

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall/Winter 2012/2013



Leonard Bernstein & POTUS

**"...I'm a lily-livered, bleeding heart,
liberal, egghead Communist!"**

*The Honorable Josiah "Jed" Bartlet
POTUS, "The West Wing" (2000)*

by Mark Adams Taylor

Leonard Bernstein would have loved TV's President Bartlet. Or imagine him with real life politicians Hillary and Bill Clinton. Or Bernstein alongside Barack! Fantasy aside, Bernstein's relationships with actual U.S. presidents spanned a period of tremendous change in America. They were as diverse as they are intriguing. They ranged from imaginary to intimate to ill-tempered. And they provide yet another novel way to view the incredible scope of Bernstein's life.

In *The Infinite Variety of Music*, Bernstein explains his imaginary relationship with President George Washington, which stretched back to his childhood. He envisions General Washington as a traveling companion to whom he explains modern inventions. Washington, in turn, provides Bernstein with questions whose answers are precisely what Bernstein wants to discuss:

G.W. You mean we are not a musically cultured nation? But I thought –

L.B. No, we're not, really. Not yet, anyway; although we may be well on the way...

History's most influential music teacher, Bernstein never wavered from his message: music and education enhance society. While he was revered worldwide for his musical genius, he was also a lifelong advocate for peace, civil rights and support for the arts. Bernstein ranks legendary as an American liberal activist. Depending on the politics involved, Bernstein

(continued on page 2)



COURTESY NEW YORK PHILHARMONIC ARCHIVE

Vice President Richard M. Nixon presents the Institute of International Education's Distinguished Service Award to Leonard Bernstein. In the center is Grayson Kirk, President of Columbia University.

Inside...

- 4 Bernstein Compares Eisenhower and Kennedy
- 5 Meeting President Carter

- 6 *Artful Learning* Update
- 8 In the News

- 11 Directing *Trouble in Tahiti*
- 12 Remembering Carlos Moseley

To Our Readers

Leonard Bernstein & POTUS, continued

Leonard Bernstein thoroughly broke the mold of the insular, obsessive artist who shuts out the world while toiling in a lonely garret. This was a man who made no distinction between being an artist and a global citizen. Every advance he made in his fame and fortune, he put to good purpose in his efforts to make the world a safer and more compassionate place for all of its inhabitants. He was not afraid to hold unpopular opinions, or to speak up when he saw an injustice. As a result, Leonard Bernstein sometimes came to loggerheads with his own government. In this election year, it's fascinating to read about the wide range of Bernstein's encounters with Presidents and the White House.

We can't help wondering: what issues would Leonard Bernstein be championing if he were alive today? Would he be feverishly campaigning for the presidential candidate he believed in? We're certain of it. Would he be urging Middle Eastern nations to lay down their arms and reach mutual understanding? Would he be participating in fund-raising events for women's rights, gay rights, enlightened education for one and all? We know he would.

And we're also sure he would still be advocating for fewer guns and no nukes – and continuing to make his assertion: “War is obsolete.” Maybe one day the rest of the world will come to agree with him, and lay down their arms forever. He never lost faith that such a day could come.

J.B. ■



COURTESY LIBRARY OF CONGRESS

Leonard Bernstein on State Department tour, Moscow 1959.

either hailed to or railed against the Chief.

One year before his death, Bernstein and I had a meeting of the minds. He asked me to tune up a draft letter he'd written to President George H.W. Bush. A symbolic gesture to garner public attention, Bernstein's letter rejected the National Medal of the Arts to protest censorship. Bernstein chose not to “collect a medal in kind and gentle silence while hoping for less stifling days ahead.” News coverage appeared on the front pages of the *Washington Post* and the *New York Times*.

In exchange, I asked Lenny to review a speech I'd written for Senator Bill Bradley, called *Playing Patriotism*. My draft for the basketball-legend-turned-politician intrigued Bernstein. In blue editor's pencil, he strengthened the speech

page by page, starting with: “We must rescue patriotism from the bigots!” Finally, in red: “No more flag-burning campaigns, white

Bernstein's last White House visit was perhaps his most memorable.

against black campaigns, abortion campaigns, tax-breaks-for-the-rich campaigns.” For a last line, Bernstein suggested: “Only *then* can we Play Ball!”

Timely even today, Bernstein's edits hearken back to the last liberal POTUS he knew: Jimmy Carter. Both Bernstein and Carter rode the wave of patriotism surrounding America's Bicentennial. Bernstein

campaigned for Carter's first presidential bid, and again at Carter's reelection attempt. Their friendship transcended borders. Bernstein's last White House visit was perhaps his most memorable. At a gathering preceding the Kennedy Center Honors, honoree Bernstein received permission from the President to take his entire family to the Lincoln Bedroom to light the Hanukkah candles. As the time arrived to leave for the Kennedy Center, Bernstein placed the still-burning candles on the bathroom sink, praying he wouldn't burn the White House down that night.

