

# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Fall/Winter 2010/2011

# &

Special  
Edition

## Remembering Leonard Bernstein



© SONY MUSIC ARCHIVES

Inside...

2 My Brother, Lenny

3 Remembering My Father

7 *A Quiet Place*

8 In The News

12 *The West Side Story* Project Toolkit

14 Some Performances

# To Our Readers

As of this writing, *West Side Story* is running on Broadway, while the road company of the production is on its way to a holiday run in Los Angeles; *A Quiet Place* is having its first-ever New York City run at New York City Opera; a magnificent 60-CD set of complete symphonic cycles is being released by Sony; Steve Sherman's astonishing book of late-life conducting photographs has arrived in stores; *Wonderful Town* is winding up its run in Japan; and Chicago Lyric Opera's *Candide* is on its way to Washington D.C. These are not the events relating to a person whose 20 year absence is causing him to fade from memory. Instead, it's almost as if the world is waking up to the cumulative power of Leonard Bernstein's life and work. His compositions seem to sound ever better with time, while his conducting performances are taking on the weight of classics. His legacy as an educator can be felt everywhere — especially in the many schools across the nation employing the Leonard Bernstein Center's *Artful Learning*® Model. On the 20th anniversary of Leonard Bernstein's physical departure from this world, his presence as a passionate artist, performer and educator can be felt more than ever.

J.B. ■

## My Brother, Lenny

by Burton Bernstein

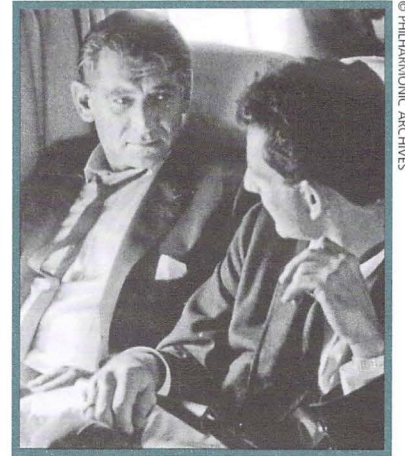
At a crowded private funeral service in my brother's immense apartment at the Dakota, off Central Park West, just a few hours before Lenny was interred at Green-Wood Cemetery in Brooklyn, I delivered a eulogy that I wrote almost immediately after I learned of his death two days earlier, on October 14, 1990. I wrote it as a kind of therapy.

It began: "My brother, Lenny, who was always larger than life, turned out to be smaller than death... It seems impossible. Those of us who were closest to him — such lucky ones we are! — we somehow assumed that he would go on forever, like time itself, that he was somehow immortal..."

Well, that was two decades ago, unbelievably so, and I've got to admit that not a day goes by, sometimes not even an hour, that I don't think of Lenny: perhaps just a passing thought, a memory flash; sometimes a long, complex reconstruction of an event we shared; sometimes a fleeting kitchen odor that would have reminded us of our mother's unfortunate culinary talents (Jennie Bernstein was the antithesis of the maternal Jewish cook); sometimes nothing more than an odd anecdote or joke or mot I heard, which I knew

**"Those of us who were closest to him — such lucky ones we are! — we somehow assumed that he would go on forever..."**

Lenny would love; sometimes a wretched piece of worldly news that warranted our dissection over many drinks and dinner. My first reaction to these frequent Lenny thoughts is still "Gee, I've got to tell Lenny about this" —



Leonard and Burton Bernstein

and then I have to pinch myself and realize for the seemingly millionth time that there is no Lenny around to tell.

Again, quoting from my eulogy: "All those things that were Lenny are no more, and that terrible fact is unbelievable and unbearable. For my part, I miss him more than I can ever say. He was my brother, my best friend, and a sort of father, too. Whatever I am, for better or worse, I owe to Lenny, and a lot of other kith and kin can say the same... And yet, of course, the great, obvious cliché that springs to mind is quite true: Lenny is immortal, after all. The memories of him will be there, along with the recordings and the revivals and the writings, for generations upon generations. Just as long as people care a damn about something finer in life than power and money and their imagined superiority over others there will always be Lenny around to educate, entertain, edify, move, and inspire — to change us all in some wonderful, subtle way. In that sense, Lenny is larger than mere death, too."

To which I say now, after twenty years, "Amen and Selah." ■

# Remembering My Father

Originally appeared on dot429.com

by Alexander Bernstein

It seems impossible that I haven't seen my father for twenty years. Sometimes I feel as though he's just on tour again, and will be back any time now.

My father traveled a great deal. When he was home, though, he was *really* home. As a composer, he didn't have an office to go to like the other dads. He would stay up very late working and then wake up very late. He would always be there when we came home from school, ready to play (or at least not minding if we played quietly in his studio while he worked). In the summertime we had him all day long for swimming, tennis, sailing, or just eating six ears of corn apiece. Sometimes he would play something for us as soon as he'd finished writing it and would ask our opinions. The answer was always "terrific" because he had such faith in his work and played with such joy and energy.

When he was conducting (which was most of the time), he would be home studying the scores, or out at rehearsals. Occasionally he would take us kids along to the rehearsals. We would spend all day at the making of his televised "Young People's Concerts," running around Carnegie Hall or Philharmonic Hall (now Avery Fisher Hall) as if we owned the place. We were sort of like "Eloise at the Plaza."

Evenings were often festive times with relatives and friends from the New York arts world. I remember much laughter, noise and a lot of word games. My mother was a wonderful hostess, making everyone feel comfortable. She would always add her own sense of fun and silliness to the occasion.

Once in a while we got to travel with our father, and it was such a treat! Everything was first class, with lots of attention.

We would see all the sights, meet all the mucky-mucks, and stay up late ordering room service. Heaven.

We learned the music as we sat (and ran around) during rehearsals. We never really

talk about art, humanity, social justice and education. Eventually, not long before his death, I became a teacher with a Master's Degree. My father was increasingly interested in education. We talked about what exactly it was



© JOHN JONAS GREEN-GETTY IMAGES

The Bernsteins

knew that we were getting an education in "Classical" music, but my father was a great teacher. Whether it be music, poetry, philosophy, or politics, my father's greatest passion was to share and to communicate. My sister has said that his real ambition was to connect, in one way or another, with every person on the planet. For having lived only 72 years, he didn't do a bad job of it. My father loved people and shared his love with multitudes. He never stopped learning. His appetite for knowledge and life was insatiable. Not only did he read constantly, but he would often stay up all night with a group of students talking about music, love, and religion. He would drink them under the table and still be ready to rehearse at 10 a.m.

I was a very bad music student. I rarely practiced piano and dreaded my lessons (given by a series of game, but ultimately frustrated teachers). I did listen to the music. I listened to my father

that made an engaged, life-long learner. The more and more we talked, the clearer it became that art and its processes could be the great connectors between disciplines. Learning itself is a creative act. Only by truly making knowledge one's own can one deeply understand it and connect it with other knowledge.

After his death, our family started The Leonard Bernstein Center for Learning. We developed the *Artful Learning*® Model, now being implemented in schools all over the country. Through this approach, teachers and students come to see themselves as creators as well as scholars. Not at all to diminish his composing and conducting, but it is Leonard Bernstein's legacy as an educator that I hope will have the most impact.

I guess he's staying on tour after all — but he is still communicating! ■

# Lenny Lying Down and Laughing

by Phyllis Newman

It seems like it was only yesterday... Can you believe?

Oh well, let me tell you two tiny private moments with Lenny.



