disappointed so many times before. Like Charlie Brown kicking that football, I just knew it would be pulled away again.

Meanwhile at Festival Opera I had been talking about *Candide* for 9 years while dutifully making my way through all the usual Puccini, Mozart, Verdi, etc.

What a coincidence that both of these things should come to fruition in the same season – a season that started, for me, at the New Jersey Symphony

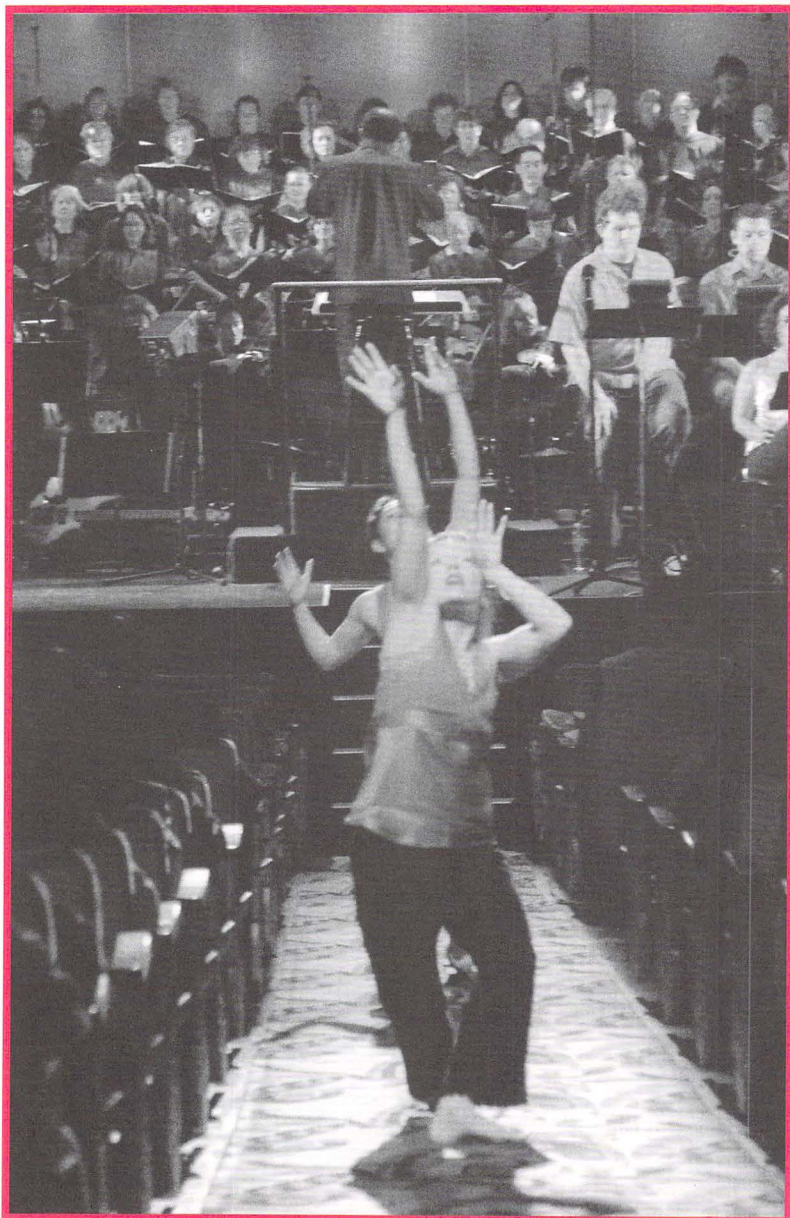
with a Bernstein and Barber program that included the *Age of Anxiety*, and then an all Bernstein concert with the Atlanta Symphony just before the *Candide* production. This is what I call a Bernstein year!

I have told my conductor colleagues that if you're going to do *Mass*, stage it yourself, if you can. My hall forced me to do a modified concert version with action happening throughout the hall. There was literally dancing in the aisles. The Street Chorus and Celebrant were behind me on a stage extension watching me on a flat screen monitor mounted on the balcony. The Celebrant was one of the greatest singing actors I have ever seen and certainly the best I have ever worked with, one Hector Vasquez. He had been Leporello, Rigoletto and Olin Blitch (in Carlisle Floyd's *Susannah*) for me, so I knew he was up to the task.

My Street Chorus was made up of local artists, most of whom just showed up for auditions invited by my two brilliant Assistant Conductors, Bryan Nies and Lynne Morrow. They were as good a Street Chorus as any of us had ever heard. Throughout, their acting was extraordinary and the solos excellent. I had been able to give direction in music and staging rehearsals, but in the performance setup they were on the honor system.

*Mass* has often been misunderstood by people distracted by its eclectic surface, but I have yet to meet anyone who has really studied it closely who does not regard it as a masterpiece. And the farther you go into it, the greater it seems. With our current government keeping us in a state of perpetual war and elements of our society twisting the Bible to support whatever oppression they deem worthy, every word of *Mass* could have been written last week. So I am equally annoyed with anyone who thinks it dated.

Mass rehearsal.



© PAT JOHNSON



In order that no one should confuse *Mass* with an anti-Catholic piece, which of course it isn't at all, I made the Celebrant a simple minister who puts on only a coat and tie in his transformation. The Street Chorus wore ordinary, current street clothes from their own closets (with some coordination of colors so as not to wreak havoc on the lighting of Matthew Antaky). They looked like ordinary Californians, if such people exist.