It's interesting that Bernstein's White House relationships didn't always fall along party lines. In the mid-1940s, Democrat Harry Truman launched Bernstein's now-infamous FBI file. In 1950, thanks to Bernstein's early and insatiable liberal activism, Truman banned Bernstein's music from overseas State Department libraries and functions. Truman cancelled his own attendance at a New York function with Chaim Weizmann, the first president of Israel, where Bernstein was to perform. (There was no love lost between them, however; years later, Bernstein was among the celebrities to appear during a televised celebration for former President Truman's Diamond Jubilee.)

Bernstein developed a closer personal relationship with Republican President Eisenhower than with Truman. However, Eisenhower followed Truman's lead by also covertly expanding Bernstein's FBI file. In 1953, citing security risks, Eisenhower's State Department pulled Bernstein's passport, releasing it only after Bernstein signed an affidavit disavowing Communism. (Bernstein made it to Milan's La Scala in the nick of time to conduct Maria Callas in her legendary *Sonnambula*.)

Eisenhower in turn used Bernstein as ammunition in his "cultural" Cold War. Eisenhower believed that the U.S. needed to compete culturally with the USSR in order to sway public



Leonard Bernstein, President Eisenhower, Leonard Warren, and Rise Stevens at the Lincoln Center ground breaking ceremony.

opinion abroad. In the spring of 1959, shovel in hand, Eisenhower joined Bernstein in New York at Lincoln Center's groundbreaking ceremony. Later that year, the US government sent Bernstein and the New York Philharmonic to Moscow to gain an advantage in the arts over the Soviet Union. The mission scored Eisenhower some political success.

From the mid-50s to the early '60s, America saw Rosa Parks refuse to budge; the Surgeon General link cigarettes to lung cancer; Eisenhower sign the Civil Rights Act; *West Side Story* open on Broadway; and for the first time ever in presidential politics, a televised debate between Nixon and JFK.

Beyond tapping the power of TV, Bernstein and JFK had in common their home state of Massachusetts and their alma mater, Harvard. President Kennedy and his wife attended the opening of *Candide* – itself an attack on the stifling days of anti-Communist fervor under Truman and Eisenhower. Not only were the Bernsteins frequently on Kennedy guest lists; they were

also invited behind the scenes for less formal presidential gatherings. After a White House dinner celebrating Igor Stravinsky's 80th birthday, for example, Bernstein and his wife were among a small group invited to the family quarters. So comfortable did Bernstein feel in the private rooms of the

Not only were the Bernsteins frequently on Kennedy guest lists; they were also invited behind the scenes for less formal presidential gatherings.

Executive Residence that he sat himself down in JFK's favorite rocking chair and pretended not to hear Felicia Bernstein's urgent admonitions for him to get up.

It's been argued that in some ways Bernstein never fully recovered from the assassination of JFK. Bernstein kept a signed photo of President Kennedy

(continued on page 13)

Bernstein Compares Eisenhower and Kennedy



COURTESY JOHN F. KENNEDY LIBRARY

First Lady Jacqueline Kennedy speaks at the National Cultural Center benefit at the National Guard Armory in Washington, D.C. Also pictured: President John F. Kennedy; Leonard Bernstein; Mrs. Earl Warren and Lyndon B. Johnson, Vice President.

On July 21, 1964, Leonard Bernstein gave journalist Nelson Aldrich a recorded oral history about his relationship to President John F. Kennedy. This excerpt compares the White House of President Dwight D. Eisenhower to that of Kennedy.

Being at the White House on the occasion of the [Pablo] Casals dinner in November 1961 when there were many artists about, I couldn't help comparing it with the last time I had been at the White House, which had been in the reign of Eisenhower when I had played with about thirty members of my orchestra parts of a Mozart piano concerto and an abbreviated version of the *Rhapsody in Blue*. I can't remember what the occasion was. I think the President of Colombia was there. It was a State Dinner, anyway, and I was the entertainment after dinner. To compare that dinner with the Casals dinner is to compare night and day. In the case of the Eisenhower dinner: well, for one thing you couldn't smoke, that was number one on my mind.

You couldn't smoke at the dinner table, you couldn't smoke before dinner and you couldn't smoke after dinner. I am an inveterate smoker, and I had to perform afterwards, and I got more and more nervous. There were no drinks served before dinner either. The guest line formed by protocol, not by alphabet. Everything was different then, it was very stiff and not even very pleasant. Dinner was at a huge horseshoe shaped table at which seventy-five or so people were seated so that nobody could ever really talk to anybody.