COURTESY PHYLLIS NEWMAN

Phyllis Newman

August 19, 1990. Leonard Bernstein's last concert he would ever conduct — at Tanglewood. After the concert Lenny, his sister Shirley and I are driven back to New York City in a Limo — Lenny coughing, Shirley coughing — oh by the way, they were both smoking as if they were in a nicotine marathon. I, never a smoker, was going mad. God, he was so tired it was hard for him to talk. He put his head on my lap and his feet on Shirley's. I stroked his head and told him I would make up a story to while away the time and hopefully put him to sleep. I remember very little of this opus — just that there once was a creature — half-animal, half-man. Well that perked up our Lenny boy — he started asking questions, his voice came back, and I had to come up with answers — plots — point? point? — the three of us were laughing so hard — point? point? — Lenny's zest and curiosity never waned. Don't think for a second his illness or body defeated him. He wanted to be rid of the sick, humorless part

of him. He told us many, many times — he never wanted to live so he could be “wheeled over to and around Central Park.”

October 13, 1990 — the night before he died. I sat on his bed and as the family and friends went into dinner, he said to me “I know, I know — you'll give me a thousand dollars if you can just go home now” — an exchange we had many times, before receptions, parties and the like. I nodded yes and we laughed — we really laughed — I kissed his forehead and I went home. I owe him a thousand dollars. What the world owes him? You couldn't afford. ■

*Phyllis Newman is a two-time Tony Award winner, the wife of Adolph Green and a longtime friend of Leonard Bernstein and his family.*

## A Tribute to Leonard Bernstein

While Bernstein was alive, he had a number of particularly devoted fans who transcended the category to become genuine friends. One of these was Muriel Nuttal. She expressed her affection with a yearly sonnet for his birthday. After Bernstein's death she continued the tradition as a gift to his family. We feel it is especially appropriate to share her latest on the 20th anniversary of his passing. ■

To. L.B.  
*In Memoriam*

*For twenty years, dear friend, you have been gone,  
Two decades, in which day has followed night.  
For eighty seasons has the time flowed on;  
Yet through it all, your memory shines bright.  
Indeed, we only have to close our eyes  
To see your face and, for a little while,  
To hear your voice, drink in your words so wise,  
Whilst finding warmth and comfort in your smile.  
And ev'ry time we listen to the sound,  
The wondrous sound of your sweet music playing,  
Our gladdened hearts once more with joy abound,  
Our souls are stirred by what it is conveying:  
The love, the ecstasy, the beauty too,  
The glory of the ever-present you.*

MN October 14, 2010

# Leonard Bernstein Center Update

by Patrick Bolek

The work of the Leonard Bernstein Center continues to enliven Leonard Bernstein's vision of an approach to learning that uses the arts and the artistic process to achieve a deeper exploration of learning, understanding and creativity. *Artful Learning*® — the signature education program of the Leonard Bernstein Center — enjoyed a busy and productive summer of professional development for teachers and administrators across the country.

While the *Artful Learning* Legacy Schools that have used the methodology for four years or longer continue to prosper, two new schools have joined those currently implementing the model.

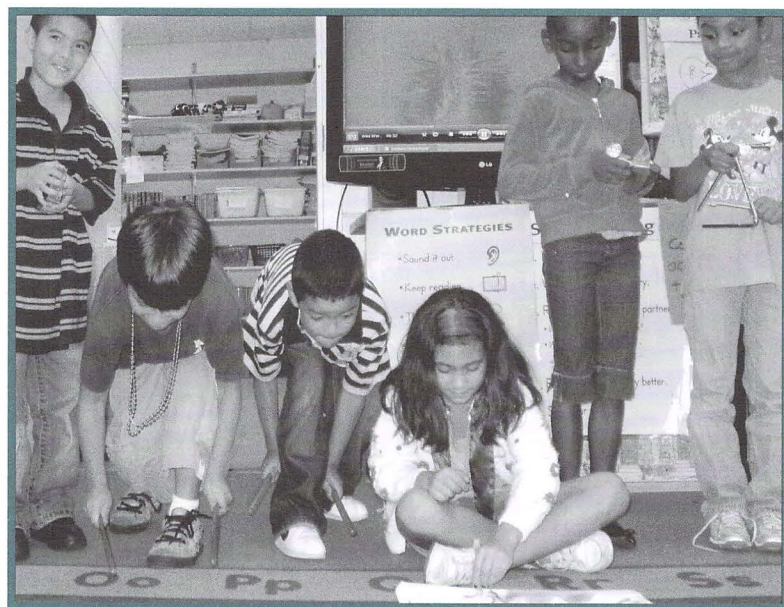
students and community are witnessing an exciting philosophical and physical transformation with the construction of a new multi-million dollar learning complex, located in a neighborhood of challenged educational achievement. To inspire and motivate this underserved community, the complex became an *Artful Learning* School this summer. Principal Karen Adams and her devoted leadership team believe that the *Artful Learning* Model will provide enthusiastic student engagement, combined with the long-term benefits of academic improvement, collaboration and sustainability during the next three years. Local publication *Bloom Magazine* and the Indiana Public Media *INFocus* news pro-

student transformation as a result of arts-aligning their curriculum.

Howe & Wright Elementary Schools (Des Moines, IA) are in their third year of *Artful Learning* implementation. Principal Lindsey Cornwell is working closely with teachers and students to assess the effectiveness of the model. Student writing samples demonstrate clearly improved cognitive understanding over the past two years. Both schools in the district are working collaboratively to improve the learning experiences for their students despite state budgetary challenges. Faculty members have been articulate and passionate about how the *Artful Learning* methodology has transformed their classrooms.

Comeaux High Academy of Applied and Visual Arts (Lafayette, LA) has completed the Level III professional development. Bryan LaFaye, the school's director and an established artist, received support from the Leonard Bernstein Center's trainers as well as from *Artful Learning* teachers who flew in from Jackson Middle School in Portland, OR, to apply this advanced learning framework into their school curriculum.

Lora Giles, Antigone Trimis, Dan Kryston, Dr. Phyllis Staplin and Val Vanderwest have joined in an effort to expand the national Leonard Bernstein Center trainer leadership and apprentice programs, as well as to improve internal operations. We are pleased to welcome them aboard. ■



© LEONARD BERNSTEIN CENTER

Soundscape – 2nd Grade students creating and performing their original musical creation

Danville High School (Danville, IL) formed the Academy of Creative Experiences (ACE) and has started using *Artful Learning* to increase student engagement and improve academic achievement over the next three years. Local newspaper and television coverage have helped create community awareness about the *Artful Learning* Model and how it empowers students' collective creativity.

At Fairview Elementary School in Bloomington, IN, staff,

program have devoted stories and segments to this initiative.

Midway Elementary School of the Arts (Sanford, FL), under the leadership of Kristina Marshall, Kimberly Goolsby, Amy Barone and JP Royer III, has significantly expanded its staff and student enrollment during the past several months as part of a school improvement plan (see accompanying article). Now in their third year of the *Artful Learning* implementation, the school has made significant academic gains, with observable indicators of

*Patrick Bolek is a developer for education initiatives with his company MOMENTUM ProjectLab. He currently serves as an Advancement Consultant and National Lead Trainer for Artful Learning, Inc.*

*The Leonard Bernstein Center is ever grateful for the continued expertise of the Master Trainers who work with Artful Learning Schools across the country: Dr. Richard Benjamin, Patrick Bolek, Alison Kenny-Gardhouse, Jo Ann Isken, Ann Ott-Cooper and Susan Stauter.*

# Bernstein, the Reluctant Serialist

by Jack Gottlieb

In 1970, I received a letter from Leonard Bernstein in which he said, “It occurred to me that I’ve used 12-tone rows to show: 1. Hysteria (“Galop” from *Fancy Free*); 2. Boredom (“Quiet” from *Candide*); 3. Dislocation (*Age of Anxiety*); 4. Blind groping (ditto); 5. Dogmaticism (*Mass*); 6. Despair (ditto). Does this seem to say something about the serial world?”