I cannot overemphasize the impact of having the work happen all around the audience as opposed to on a stage in front of them. They feel as though they are part of the *Mass*. They feel the children – who run in, sing and play during the *Dona Nobis Pacem* – are their children. The Celebrant belongs to them, not just to us onstage. The dancers are their neighbors. It pulls the whole community together, as LB would have wanted, especially now.

After the great breakdown that is the *Dona Nobis Pacem* (which happens with children and dancers playing together in the aisles throughout the building) and the Celebrant's "Mad Scene", the *Fraction*, it is customary to bring peace to all of



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**Trente Morant  
as the Preacher.**

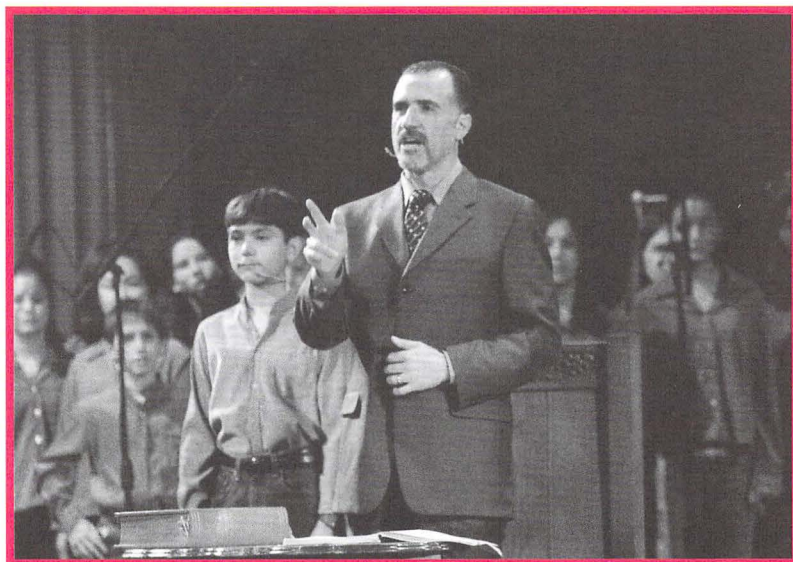
the assembled, thanks to the boy soloist, who initiates hand-holding lines of people all over the stage. In our version, because we were throughout the house we could invite members of the audience to join us in these lines of people holding hands, which they did, gladly. I am told that the expressions on the faces of these random strangers as they joined the children and dancers in these lines were expressions of pure joy

bordering on the beatification LB would have wished for all of us.

As at any performance of *Mass* there was much weeping throughout the building and the second of the two performances we gave had to start 20 minutes late because of the people waiting in a line that went down the street and around the corner wanting to buy tickets. As we went up and down that line assuring them that we would not start without them we learned many had been at the previous performance and had to see it again. We're already planning to bring it back in two years because NOW everyone knows what I was talking about when I was saying we simply had to do *Mass*.

Unfortunately the state of the world makes annual performances of *Mass* not only desirable; they should be compulsory. I can't do it here for another two years. Have to raise more money. But wherever you are, you should. And if we could afford to... ■

*Michael Morgan is Conductor  
Oakland East Bay Symphony.*



© PAT JOHNSON

**Hector Vasquez as the Celebrant.**



# IN THE news

## Leonard Bernstein Award

At a July 2005 ceremony, Rolf Beck, director of the Schleswig Holstein Music Festival, presented twenty-five-year-old American pianist Jonathan Biss with the Leonard Bernstein Award. Since he made his New York Philharmonic debut five years ago, Biss has performed with a remarkable number of orchestras in the U.S., among them the Atlanta, Baltimore, Boston, Chicago, Cincinnati, Dallas National, Pittsburgh, and San Francisco Symphonies,



Jonathan Biss.



Rolf Beck presents Jonathan Biss with the award.

the Los Angeles Philharmonic, and the Metropolitan Opera, Minnesota, and Philadelphia Orchestras. Abroad, he has performed with the BBC Symphony; the Gulbenkian Orchestra; the BBC, Essen, Israel, Munich, and Rotterdam Philharmonics; and the Staatskapelle Berlin. This season he debuts with the Houston, Nashville, Saint Louis, and Seattle Symphonies.

His upcoming recitals include appearances at Berkeley, Chicago,

Philadelphia, Amsterdam, Milan, Brussels, Toulouse and Paris. His recital repertoire will include a new work—*Wonderer*—by Pulitzer Prize-winning composer Lewis Spratlan, which was commissioned for Mr. Biss by the Borletti-Buitoni Trust.

The pianist received 10,000 Euros to help further his career. Awarded annually since 2000, the prize is made possible by Sparkassen-Finanzgruppe. ■

## The Longy School Bernstein Award

In June 2005, The Longy School of Music in Boston, MA, awarded the Leonard Bernstein Lifetime Achievement Award to the distinguished American composer Elliott Carter.

Elliott Carter has been the recipient of the highest honors an American composer can receive: the Gold Medal for Music

awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and honorary degrees from many universities. Hailed by Aaron Copland as “one of America’s most distinguished creative

artists in any field,” Carter has also received two Pulitzer Prizes and commissions from many prestigious organizations. In 1970, Leonard Bernstein and the New York Philharmonic gave the premiere of Carter’s *Concerto For Orchestra* and also recorded the composition. ■



# New York Philharmonic Announces Leonard Bernstein Scholar-in-Residence Program

The New York Philharmonic has announced a new position beginning in the 2005-06 season: the Leonard Bernstein Scholar-in-Residence at the Philharmonic. The position honors Bernstein, who was the Orchestra's Music Director from 1958 to 1969 and Laureate Conductor from 1969 until his death in October 1990. Conductor and teacher Charles Zachary Bornstein will hold the post for the first two years, beginning in September 2005.