My response should have been: “Maybe it does; but it also says something about you.” That certain something was Bernstein’s attitude toward atonal music — i.e. music without a key center — which he always utilized in his



Sara Jakubiak, Dominic Armstrong and Joshua Hopkins as Dede, François and Junior

compositions for theatrical purposes and always to show what he considered to be the triumph of tonality over non-tonality. To quote him: “...as a conductor I am fascinated by, and wide open to, every new sound-image that comes along, but as a composer I am committed to tonality. Here is a conflict indeed and my attempt to resolve it is, quite literally, my most profound musical experience.” (*New York Times*, 24 October 1965)

A shining example of that experience is his *Kaddish Symphony* (1963) where the opening twelve-tone row has by the end of the work exfoliated into a broad major-mode melody.



Dinah’s funeral, *A Quiet Place* at New York City Opera

One can well imagine the turmoil that Bernstein went through in the creation of *A Quiet Place* (*AQP*) since it deals with matters of suicide, alcoholism, schizoid behavior, half-remembered incest (maybe?), confused sexuality and possible gun violence. To create this emotionally supercharged world, Bernstein found new expressive ends for 12-tone techniques, with which he had an ambivalent yet remarkably persistent relationship.

The composer of *Trouble in Tahiti* (*TinT*, 1952) made an extraordinary tonal journey en route to *AQP* (1983). *TinT* ends with the Trio crooning about “evening shadows” (i.e. twilight) descending upon suburbia. *AQP* plunges us deep into atonal darkness; but by the start of Act III we are back into the light with Dede’s aria of “Morning, good morning.” Light over darkness, tonality over non-tonality. This observation pertains more precisely to the original Houston production when *TinT* was performed before *AQP*. Now that it is imbedded into Act II of *AQP*, we start in darkness, end Act II in twilight and open Act III with daylight.

Nonetheless, Bernstein’s use of non-tonality in *AQP* is more dramatically incisive than in any other work of his. For instance, look at an important phrase that first appears in Scene I of *TinT* on Sam’s words “Try, Dinah, try to be kind” a critical seven-note motive (that coincidentally sug-

gests a theme from Wagner’s *Die Meistersinger*). Based on this phrase, *TinT* concludes on a question mark, both theatrically and musically. Will the protagonists, Sam and Dinah, reconcile? Does the vertical pile-up of five pitches from the “try to be kind” phrase indicate a safe home key? But this A-major 7th chord is made sour by a D-sharp. (Bernstein called it the “Tahiti chord,” more or less the same configuration that triggers much of the music in *West Side Story* and a cousin of the Petrouchka chord).

*AQP* begins with the four concluding bars of *TinT*, but now we are thrust immediately into atonality. This opening Prologue is dominated by fidgety bursts of sound based on these bars. The orchestra snarls in dissonant twists, a turmoil that evolves into a strict twelve-tone row in Scene I (Dialogue One) based on a transposition of the last four notes of the *TinT* phrase (again, “try to be kind.”) Although Dialogue I adheres to strict twelve-tone Schoenbergian procedure, Bernstein starts the row by changing the order of the four notes. Dialogue II begins with yet another ordering of the four notes. Subsequent derivatives include a backwards or retrograde formation.

In other words, he indulges in permutations, a kind of musical anagramming. (Anagrams were one of his favorite wordplay

(continued on page 7)

# A Quiet Place

On October 27, 2010 Bernstein's opera, *A Quiet Place*, came to his hometown for the first time. New York City Opera presented the New York premiere 27 years after the opera's original opening at the Houston Opera.

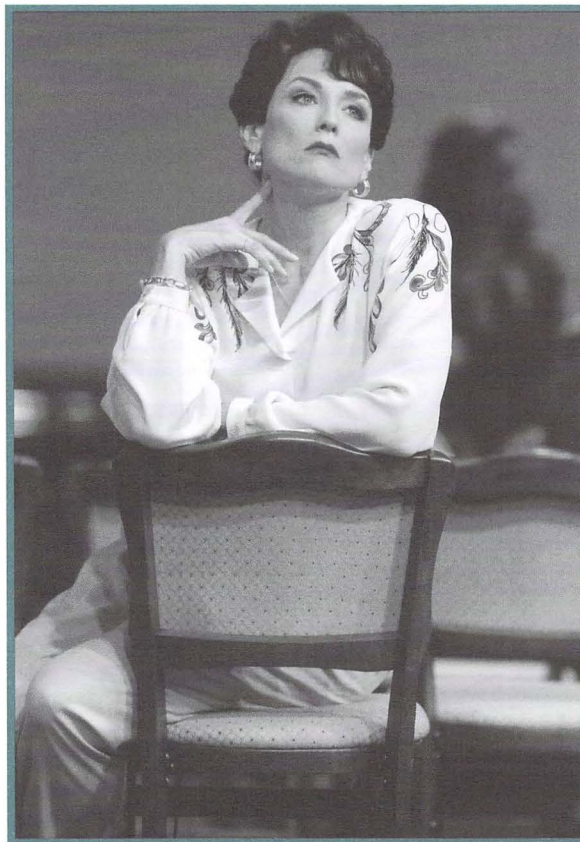
Here are excerpts from two reviews.

"Bernstein at his most sublime... New York City Opera's *A Quiet Place*, Leonard Bernstein's only full-length opera, makes a long troubled composition finally work. [Director Christopher Alden] brought theatrical magic to his contemporary staging... The cast is terrific. Jayce Ogren, a young American conductor... had an impressive City Opera debut, drawing a pulsing, sensitive and brilliant account of this stylistically far-ranging score from

the orchestra... Mr. Alden draws nuanced performances from this gifted cast." (*Anthony Tommasini, The New York Times*)

"Leonard Bernstein's searing, sometimes thorny score is perfectly comprehensible to 21st-century ears. *A Quiet Place* is gripping, immediate and enthralling... The strong cast includes Sara Jakubiak, a lovely high soprano, ...and the fine baritone Joshua Hopkins. With tenor Dominic Armstrong, ... the three make an unbeatable trio.

"In staging this challenging but enormously satisfying work, the New York City Opera has done a great service for the opera world and, 20 years after his death, for Leonard Bernstein, who always longed to be remembered as a composer of 'serious' music. *A Quiet Place* proves that he was one." (*Heidi Waleson, The Wall Street Journal*)



© CAROL ROSEGG

Patricia Risley as Dinah in *A Quiet Place* at New York City Opera

## Bernstein, the Reluctant Serialist, *continued*

pastimes.) His purpose in Dialogue One is to convey the claustrophobia of the funeral parlor and the unctuousness of the funeral director. (Funeral was a word he anagrammed into "real fun"). This permutation game is concomitant with Stephen Wadsworth's keenly observed "naturalistic" libretto: "English-as-she-is-spoke" was his description. The incomplete sentences, interjections, hesitations, ellipses, streams-of-consciousness are all bound up with similarly spasmodic music.

The backward permutation is potent elsewhere. In Act I it generates the Choral: "God has His ways," which in turn spills over into Sam's aria: "You're Late." Here the minor-key four note motive still arouses dispiriting feelings. But at the start (and end) of Act III, the motive has morphed into its major key form. We have moved more into the light, but even so, we still feel uneasy because the opera characters have not fully resolved their

conflicts and the music mirrors this distress. As at the conclusion of *TinT*, it is not at all clear at the end of Act III that the broken family ties will ever be truly repaired.

Although not absolute, the atonality of Act I gradually dissipates over the course of thirteen dialogues, so much so that when Junior bursts in on the Readings in the funeral parlor, his music smacks of "Lulu's Back in Town," an old Harry Warren tune. However, Bernstein transforms Junior's eventual strip-tease turn into such a ravishing orchestral Postlude that the banality and even the gloominess of Act I are snuffed out and transfigured. Sid Ramin and Irwin Kostal collaborated with the composer on the orchestration of the opera. The clock was ticking away toward opening night, but the orchestration of this Postlude, the Trio in Act I, the Prelude to Act III and a few other "especially dear" (as Bernstein reported) passages were reserved for the composer alone.

Reviews of the original production observed that the opera was a statement about alienation and the ultimate despair of the 20th century. That is putting too heavy a spin on it. For me the work is more about trying to pin down fleeting moments of happiness. With the possible exception of saints, yogis and ascetics, do any of us ever really find a lasting quiet place?

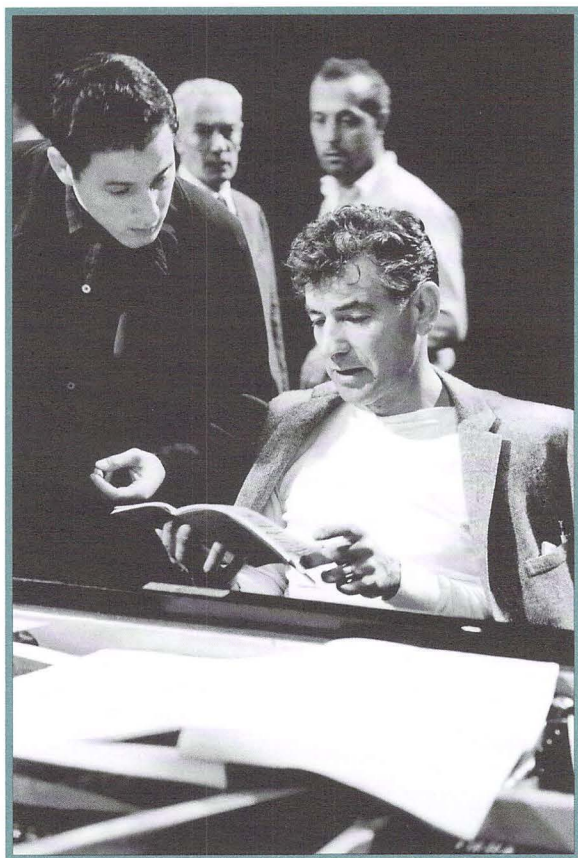
Composer Jack Gottlieb's recently published memoir, *Working with Bernstein* (Amadeus Press), has been receiving rave reviews.

### Did you know?

In 1955, movie star Tyrone Power appeared in a play called *A Quiet Place* that closed out of New York. The title and title song for this drama by Julian Claman were taken from *Trouble in Tahiti*.

# IN THE news

## The Leonard Bernstein Scholar-in-Residence



COURTESY JACK GOTTLIEB

Jack Gottlieb and Leonard Bernstein at Teatro La Fenice, Venice, 25 September 1959

Jack Gottlieb, award-winning composer/author and assistant to Leonard Bernstein, has been named The Leonard Bernstein Scholar-in-Residence at the New York Philharmonic for the 2010-11 season. In this role he will help to annotate some of Bernstein's conducting scores at the Philharmonic Archives, providing contextual and personal information based on Gottlieb's work as assistant to the Orchestra's Laureate Conductor from 1958 to 1966. Many of these scores will soon be available in the Philharmonic's digital archives on nyphil.org. Mr. Gottlieb will present an *Insights* series program on March 30, 2011, *Music in the Yiddish Theater*, about the Jewish roots of American popular music, and will also give a special program for conductors and composers on Bernstein's approach to programming.

"Jack Gottlieb is a composer, conductor, and scholar who

has been present as 50 years of music history have unfolded," says Theodore Wiprud, Director of Education at the New York Philharmonic. "His particular knowledge of Leonard Bernstein's music, of Philharmonic programming, and of the many Jewish influences on American popular music will contribute a great deal to a rich season of engaging talks and important research."

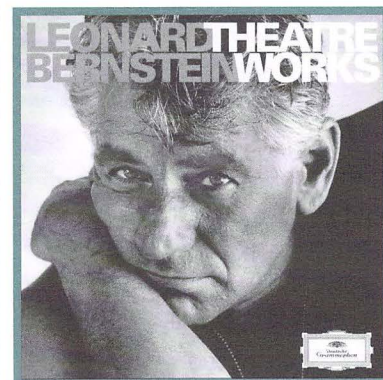
The Leonard Bernstein Scholar-in-Residence at the New York Philharmonic program honors and recognizes the enduring contribution of Leonard Bernstein, the Orchestra's Music Director from 1958 to 1969, and its subsequent Laureate Conductor.

Composer Jack Gottlieb was Leonard Bernstein's assistant at the Philharmonic from 1958 to 1966. In 1977 he joined the Leonard Bernstein Office, Inc., as publications director, and currently serves as consultant to the Leonard Bernstein Office. ■

## Leonard Bernstein Theatre Works

To commemorate the 20th anniversary of the composer's death, Deutsche Grammophon (DG) has released a 7-CD collection, *Leonard Bernstein Theatre Works*. DG had the opportunity to record many of Bernstein's theatre works, including *Candide* (London Symphony Orchestra), *West Side Story* (studio orchestra) and his opera *A Quiet Place*

(Vienna State Opera), all with Bernstein conducting. This collection also includes his musical *On The Town* conducted by Michael Tilson Thomas, and *A White House Cantata* (London Symphony Orchestra), derived from the musical *1600 Pennsylvania Avenue*, conducted by Kent Nagano. ■

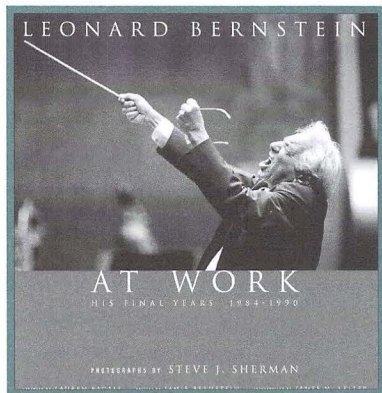




# Leonard Bernstein at Work

Amadeus Press has announced the release of a new book, *Leonard Bernstein at Work* by Steve J. Sherman. This remarkable photographic essay of the last six years of the maestro's life gives us a rare insight into the world of Bernstein's life as a conductor. It contains over 200 black-and-white photographs, most previously unpublished, taken on and off stage during twenty public events and concerts. Alongside the photos are personal and insightful comments from more than fifty people who knew him well during those years. It features a foreword by Lauren Bacall and an introduction by James M. Keller, former Leonard Bernstein Scholar-in-Residence at the New York Philharmonic.

In a preface, Jamie Bernstein writes, "Sherman's images are more than just beautiful; they are revealing, passionate, and haunting."