The duties of the Leonard Bernstein Scholar-in-Residence at the Philharmonic, a post created in collaboration with the Philharmonic's Education Department, will include an extensive program of pre-concert talks, two Bernstein conducting score lectures for professional conductors, and research in the Philharmonic's Archives and elsewhere for presentations and publications. The score lectures will focus upon Leonard Bernstein's interpretation of major com-

positions for orchestra through an examination of the detailed markings and marginalia in the Maestro's conducting scores.

Philharmonic President and Executive Director Zarin Mehta said, "We're pleased to welcome Charles Zachary Bornstein as the first Leonard Bernstein Scholar-in-Residence at the Philharmonic to honor the memory of our late Laureate Conductor, Leonard Bernstein, whose work with audiences—young and old—provided formative experiences for generations of music lovers."

Alexander Bernstein said, "My father would be so pleased with the New York Philharmonic's continuing commitment to an informed, engaged audience. My sisters and I applaud our old friends, and are so touched that this new position has been named in honor of our father."

Charles Zachary Bornstein is the conductor of the Newfoundland Symphony, Mozart Festival (London,

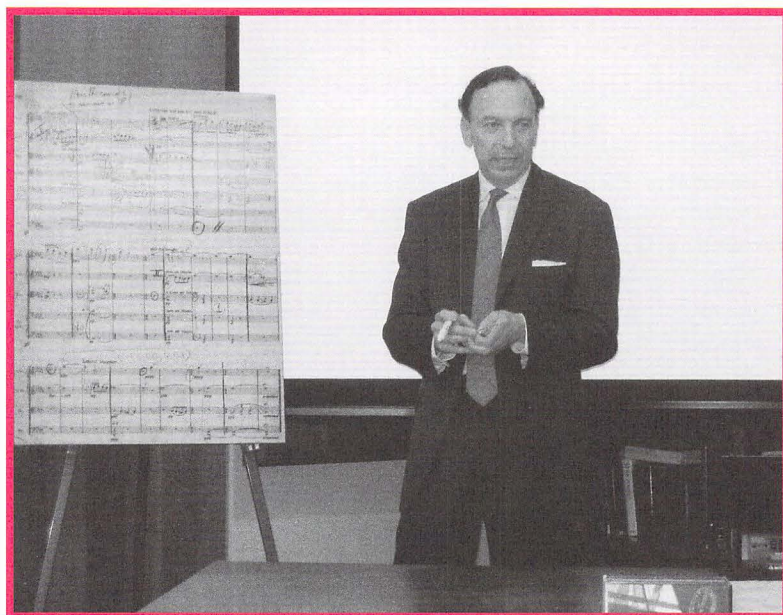


© BEN MALCOWITCH

Charles Bornstein.

Canada), Rockford Illinois Symphony, and Woodstock Summerfest. As conductor and teacher, Mr. Bornstein has served at the Royal Conservatory, Toronto; University of Tel Aviv; and Academy of Music and Hebrew University, Jerusalem. He has recorded with many orchestras and ensembles, and his *Symphony in Memory of President Kennedy and Martin Luther King, Jr.*, was premiered in Carnegie Hall with the American Symphony Orchestra, Sergiu Comissiona conducting. Mr. Bornstein's textbook-in-preparation, *Bernstein Concept*, will analyze the thought behind Leonard Bernstein's interpretations when he was Music Director of the New York Philharmonic.

The Leonard Bernstein Scholar-in-Residence program is underwritten by a generous gift from Sandy and Steve Perl binder, with additional generous support from Richard Nordlof and The Elmar Fund. ■



© CHRIS LEE

Charles Bornstein giving a lecture.



# Cowboys, Caballeros and Copland!

by Jamie Bernstein

When Carnegie Hall's Education Department asked Michael Barrett and me for another family concert, we decided it was time to feature another American composer.



Michael Barrett and Jamie Bernstein leading the audience singalong at Caramoor.

We didn't have to think about it for more than two seconds: Aaron Copland. How my father adored him! And how we all love his music.

So Mike and I got to work. We quickly realized that the most kid-friendly approach would be to feature the music Copland wrote with the West in mind: *Billy the Kid*, *Rodeo*, *El Salon Mexico*. And there it was: *Cowboys, Caballeros and Copland!*

Michael programmed our "test drive" last summer at Caramoor, which he conveniently directs. On a hot Sunday in late June, we had our premiere with Caramoor's "house band", the Orchestra of St. Luke's. Every audience member, regardless of age, received a little cowboy hat. Mike and I gussied up Western style too. We led the crowd in a "campfire singalong" – minus the campfire – of some of the cowboy tunes and Mexican melodies that Copland so ingeniously reshapes, intertwines and transmogrifies in his music.

For our finale, how could we choose anything but "Hoedown"? I told the audience how disappointed

I was that we couldn't have our own square dance – all those chairs in the way – "but," I continued, "there's no reason we couldn't have a *sit-down* hoedown, is there?"

And so I taught the audience a set of moves we could all do in our chairs – everything from "Hail yer taxi!" to "Steer yer Hummer!" to "Encourage yer ketchup!" While Michael conducted the music, I played the "caller" and led the audience through their moves. During "Wave to Mama!", I beheld an undulating prairie of miniature cowboy hats.