Sherman is one of the world's premiere performing arts photographers, recognized for his long-term associations with Carnegie Hall and *The New York Times*. His photos have been featured in countless books and magazines, on CD/DVD covers, in television documentaries, and exhibited at the International Center of Photography and the Metropolitan Museum of Art. ■

# Wonderful Town in Japan



For the first time ever, *Wonderful Town* has reached Japan. This new production produced by TV Ashai received 31 performances. Performances took place in Japanese at the Aoyama Theatre in Tokyo, the Chunichi Theatre in Aichi and the Umeda Art Theatre in Osaka. This production featured Kei Aran as Ruth and Miho Owada as Eileen. It was directed by Koichi Ogita and conducted by Satoshi Uegaki. ■

# Leonard Bernstein Social Networking

As you would expect from a man who was arguably one of the most influential pop culture figures ever to come out of the classical music realm, Leonard Bernstein is thoroughly entrenched in the "Social Network." In addition to our website *LeonardBernstein.com*, we have created both Facebook and Twitter pages where fans and friends of Lenny gather to discuss events and find photos, music and video. Our Facebook page has garnered nearly 40,000 fans, with more joining from around the globe every day to share their memories about the Maestro and discuss Leonard Bernstein "sightings" on the web and in the media, including a recent Mercedes-Benz commercial featuring video of Bernstein conducting, as well as news and info about the New York premiere of Bernstein's only full-length opera, *A Quiet Place*. Facebook fans and Twitter followers also receive exclusive discounts on merchandise at the LeonardBernstein.com online store. With the addition of Facebook and Twitter pages to our web presence, we have made a truly interactive home on the web for friends and fans of Leonard Bernstein. Come and join us! ■

– Josh Carr, New Media Coordinator for the Leonard Bernstein Office



# Maestro: The Art of Leonard Bernstein

At a recent performance of my musical play, *Beethoven, as I Knew Him*, I announced to the audience that in the coming season I would be presenting the music and life of Leonard Bernstein in a new theatre piece called “Maestro.” The audience quite literally gave a collective and extended high-pitched “yay” like a gaggle of grade-school children, and then they started to applaud, with a few squeals thrown in. It was clear to me that just the Bernstein name alone brought this group back to the good old



COURTESY HERSHEY FELDER

Hershey Felder

days when they would curl up with a recording, take a beloved lesson on television, play a role in *West Side Story* in a community playhouse, be in Vienna, or Paris, or Tanglewood, or New York, or Berlin, anywhere — and there was Leonard Bernstein: warm, cuddly, charming, eloquent, and above all, always musically spectacular and true.

Leonard Bernstein lived his life in front of the public right from the very beginning. From his dazzling debut on November 14th,

1943 in front of the New York Philharmonic at age 25, right until the end at Tanglewood in the summer of 1990, music and theatre lovers the world over felt that he was their friend and beloved teacher. The private Leonard Bernstein, however, worried — particularly at the end of his life — about what exactly he would be leaving behind. One of the last works that he left us just before he died in the autumn of October of 1990, was this short poem:

*Afraid  
Died in my vocabulary  
Long ago — except of hurting  
Someone I love, and then  
Of not writing my Piece  
Before my Not-To-Be*

Here you have a man who, one could arguably assert, had the greatest all-encompassing career of any musician in the history of Western music — conductor, composer, teacher, television star, author, spokesperson... and yet he was afraid of not leaving behind something of significance. This poem touched me in such a way that I sensed a “raison d’être” for my new theater piece entitled “Maestro.”

I decided to structure the work as a man looking back on the very basic elements of his life, and how they inspired his output. As the work opens, we are invited to take part as the audience in the Maestro’s “final broadcast.” Only this broadcast is the one that we never saw — where one of the greatest musicians to have lived asks questions about his own life,

and what he’s left behind, and whether he’s done enough.

Since Leonard Bernstein spent his life studying the immortals and sharing with us what in fact makes them so, one of the ideas that I grapple with in the piece is how his understanding of great music affects his perception of his own place as a composer in the pantheon of the greats. In another twenty years, we’ll probably see what “Lenny” didn’t see in his lifetime: that “Piece” — the one he wanted to create before his “Not-To-Be,” the one he was afraid wouldn’t be. I believe that he did leave us that work — and time will tell us what exactly it is — but I suspect it isn’t “a work” per se, but rather a body of work that has a particular color, a particular energy, and a sound all its own. Listen to any Bernstein music.

That is the mark of a composer: he who has left behind not “his piece” but “a piece” — a piece of the vast tapestry that is the arts, a piece of history in sound that, in this case, shall always and indelibly be “Bernstein.” He had no reason ever to be afraid. ■

*Maestro began performances at The Geffen Theatre, Los Angeles, November 2, 2010: [www.GeffenPlayhouse.com](http://www.GeffenPlayhouse.com) and will be followed by performances beginning January 4 at the Laguna Playhouse: [www.lagunaplayhouse.com](http://www.lagunaplayhouse.com) and at The Old Globe in San Diego, Summer of 2011: [www.theoldglobe.org](http://www.theoldglobe.org)*

## Vienna Honors Bernstein

On October 14, 2010 the Haus der Musik in Vienna, Austria honored Leonard Bernstein on the 20th anniversary of his death. The Haus der Musik presented an intimate conversation between renowned mezzo soprano Christa Ludwig; Michael Bernstein, the Maestro’s nephew; and Craig Urquhart, who was Bernstein’s assistant in the later

years of the Maestro’s life. Clemens Hellsberg, General Manager of the Vienna Philharmonic, moderated the program. Pianist Alexander Frey performed selections from Bernstein’s *Piano Anniversaries*, and film segments were shown, including Ludwig and Bernstein in recital as well as Bernstein conducting the Vienna Philharmonic. ■



COURTESY CRAIG URQUHART

Michael Bernstein, Craig Urquhart, Christa Ludwig, Alexander Frey and Clemens Hellsberg

# Notes From a *Mass* Fan

by Tony Napoli

Over the past year I have “attended” *Mass* in New York City, Minneapolis and London. You might think I was a religious fanatic, but since I’m an atheist, you could more accurately posit that I’m a devoted acolyte of Leonard Bernstein’s wonderful, thought-provoking creation.

The initiator of the London “production” was Marin Alsop, who has conducted so many “Masses” by now that she can be considered one of the piece’s greatest champions. London’s version was the only one to incorporate all of the composer’s elements in his “theatre piece for singers, players and dancers,” including a marching band and a

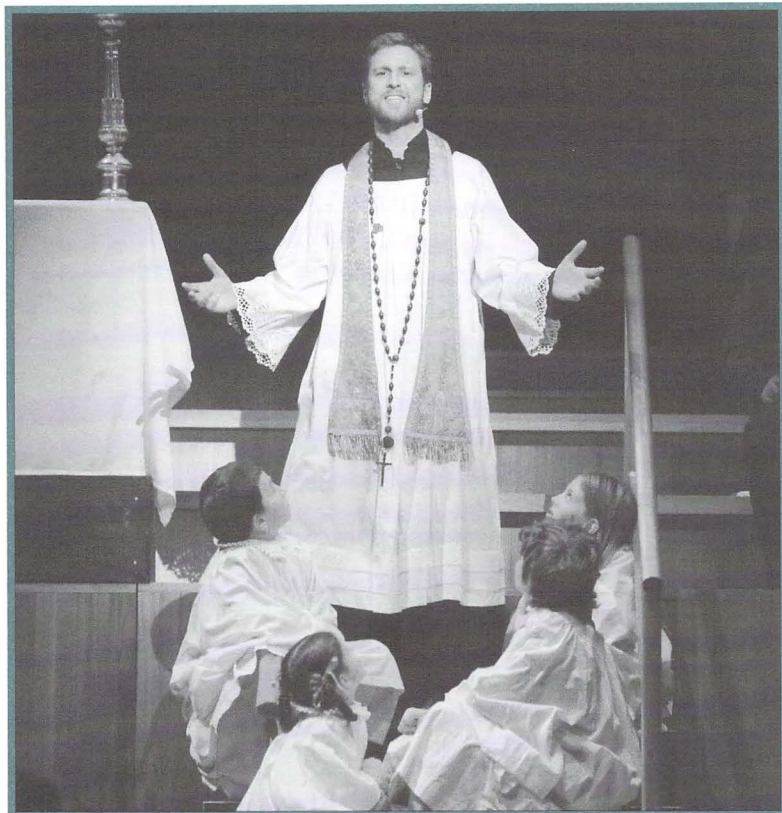
What was truly brilliant (as the Brits would say) was the use of supertitles. Bernstein and his co-librettist Stephen Schwartz’s lyrics, which catch all the confusion and torment of that era, were now graspable in their entirety. The supertitles added great value in the Latin translations, and particularly paid off in the “mad scene” (Fraction), when the Celebrant smashes the chalice and monstrance and delivers an anguished rant. Jesse Blumberg was a strong, confident priest caught in the turmoil of his self-doubt and his congregation’s ever-tougher questions.

The congregation, or Street Chorus, expertly portrayed the anguish of searching for faith in the modern world and questioning the role of God in one’s daily life. In the “Dona Nobis Pacem” section, participants planted in the theatre sprang out of their seats and ran down the aisles, sweeping up the entire audience in a thrillingly theatrical outburst that evoked the fervor of the antiwar protests of the ’70s.

At the end, the multiple children’s choirs offered up the hope and joy of youth: surely one of Lenny’s most moving finales. One would have to be made of stone not to be touched by this music of deep reconciliation. After the curtain call, the cast ran out into the audience as Maestro Alsop reprised the “Introit” marching music, restoring the opening’s atmosphere of festive jubilation. The entire audience clapped along and hugged the performers in the aisles — almost like a hippie “be-in.” I think Lenny would have been delighted.

Mahler once said, “My time will come.” Well, with the help of Marin Alsop, Leonard Bernstein’s *Mass*’s time has come. As a “true believer” in Lenny and *Mass*, I look forward to seeing it many more times. ■

*Tony Napoli is a native New Yorker, entrepreneur and writer. [www.tonymnapoli.com](http://www.tonymnapoli.com)*



COURTESY BELINDA LAWLEY

Jesse Blumberg as the Celebrant in the London Southbank Centre’s production

Each city interpreted the piece differently. In New York, it was a celebration of the city’s ethnic diversity, reflected in the 500 school children trained to sing for this event. In Minneapolis, the piece was treated more as an austere Protestant service, down to the angelic youth chorus holding candles during the closing hymn, reminiscent of the Nordic celebration of the Feast of St. Lucy. But London may have best captured what Bernstein had in mind: a happening, a spiritual journey, a dark night of the soul experienced by the Celebrant as well as the attendees.

dance company. The director, Jude Kelly, synchronized sections of the score to a psychedelic slide show featuring pictures of JFK, Jackie, the assassination, Viet Nam, and student antiwar protests. This anchored the piece firmly in the early 1970’s, the historical time period of the work’s composition. It was a great idea for the British audience, though I would not want *Mass* to be seen only as a “period” piece. The other great Masses of Mozart, Haydn and Bach stand on their own; I trust in time Bernstein’s *Mass* will be performed as standard repertory, and not necessarily with all the theatrical trappings.

# The *West Side Story* Project Toolkit: Crime Prevention on a New Stage

by Pamela Beal, Ph.D and  
Tawana Waugh

The themes of *West Side Story* provide a unique backdrop for community dialogue about gangs, violence and youth-police relations. The electrifying music of Leonard Bernstein and the prophetic lyrics of Stephen Sondheim hauntingly paint a picture as relevant today as it was fifty years ago. This timeless musical is the catalyst for the *West Side Story* Project Toolkit which uses these themes to generate discussion within a community.

Funded by the U.S. Department of Justice Office of Community Oriented Policing Services (COPS Office), developed in collaboration with the Seattle Police Department, the Seattle Police Foundation and Seattle's 5th Avenue Theatre, the *West Side Story* Project (WSSP) is now offering a "toolkit" to other jurisdictions interested in replicating the project. To date, it has been successfully piloted in Seattle, WA, White Plains, NY and Los Angeles, CA. The project can be replicated in part or in its entirety, depending on the interests, needs and resources of each jurisdiction.

## The Concept

Middle and high school students from all ethnic and minority communities participate in activities designed to engage youth and law enforcement in discussions about gang & youth violence prevention, youth-police relationships, and racial/ethnic relations. Simultaneously, it introduces at-risk youth to a world far away from their everyday lives — live musical theatre — and offers them the chance to create their own art & drama based on themes from *West Side Story* while working with professional actors and artists. The project also sets the stage for a public forum to discuss the local community's responses to its at-risk youth.

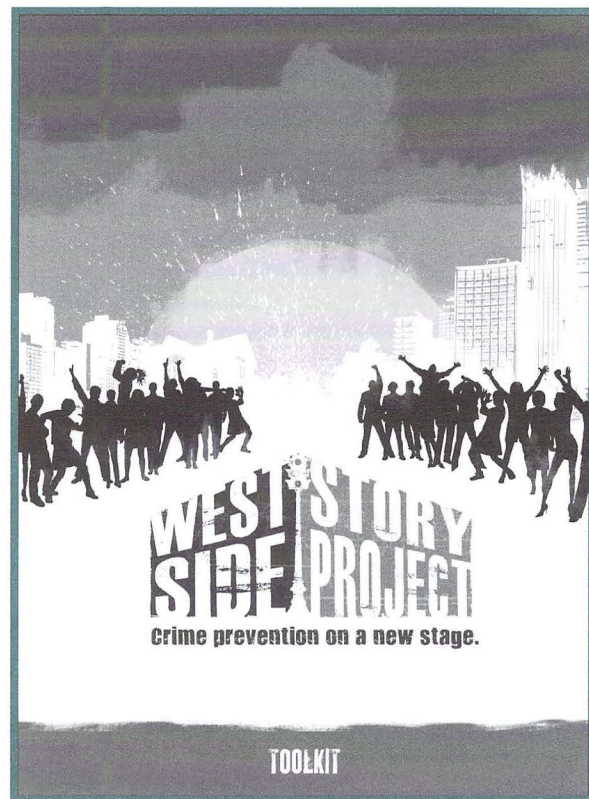
## The Collaborative Partners

To create an opportunity for law enforcement to work with non-traditional partners, the WSSP Toolkit instructs police on how to team up with local theatre, schools and/or community centers to develop new approaches to gang prevention and cultural conflict. Most community theatres and non-profit professional theatres have educational outreach programs with missions that suit such a project.

In Los Angeles, one observer of the "Speak Up" sessions says, "The Lieutenant told me that he had conducted these workshops for the past 18 months and that this changed and educated him, so he understands these teens better and wants to help them avoid further involvement with the criminal lifestyle. He also said that they are very beneficial to his officers and help them be more compassionate and attentive. The teens are very happy that they could talk openly to officers about their distrust and dislike of police. They were willing to learn about police procedures they see as 'aggressive' or 'unjust' that are actually designed to save lives. Both groups benefit from such frank discussions."

The *West Side Story* Project Toolkit consists of five booklets, a CD and DVD which provides directions, suggestions, templates and examples for building an innovative collaboration between law enforcement, the theatre, schools and community organiza-

**The teens were willing to learn about police procedures they see as 'aggressive' or 'unjust' that are actually designed to save lives.**



tions to develop a youth violence prevention initiative using *West Side Story*.

The *West Side Story* Project Toolkit supports the COPS Office's mission: advancing community policing through relationships between law enforcement and the community to "build communities of trust." ■

*Pamela Beal, Ph.D is a researcher and writer for the Seattle Police Foundation. She was formerly the Director of the University at Buffalo Regional Community Policing Center.*

*Tawana Waugh, Policy Analyst with the Department of Justice Office of Community Oriented Policing Services, has over 20 years experience in customer service, marketing and program management. Ms. Waugh works closely with law enforcement and community groups to help them address issues that are critical to public safety in an effort to advance community policing.*

# West Side Story Tour

"A brand new touring production of *West Side Story* launched its national run... and it may safely be christened a triumph right out of the gate," wrote Lawrence B. Johnson in the *Detroit News*.