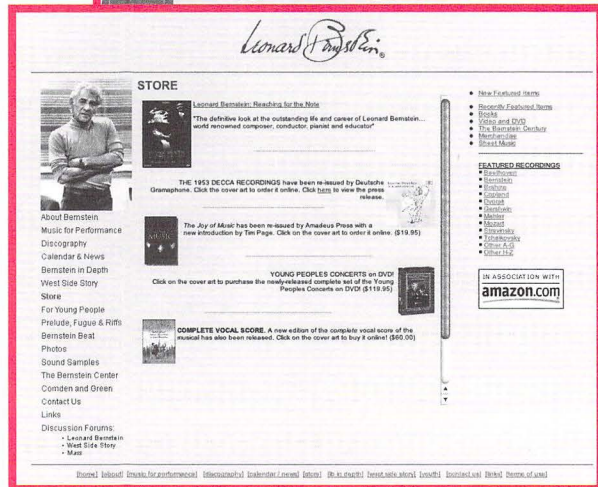
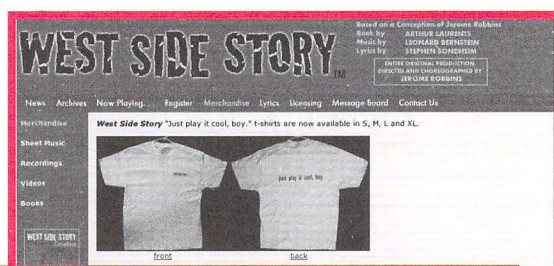
The Carnegie Hall folks came up that day to see the concert, and they loved it. But we all have to wait until 2007 to perform *Cowboys, Caballeros and Copland* at Carnegie; first, there is the small matter of Mozart's 250th birthday to attend to! Mike and I have exchanged our cowboy hats for perukes, and we're back at work preparing for our February '06 premiere at Carnegie Hall of *Happy Birthday Mozart – You Kid, You!* ■

## The Bernstein Stores

Having difficulty finding that one Bernstein item that will complete your recital program, graduation gift, or personal library? Our online stores feature merchandise ranging from hand-somely bound editions of Bernstein scores to commemorative coffee cups; from re-mastered DVD's to *West Side Story* t-shirts; from choral music to serigraphs for the discerning collector. We stock hard-to-find items that your local music store may not have, as well as the gems that have become such a big part of our shared experience.

Both online stores are partnered with Amazon.com, so your secured payment transaction is received and shipped within forty-eight hours of your purchase. International orders are welcome.

Visit us today at the following links:  
[www.leonardbernstein.com/store.html](http://www.leonardbernstein.com/store.html) or  
[www.westsidestory.com/site/level2/merchandise/merchandise.html](http://www.westsidestory.com/site/level2/merchandise/merchandise.html)





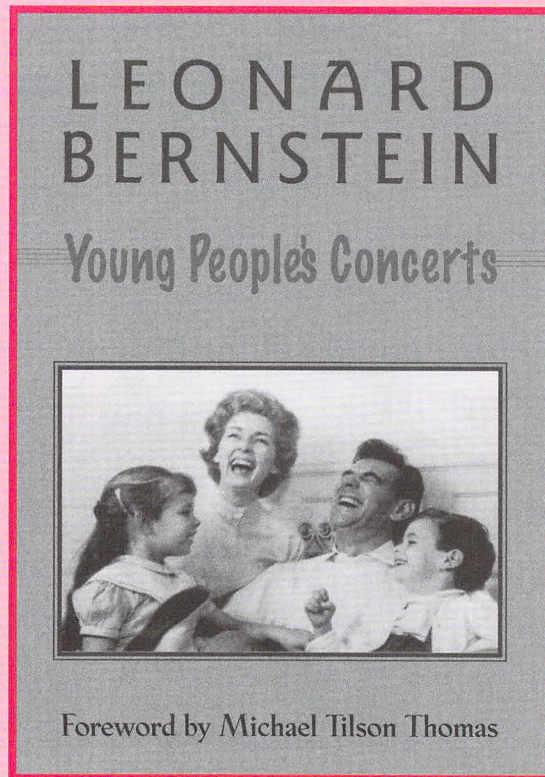
# Young People's Concerts Book

Arguably one of the most significant contributions to music education ever to have been written, *Young People's Concerts* by Leonard Bernstein, the book based on his award-winning televised lectures with the New York Philharmonic, is now available in this special reprinting with a new introduction by Michael Tilson Thomas, Music Director of the San Francisco Symphony. Written in response to the popularity of the televised concerts, which aired nationally and internationally from 1958 to 1972, the collection of transcripts in this book represents fifteen of the best of those fifty-three concerts. The concerts were released on DVD earlier this year.

Bernstein illustrates the method, language, techniques and joy of music throughout the lectures. Topics include "What Does Music Mean?", "What Makes Music American?", "Humor in Music", and "What is a Melody?"

In his introduction, Maestro Tilson Thomas writes, "All of [Bernstein's] programs are really lessons in listening. Informed, active listeners are what he wants us to be—and his guidance is inspiring. He wants us to understand that the rich tradition of music is easily available to us and that the spontaneous joy we take in street cries, folk songs, show tunes, and rock and roll is equally in the music that, for lack of a better word, is called 'classical'...[Bernstein] tackles all the 'scary sounding' terms like sonata and cadenza and makes them understandable and fun."

Available through [www.leonardbernstein.com](http://www.leonardbernstein.com)



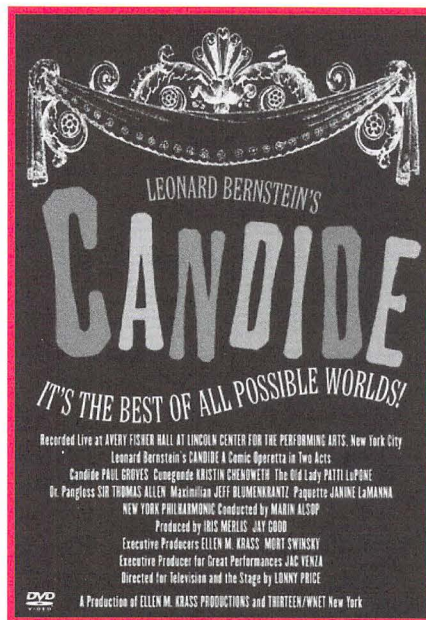
## Candide is Nominated for Emmy Award and On DVD

The telecast of the New York Philharmonic's acclaimed 2004 performance of *Candide* was nominated for an Emmy Award. The PBS broadcast on January 12, 2005 was a presentation of Thirteen/WNET New York's best performances series.

Conducted by Marin Alsop, the production starred soprano Kristin Chenoweth (Cunegonde); actress-singer Patti LuPone (The Old Lady); tenor Paul Groves (Candide); tenor Stanford Olsen (Vanderdendur/Ragotski); and baritone Sir Thomas Allen (Dr. Pangloss/Narrator/Voltaire). The Juilliard Undergraduate Workshop, Edward Berkeley, director, and the Westminster

Symphonic Choir, Joseph Flummerfelt, director, provided the choruses. Lonny Price, who directed the performance, also directed the telecast.

The New York Philharmonic's production of *Candide* delighted audiences and critics alike when it was presented at Lincoln Center's Avery Fisher Hall. *The Wall Street Journal* critic reported that "*Candide* went like a shot, and I've never heard a better-sung, better-played performance, on or off record." *The Associated Press* wrote that "Bernstein's witty score is thrilling" and that "the melodies are beautifully played by the New York Philharmonic."

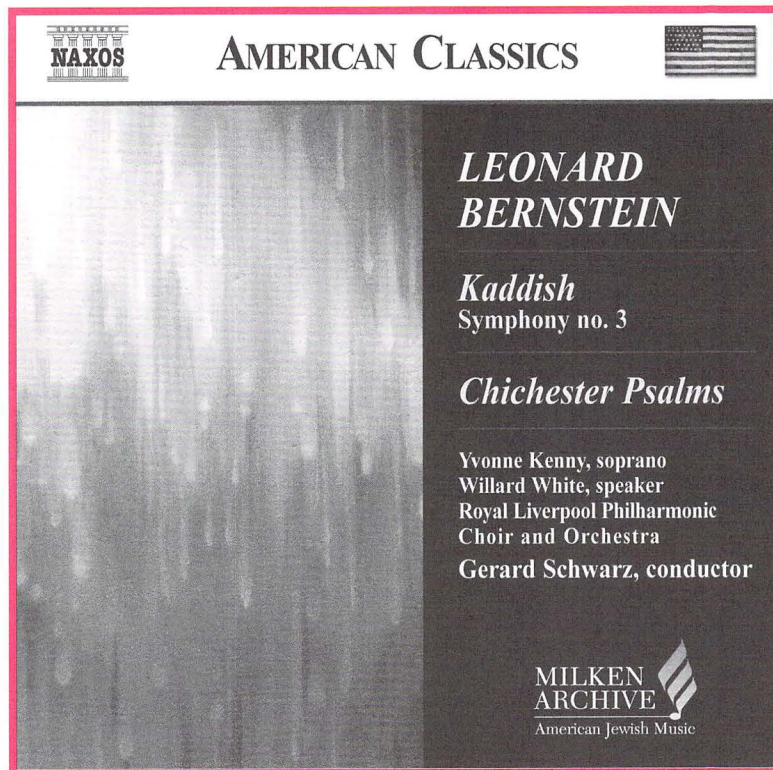


*Candide* DVD.

This performance is also available on DVD. Please visit [www.leonardbernstein.com](http://www.leonardbernstein.com) to purchase a copy.



# A New *Kaddish* Recording



To celebrate the third year of the Milken Archive of American Jewish Music, Naxos has released a recording of Leonard Bernstein's *Symphony No. 3: Kaddish* and *Chichester Psalms* with Gerard Schwarz leading the Liverpool Philharmonic Orchestra and Choir, Yvonne Kenny (soprano), and Willard White (speaker).

The *Kaddish* Symphony, dedicated to John F. Kennedy, was originally commissioned by the Koussevitzky Music Foundation and the Boston Symphony Orchestra, who performed the American premiere with Charles Munch in January 1964. The piece received its world premiere in Tel Aviv in December 1963 with Bernstein conducting the Israel Philharmonic. Bernstein completed a final authorized version, the basis of the Milken Archive recording, in 1977.

In the *Kaddish* Symphony, perhaps more than in any of his other compositions, Leonard Bernstein combined his Jewish spiritual roots and his lifelong concern for the plight of a floundering humanity. A non-liturgical

concert work with marked theatrical overtones, the *Kaddish* Symphony draws on two aspects of Judaism—the *Kaddish* (“sanctification”) prayer of praise and affirmation and the Hassidic image of a candid dialogue with God—to address the threat

**In the *Kaddish* Symphony, perhaps more than in any of his other compositions, Leonard Bernstein combined his Jewish spiritual roots and his lifelong concern for the plight of a floundering humanity.**

of nuclear annihilation and society's spiritual and moral self-destruction from ignorance and intolerance.

*Chichester Psalms*, a setting of psalm texts for chorus, boy soloist, and orchestra, is alternately exuberant and lyrical. Commissioned by England's Chichester Cathedral, premiered almost exactly forty years ago and firmly ensconced in the Western canon, this work reflects the ecumenical spirit of the

1960's and embodies the composer's most accessible style.