The current acclaimed Broadway production of *West Side Story* has begun its national tour. Librettist Arthur Laurents's Broadway direction was recreated for the tour by David Saint, the

production's Associate Director. The original Jerome Robbins choreography is reproduced by Tony Award-nominee Joey McKneely (*The Boy from Oz*, *The Life*).

The new Broadway cast album of *West Side Story* won the 2010 Grammy Award for Best Musical Show Album on January 31, 2010.

*West Side Story* features scenic designs by James Youmans (*Gypsy*), costumes by Tony Award nominee David C. Woolard (*The*

*Farnsworth Invention*, *The Who's Tommy*), lighting by Tony Award winner Howell Binkley (*Gypsy*, *Jersey Boys*), sound design by Tony Award nominee Dan Moses Schreier (*Gypsy*, *A Catered Affair*) and hair by Mark Adam Rampmeyer (*The Farnsworth Invention*).

For more tour locations and dates please visit: [www.broadwaywestsidestory.com](http://www.broadwaywestsidestory.com) ■

# New Music in Print

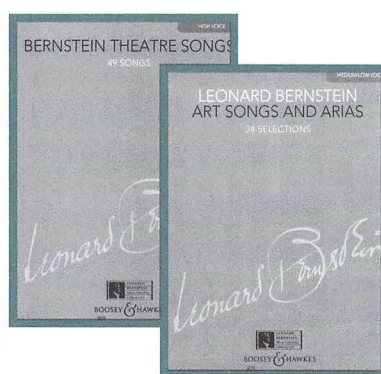
The Leonard Bernstein Music Publishing Company, LLC is pleased to announce new publications available through Hal Leonard. There are three new offerings for concert band: a new arrangement of *Symphonic Dances From West Side Story*, a *Suite from Mass* and a medley of tunes from *West Side Story*. For educators and amateur groups, there are selections from *West Side Story* arranged for various levels of ability. There are also new arrangements of songs from *West Side Story* for jazz ensemble, marching band and orchestra.

Hal Leonard has recently completed three new compilations of song albums: *Art Songs*

and *Arias*, *Bernstein on Broadway* and *Bernstein Theatre Songs*. *Art Songs and Arias* features new transcriptions, unpublished material and selections from complete vocal scores never before available on their own. There are editions for high voice and medium/low voice, as well as for duets and ensembles. *Bernstein on Broadway* presents 30 songs from the Broadway shows. *Bernstein Theatre Songs* presents selections from the theatre works, including songs cut from the shows.

For more information please visit: [www.halleonard.com](http://www.halleonard.com)

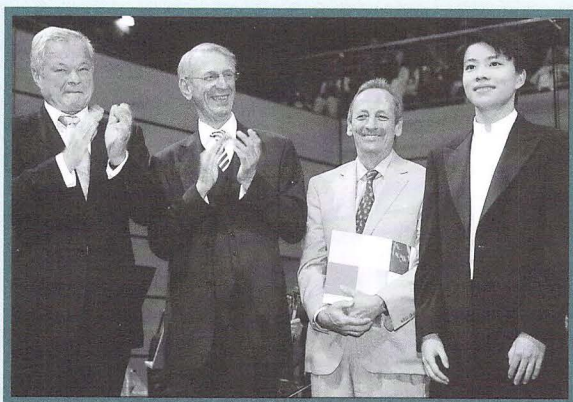
Recently published but available through Boosey & Hawkes, Ltd. is a new arrangement of



*West Side Story* (Suite) for guitar and chamber orchestra. *West Side Story* (Suite) was arranged by Andreas Kowalewitz and guitarist Lucian Plessner. Plessner had met Bernstein, who requested at the time that the guitarist arrange and record several Bernstein works.

For more information please visit: [www.boosey.com](http://www.boosey.com) ■

# The Leonard Bernstein Award



© AXEL NICKOLAUS

Prof. Rolf Beck (Director Schleswig-Holstein Musik Festival), Jörg-Dietrich Kamischke (Sparkassen-Finanzgruppe), Alexander Bernstein and Kit Armstrong

The Schleswig Holstein Music Festival has presented the 10,000 Euro Leonard Bernstein Award to pianist Kit Armstrong. The award is given to young artists at the beginning of their careers to enable them to pursue performing.

Previous recipients are Lang Lang, Lisa Batiashvili, Erik Schumann, Jonathan Biss, Alisa Weilerstein, Martin Grubinger, Anna Vinnitskaya and Leonard Eischenbroich.

Kit Armstrong is an eighteen-year-old pianist and composer who also displays remarkable gifts for mathematics, science and languages. At the age of five, he began formal composition and piano studies. Four years later, he became a full-time undergraduate student in music and science.

Since his concerto debut at the age of eight, Kit has given recitals and appeared as soloist with numerous orchestras. The award is made possible by the generosity of the Sparkassen Finanzgruppe. ■

# [Some Performances]

## Fall/Winter 2010/2011

For a complete listing visit:  
[www.leonardbernstein.com](http://www.leonardbernstein.com)

### October

- 1** **Bochum, Germany:** SYMPHONY NO.2: THE AGE OF ANXIETY; Bochumer Symphoniker; Kirill Gerstein, piano; Steven Sloan, conductor; Bogestra-Strassenbahnwerkstatt.
- 2** **New York, NY:** DIVERTIMENTO; Vienna Philharmonic Orchestra; Gustavo Dudamel, conductor; Carnegie Hall, Stern Auditorium.
- 7** **Halle, Germany:** SERENADE; Staatskapelle Halle; Arkadi Marasch, violin; Hans Rotman, conductor; Studio.
- 7,8** **Lisbon, Portugal:** SYMPHONY NO.2: THE AGE OF ANXIETY; Gulbenkian Orchestra; Dana Clocarlie, piano; Christian Badea, conductor; Grand Auditorio.
- 14-17** **Detroit, MI:** THREE DANCE EPISODES FROM ON THE TOWN; Detroit Symphony Orchestra; Leonard Slatkin, conductor; Orchestra Hall.
- 23** **Bremerhaven, Germany:** ON THE TOWN (new production); Stadttheater Bremerhaven; Claudio Beuno, director; Rodolfo Cazares, conductor; Grosse Haus.

### November

- 4** **Vienna, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY; Niederösterreichisches Tonkünstlerorchester; Michail Jurowski, conductor; Musikverein.
- 4,6, 12,14, 16,21** **New York, NY:** A QUIET PLACE; New York City Opera; Christopher Alden, director; Jayce Ogren, conductor; David H. Koch Theatre.
- 11** **Basel, Switzerland:** SYMPHONIC DANCES FROM WEST SIDE STORY; Sinfonieorchester Basel; Dennis Russel Davies, conductor; Stadt Casino Musiksaal.
- 12** **Thousand Oaks, CA:** SERENADE; New West Symphony; Corey Cerovsek, violin; Boris Brott, conductor; Oxnard Performing Arts Center.
- 15,16** **Gersthofen, Germany:** SYMPHONY NO.3: KADDISH; Philharmonisches Orchester der Stadt Augsburg; Dirk Kaftan, conductor; Stadthalle.

- 19,20** **Madrid, Spain:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Spanish National Orchestra; Lawrence Renes, conductor; National Music Hall.
- 19,21** **Pittsburgh, PA:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Pittsburgh Symphony Orchestra; Leonard Slatkin, conductor; Heinz Hall.
- 22-24** **Washington, DC:** FANFARE FOR THE INAGURATION OF JOHN F. KENNEDY; National Symphony Orchestra; Christoph Eschenbach, conductor; Kennedy Center for the Performing Arts.
- 23,28** **Trier, Germany:** TROUBLE IN TAHITI; Benedikt Bormann, director; Dirk Edelkamp, conductor; Forum.