The new CD complements the Milken Archive's 2003 release *Leonard Bernstein, A Jewish Legacy*, co-produced by Jack Gottlieb and Michael Isaacson, featuring the composer's early, lesser-known Jewish-related compositions, which *The Newark Star Ledger* called “the most illuminating Bernstein recording in years.”

The Milken Archive of American Jewish Music ([www.milkenarchive.org](http://www.milkenarchive.org)), founded in 1990 by Milken Family Foundation chair Lowell Milken, covers the entire range of Jewish musical expression in America in the context of the American Jewish experience. Over a three-year period, 50 CDs are being released, comprising more than 600 sacred and secular works, all newly recorded by outstanding artists.

Naxos distributes the Milken Archive recordings as part of its American Classics series, the most ambitious recording project of American music ever undertaken. The Milken Archive recordings,

introduced in North America in September 2003, have been distributed internationally since November 2004.

LEONARD BERNSTEIN (1918-1990): *Kaddish* Symphony; *Chichester Psalms*; Royal Liverpool Philharmonic Choir and Orchestra, Gerard Schwarz; Yvonne Kenny, soprano; Willard White, speaker 855945 ■



# Calendar of Events

## Fall/Winter 2005

\*Partial listing. Please note that all dates and programs are subject to change. For a more complete listing visit [leonardbernstein.com](http://leonardbernstein.com)

## September

- 10 Melbourne, Australia:** THREE DANCE EPISODES FROM ON THE TOWN; Heidelberg Symphony Orchestra; Christopher Kopke, conductor; Ivanhoe Girls Grammar School.

- 29 Rostock, Germany:** ON THE TOWN; Ensemble Volkstheater Rostock; Cush Jung, director; Great House.

- 29,30 Atlanta, GA:** SERENADE; Atlanta Symphony; Tai Murray, violin; Marin Alsop, conductor; Symphony Hall.

## October

- 7,8 Lancaster, PA:** OVERTURE TO CANDIDE; Lancaster Symphony Orchestra; Stephen Bunzenhauser, conductor; Fulton Opera House.

- 8 Katonah, NY:** TROUBLE IN TAHITI; Caramoor Opera Ensemble; Rosa Maria Pascarella, mezzo-soprano; James Martin, baritone; Amy Synatzske, soprano; Jeffrey Picon, tenor; Evan Rogister, baritone; Peter Kazaras, stage direction; Michael Barrett, conductor; Caramoor Music Room

- 13 Creil, France:** WONDERFUL TOWN in concert and selections from CANDIDE and ON THE TOWN; Faiencerie de Creil. (See Events Spotlight)

- 15 Abbeville, France:** WONDERFUL TOWN in concert and selections from CANDIDE and ON THE TOWN; Theatre d'Abbeville. (See Events Spotlight)

- 16 Laon, France:** WONDERFUL TOWN in concert and selections from CANDIDE and ON THE TOWN; Maison des Arts de Laon. (See Events Spotlight)

- 18 Saint-Quentin-en-Yvelines, France:** WONDERFUL TOWN in concert and selections from CANDIDE and ON THE TOWN; Theatre Saint-Quentin-en-Yvelines. (See Events Spotlight)

- 19,20 Luzerne, Switzerland:** SERENADE; Luzerne Symphony Orchestra; Daniel Hope, violin; John Axelrod, conductor; Konzertsaal.

- 20,21 Amiens, France:** WONDERFUL TOWN in concert and selections from CANDIDE and ON THE TOWN; Maison de la Culture d'Amiens. (See Events Spotlight)

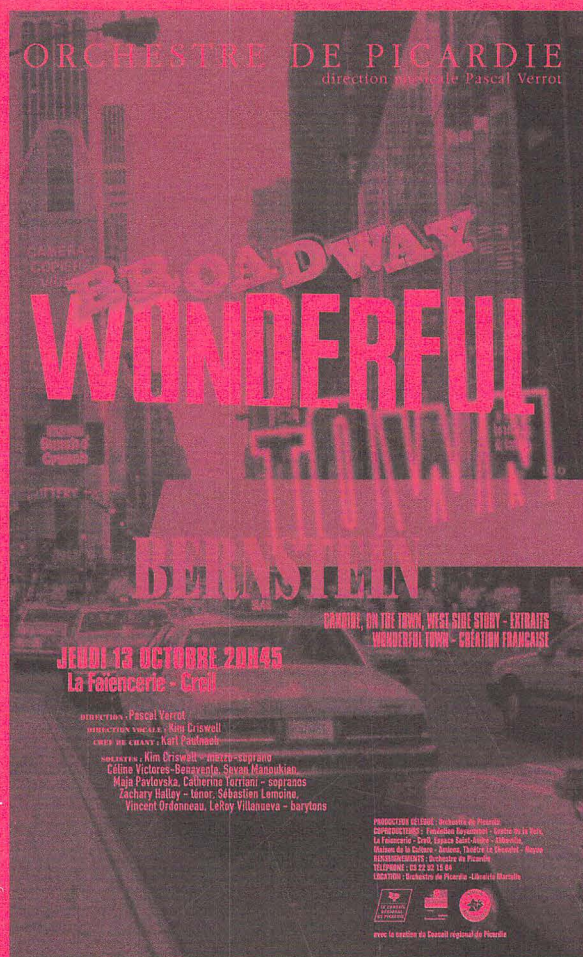
- 22 Noyon, France:** WONDERFUL TOWN in concert and selections from CANDIDE and ON THE TOWN; Theatre Le Chelavet de Noyon. (See Events Spotlight)

### Event Spotlight

#### Bernstein's Broadway Tours France

#### WONDERFUL TOWN

in concert and Selections from CANDIDE and ON THE TOWN. Orchestre de Picardie; Kim Criswell, mezzo-soprano, Céline Victore-Benavente, Sevan Manoulian, Maja Pavlovska, Catherine Torriani, sopranos; Zachary Halley, tenor; Sébastien Lemoine, Vincent Ordanneau, LeRoy Villanueva, baritone; Kim Criswell, director; Pascal Verrot, conductor.