### December

- 4** **Bremerhaven, Germany:** ON THE TOWN (new production); Stadttheater Bremerhaven; Claudio Beuno, director; Rodolfo Cazares, conductor; Grosse Haus.
- 9** **Eindhoven, The Netherlands:** THREE DANCE EPISODES FROM ON THE TOWN; Conservatorium van Amsterdam; Ivan Meylemans, conductor; Muziekcentrum.
- 18** **Miami Beach, FL:** SYMPHONY NO.2: THE AGE OF ANXIETY; New World Symphony; Orli Shaham, piano; David Robertson, conductor; Lincoln Theater.
- 18** **Karlsruhe, Germany:** OVERTURE TO CANDIDE; Staatsorchester Rheinische Philharmonie; Daniel Raiskin, conductor; Konzerthas.
- 29-31** **Neuchâtel, Switzerland:** CANDIDE (Selections), WEST SIDE STORY CONCERT SUITE NO.2; SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestre Festival Les Jardins Musicaux; Valentin Reymond, conductor.

### January

- 1,2** **Lyon, France:** OVERTURE TO CANDIDE; THREE DANCE EPISODES FROM ON THE TOWN; SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestre National de Lyon; Leonard Slatkin, conductor; Auditorium Maurice Ravel.

- 6,8,9 Los Angeles, CA:** SYMPHONY NO.1: JEREMIAH; Los Angeles Philharmonic; Kelley O'Connor, mezzo-soprano; Gustavo Dudamel, conductor; Walt Disney Concert Hall.
- 8 Pensacola, FL:** THREE DANCE EPISODES FROM ON THE TOWN; Pensacola Symphony Orchestra; Peter Rubhardt, conductor; Saenger Theatre.
- 21 Lisbon, Portugal:** SYMPHONY NO.1: JEREMIAH; Los Angeles Philharmonic; Kelley O'Conner, mezzo-soprano; Gustavo Dudamel, conductor; Grande Auditório.
- 21,22 Omaha, NE:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Omaha Symphony; Thomas Wilkins, conductor; Holland Performing Arts Center.
- 22-24 Washington, DC:** FANFARE FOR THE INAUGURATION OF JOHN F. KENNEDY; SYMPHONIC DANCES FROM WEST SIDE STORY; National Symphony Orchestra; Christoph Eschenbach, conductor; John F. Kennedy Center for the Performing Arts.
- 25 Cologne, Germany:** SYMPHONY NO.1: JEREMIAH; Los Angeles Philharmonic; Kelley O'Connor, mezzo-soprano; Gustavo Dudamel, conductor; Philharmonie.
- 29 Lyon, France:** SERENADE; Orchestre de L'Opera de Lyon; Nicolas Gourbeix, violin; Kazushi Ono, conductor; L'Opera de Lyon.

## February

- 1,5 New York, NY:** TROUBLE IN TAHITI; Manhattan School of Music; Joshua Bravo, conductor; Greenfield Hall.
- 3 Chattanooga, TN:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Chattanooga Symphony; Markand Thakar, conductor; Tivoli Theater.
- 3,5 Mulhouse, France:** OVERTURE TO CANDIDE; Orchestre Symphonique de Mulhouse; Daniel Klajner, conductor; Concert Haut-Rhin.
- 5 Hamburg, Germany:** OVERTURE TO CANDIDE; THREE MEDITATIONS FROM MASS; THREE DANCE EPISODES FROM ON THE TOWN; SYMPHONIC DANCES FROM WEST SIDE STORY; NDR Sinfonieorchester; Kristjan Jarvi, conductor; Kampnagel.

- 10 Luxembourg, Luxembourg:** OVERTURE TO CANDIDE; ORCHESTRAL SUITE FROM CANDIDE, DIVERTIMENTO; Orchestre Philharmonique du Luxembourg; Wayne Marshall, conductor; Grand Auditorium.
- 10-12 Philadelphia, PA:** ORCHESTRAL SUITE FROM A QUIET PLACE; Philadelphia Orchestra; Michael Tilson Thomas, conductor; Verizon Hall.
- 19 New Orleans, LA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Louisiana Philharmonic Orchestra; Carlos Miguel Prieto, conductor; Mahalia Jackson Theater.
- 25 Munich, Germany:** CANDIDE (Concert version); Philharmonischer Chor München; Münchner Philharmoniker; Kristjan Jarvi, conductor; Philharmonie.
- 25,26 Nampa, ID:** THREE DANCE EPISODES FROM ON THE TOWN; Boise Philharmonic; Joanne Falletta, conductor; Brandt Center.

## March

- 6,7 Halle, Germany:** OVERTURE TO CANDIDE; Staatskapelle Halle; Karl Heinz Steffens, conductor; George Frideric Handel Halle.
- 10,11 Plauen, Germany:** DIVERTIMENTO; Philharmonisches Orchester Plauen Zwickau; Lutz de Veer, conductor; Vogtlandtheater.
- 11,13 Tacoma, WA:** TROUBLE IN TAHITI; Tacoma Opera; Carolyn Kuan, conductor; Pantages Theater.
- 17 Zwickau, Germany:** DIVERTIMENTO; Philharmonisches Orchester Plauen Zwickau; Lutz de Veer, conductor; Neue Welt.

## [Note to Readers]

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

Craig Urquhart

**Prelude, Fugue & Riffs**

121 West 27th Street

Suite 1104

New York, NY 10001

Fax: (212) 315-0643

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.

**Prelude, Fugue & Riffs™** is a publication of The Leonard Bernstein Office, Inc.

©2010/11 by The Leonard Bernstein Office, Inc.

Managing Editor: Craig Urquhart  
Editors: Jack Gottlieb,

Jamie Bernstein

Design: BorsaWallace, NYC

Visit our website:

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

121 West 27th Street  
Suite 1104  
New York, NY 10001

PRESORTED  
STANDARD  
U.S. POSTAGE PAID  
NEWARK, NJ  
PERMIT NO. 625

Leonard Bernstein

Printed on recycled paper

# LOOKING ahead

## Leonard Bernstein: The Symphony Edition



The legacy of Leonard Bernstein cannot be overestimated. His uniquely combined roles of conductor, composer and music advocate have left an indelible imprint on several generations of musicians and music lovers. To commemorate the 20th anniversary of Bernstein's death and to pave the way for future generations of music lovers, Sony Classical International is pleased to present *Leonard Bernstein: the Symphony Edition*.

The 60-disc *Leonard Bernstein Symphony Edition* includes all 57 of Bernstein's symphonic recordings with the New York Philharmonic during his historic years with that orchestra. The set features complete cycles of Beethoven, Brahms, Mahler and Sibelius, as well as such land-

mark recordings as Shostakovich's *Symphony No.5*, and the *Symphony No.2* by Ives. This limited edition presents each disc in an individually repackaged design with sixty photographs of the maestro. The package includes a large-format book with extensive essays by German music critic Klaus Geitel and musicologist Wolfgang Stähr.

Jamie Bernstein wrote, "My brother, sister and I grew up surrounded by the sounds of the music our father performed and recorded with the New York Philharmonic and other world-class orchestras. These performances and recordings imbued us with a deep understanding and love for this rich repertoire. It was always our hope that the multitude of symphonic

recordings our father made over the course of his extraordinary career could be gathered together, to serve as an essential body of reference for all those with an interest in classical music: students, teachers, the curious and the fanatical. We were sure that by having access to the totality of these outstanding recordings, any music lover could feel they were in the possession of a truly comprehensive resource — not to mention a trove of beauty.

"And now, thanks to Sony, our hope has become a reality. This superbly assembled set of our father's symphonic recordings is sure to give the world the same sense we grew up with: that this repertoire was at our fingertips — always available, always beautiful, and in the finest of renditions." ■