- 16 Sierra Vista, AZ:** Selections from WEST SIDE STORY, Glitter And Be Gay; Sierra Vista Symphony Orchestra; Gail Dubinbaum, mezzo-soprano; Jennifer Nagy, soprano; Lianne Norman, soprano; John Massaro, conductor; Buena Performing Arts Center.
- 22,24 Phoenix, AZ:** THREE DANCE EPISODES FROM ON THE TOWN; Phoenix Symphony; Michael Christie, conductor; Symphony Hall.
- 23,24 Raleigh, NC:** OVERTURE TO CANDIDE; North Carolina Symphony; Grant Llewellyn, conductor; Meymandi Concert Hall.



- 23 San Francisco, CA:** SYMPHONIC DANCES FROM WEST SIDE STORY; National Symphony Orchestra; Leonard Slatkin, conductor; Davies Symphony Hall.
- 25 Hirson, France:** WONDERFUL TOWN in concert and selections from CANDIDE and ON THE TOWN; Salle du Petit Taillis d'Hirson. (See Events Spotlight)
- 28 Wellington, New Zealand:** SERENADE; New Zealand Symphony; Cho-Liang Lin, violin; Hannu Linta, conductor; Michael Fowler Center.

## November

- 4,5 Indianapolis, IN:** DIVERTIMENTO; Indianapolis Symphony Orchestra; Mario Venzago, conductor; Hilbert Circle Theatre.
- 4 Auckland New Zealand:** SERENADE; New Zealand Symphony; Cho-Liang Lin, violin; Hannu Linta, conductor; Town Hall.
- 10 Singapore:** SYMPHONIC DANCES FROM WEST SIDE STORY; Yong Slew Toh Conservatory; Chan Tze Law, conductor; The Conservatory.
- 12 Long Beach, CA:** CHICHESTER PSALMS; Long Beach Symphony Orchestra; University Choirs of California State University, Long Beach; Enrique Arturo Diemecke, conductor; Terrace Theater.
- 12 Zurich, Switzerland:** SYMPHONY NO. 1: JEREMIAH; Consortium Musicum; Mezzo, tba; Walter Rietmann, conductor.
- 16 Rheydt, Germany:** CHICHESTER PSALMS; Die Niederrheinschen Sinfoniker; Graham Jackson, conductor; Marienkirche.
- 18 Krefeld, Germany:** CHICHESTER PSALMS; Die Niederrheinschen Sinfoniker; Graham Jackson, conductor; Friedenskirche.
- 19,20 Phoenix, AZ:** THREE DANCE VARIATIONS FROM FANCY FREE; Phoenix Symphony; Joel Smirnoff, conductor; Symphony Hall.
- 30 Tel Aviv, Israel:** SYMPHONY NO. 3: KADDISH; Israel Philharmonic; Leora Rivlin, narrator; George Pehlivanian, conductor; Mann Auditorium.

## December

- 1,5, 10 Tel Aviv, Israel:** SYMPHONY NO. 3: KADDISH; Israel Philharmonic; Leora Rivlin, narrator; George Pehlivanian, conductor; Mann Auditorium.
- 1 Heide, Germany:** OVERTURE TO CANDIDE; Sinfonieorchester Flensburg; Florian Franek, conductor; Heide, Germany.
- 1 Berlin, Germany:** PIANO TRIO; Akanthus Ensemble Berlin; Haus der Kulturen der Welt.
- 2,3,4 San Diego, CA:** SERENADE; San Diego Symphony Orchestra; Jennifer Frautschi, violin; Jahja Ling, conductor; Copley Symphony Hall.
- 7,8 Haifa, Israel:** SYMPHONY NO. 3: KADDISH; Israel Philharmonic; Leora Rivlin, narrator; George Pehlivanian, conductor; Haifa Auditorium.
- 9 Chicago, IL:** SYMPHONIC DANCES FROM WEST SIDE STORY; Chicago Symphony Orchestra; Robert Spano, conductor; Symphony Center.

## [ Note to Readers ]

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 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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## Bernstein Ring Tones

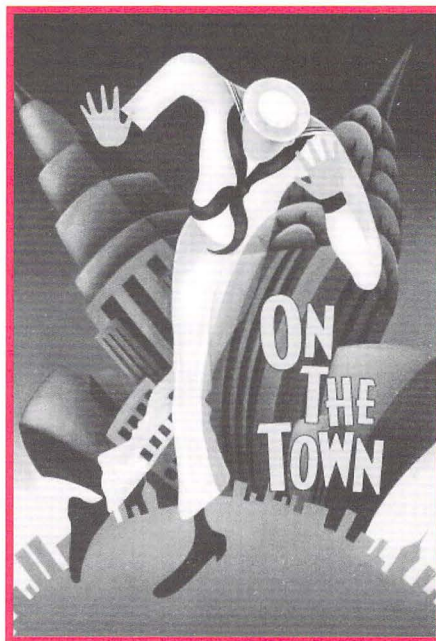
The Boosey & Hawkes ring-tones site, "BooseyTones," is now live with nine Bernstein ring-tones available for sale. Choose selections from *Candide*, *On The Town*, *Chichester Psalms* and *West Side Story*. Go to [www.booseytones.com](http://www.booseytones.com) for purchase. Also available on the site is Leonard Bernstein "wallpaper" for your screen saver. The site is available worldwide and you can buy the ring tones in over 250 countries across the globe. ■

## On The Town Hits Los Angeles

**R**eprise! Broadway's Best of Los Angeles presented *On the Town* in late September. It was directed by Dan Mojica with musical direction by Gerald Sternbach and choreography by Lee Martino.

The three sailors were played by David Elder (Gabey), David Brouwer (Ozzie) and Jeffrey Schechter (Chip). The remainder of the cast was Harriet Harris (Madame Dilly), Tami Tappan Damiano (Claire De Loone), Larry Cedar (Pitkin Bridgework), Alanna Ubach (Hildy) and Kate Levering (Miss Turnstiles).

The *L.A. Times* said, "Leonard Bernstein's score still revs up the joyous show." ■



## [update:]

## Leonard Bernstein The Concert Collection On DVD

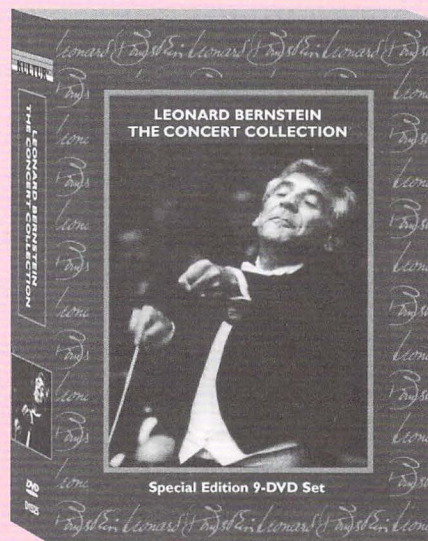
**K**ultur Video International will release a nine DVD Collection of Bernstein performances. Throughout the 1970s, Bernstein led the greatest orchestras of the world in a number of concerts that have become legendary. Now, these historic performances are available on DVD for the first time. Bernstein conducts the New York Philharmonic, the London Symphony Orchestra, the National Orchestra of France (with him at the piano performing the Ravel Piano Concerto), the Vienna Philharmonic and the Israel Philharmonic Orchestra. The collection also contains Leonard Bernstein's acclaimed documentary portrait of Beethoven prepared for the 200th birthday celebration in Vienna, as well as a performance of his own *Trouble in Tahiti*.

KULTUR #D1525 \$99.99

Available October 25, 2005 through [www.leonardbernstein.com](http://www.leonardbernstein.com)

The 9-Disc Collector's Edition Includes :

- Bernstein on Beethoven: A Celebration in Vienna
- Bernstein in Vienna: Beethoven *Piano Concerto No. 1 in C major*, Vienna Philharmonic, Leonard Bernstein, Piano.
- Bernstein in Vienna: Beethoven *Symphony No. 9*, Vienna Philharmonic



- Bernstein in Paris: The Ravel Concerts, *Alborada del Gracioso*, *Piano Concerto No. 1 in G major*, *Scheherazade*, *La Valse Tzigane*, *Bolero* The National Orchestra of France, Leonard Bernstein, piano
- Bernstein in Paris: *Berlioz Requiem*, The National Orchestra of France
- Bernstein in London: *Verdi Requiem*, The London Symphony Orchestra
- Bernstein in Japan: *Schumann Symphony No. 1*, *Shostakovich Symphony No. 5*, The New York Philharmonic
- Bernstein in Australia: *Tchaikovsky Symphony No. 6 Pathétique*, The New York Philharmonic
- Leonard Bernstein: *Chichester Psalms Symphony No. 1 Jeremiah. Symphony No. 2 The Age Of Anxiety*, Israel Philharmonic Orchestra
- Leonard Bernstein: *Trouble In Tahiti*, Israel Philharmonic Orchestra



## Deutsche Grammophon Releases

To commemorate the 15th anniversary of Leonard Bernstein's death on October 14, Deutsche Grammophon released the second *Leonard Bernstein Collectors Edition*, as well as the complete Mahler symphonies on DVD.

The *Leonard Bernstein Collectors Edition* consists of five volumes of audio recordings, three of which feature the complete Mahler symphonies.

Bernstein's DG recordings of works by Schubert, Mendelssohn, Schumann, Stravinsky, and Shostakovich comprise the other two volumes.

The film series of Bernstein conducting the complete Mahler cycle appears on 4 double-DVD sets. The 9-DVD Collectors Box includes an exclusive bonus DVD of rehearsal footage available only in this 9-DVD box.

These Mahler releases follow the May appearance of *The Making of 'West Side Story'*, a DVD that documents the making of the legendary 1984 recording featuring José Carreras and Kiri Te Kanawa as Tony and Maria. This behind-the-scenes account reveals another dimension of Bernstein's many talents while capturing the first

time he conducted the work himself, twenty eight years after composing it.

Also newly available from DG is *The Voice of Leonard Bernstein*, a two CD set featuring vocal selections from his Broadway shows as well as *Songfest, Arias and Barcarolles* and *Chichester Psalms*. Artists include June Anderson, Christa Ludwig, Marilyn Horne, Jerry Hadley, Thomas Hampson, Samuel Ramey, Kiri Te Kanawa, Tatiana Troyanos, Frederica von Stade and even Bernstein himself, singing the jukebox song *Big Stuff* from *Fancy Free*. ■



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