The food was bad, and the wine was bad, and you couldn't smoke. By the time I got to play, I was a wreck, and by the time I finished playing, I was more of a wreck.

President and Mrs. Eisenhower came downstairs to greet the members of the orchestra and thank them. The orchestra had been given ice-cream and coffee and everybody stood around with nothing much to say. And suddenly the President said, "I like that last thing you played, I like music with a theme," at

which point there was a horrified silence. Trying to save it, I said, (I shouldn't have said anything, but you couldn't not say anything, I mean the silence was so heavy and tense) and to break it I said, "You mean the *'Rhapsody in Blue'* ... You mean you like music with a beat, with a rhythmic pulse?" He said, "No, I like music with a theme." And so I just gave that one up. I decided not to press it any further because it would be provoking him, but then he charged back to the fray with a line that will forever be engraved in my mind, saying, "I like music with a theme, not all them arias and barcaroles." And, that's accurate, I have witnesses, I have lots of Philharmonic members, my wife. I didn't ask him what he meant by those terms either.

And suddenly the President said, "I like that last thing you played, I like music with a theme," at which point there was a horrified silence.

Compare that to the Casals dinner at the White House in November 1961 at which you were served very good drinks first; where there were ashtrays everywhere just inviting you to poison yourself with cigarettes; where the line is formed alphabetically; and where, when you do line up, you are in a less querulous mood than otherwise because you have a drink and a cigarette; where, when the moment comes for you to greet the President and the First Lady, two ravishing people appear in the doorway who couldn't be more charming if they tried, who make

(continued on page 13)

Meeting President Carter

by Nina Bernstein Simmons

In February, 1979, when President Carter went on an official visit to Mexico to meet with President Lopez Portillo, my father went along as a cultural “gift.” He gave a concert with the Mexican National Symphony Orchestra which included a performance of Copland’s *El Salon Mexico*.

I was about to turn seventeen. My mother had died the previous June and, I realize now, Daddy must have been at a loss for what to do about my birthday, what with his being away from New York. So he got the inspired idea of getting me invited to Mexico as part of the whole U.S. entourage. Not traveling there on a commercial plane with him, you

understand, but ON AIR FORCE ONE. I comported myself as best I could. I sat next to Cy Vance. They served lobster Thermidor. Or was it Newberg?

On the evening of the concert, as we were dressing at the hotel, Daddy asked what I was going to do with my hair. Good question. My mother wasn’t there to see to it that I looked ready to attend an elegant evening concluded by a state dinner at the U.S. embassy. I declined to put my hair in a bun, which is what Daddy wanted, and went with the 1979 default: brushed out hippie.

The concert was wonderful and spirits were high, especially Daddy’s. At the dinner, we were seated at a big table with both presidents, their first ladies, and two sets of ambassadors. Daddy

engaged President Portillo in singing many a Mexican folksong, including a dirty version of *Rancho Grande*. Me, I just wanted to get away with as little attention as possible.

And then Daddy interrupted everyone’s conversation to say: “Look at Nina. Isn’t she lovely? She reminds me so much of her late mother.”

And then Daddy interrupted everyone’s conversation to say: “Look at Nina. Isn’t she lovely? She reminds me so much of her late mother. She has her neck. But I wish she would wear hair up so everyone could see. Nina, show them what you look like with your hair up. Go on!”

I glared. But it was no use. I had to do it and I did. Polite applause and murmurs of admiration from everyone.

There is a Spanish expression: “Tierra, tragame.” Literally: “Earth, swallow me.”

Finally, it was time to leave. There was a queue where President Carter stood to say goodbye to the departing guests. This picture was taken just after he said, “Nina,” (he pronounced it *Ninnab*) “I like you with your hair up. I like you with your hair down. I *like* you.”

Even the birthday cake presented to me by Rosalynn on the return flight could not top that. ■



*With love to Nina Bernstein
Jimmy Carter
2-79*

Artful Learning Update

Fifth grade students completing original creations that demonstrate their understanding of the concept of "risk" by combining social studies, literacy and multimedia.



by Patrick Bolek

Building a Sustainable Future

Jackson Middle School

The framework of the *Artful Learning* system is to develop a sustainable future for schools using the methodology. This is accomplished by building relationships with the local community to support and amplify the learning in the classroom. Jackson Middle School, an *Artful Learning* Legacy School located in Portland, Oregon, has been leading the way for over a decade with an annual function titled *The Art of the Jaguar*. This event auctions stunning, student-produced original creations that are tangible artistic representations of their rigorous learning journeys. These works are finding their way into community installations throughout the city as well as

into permanent exhibitions at the middle school. A combination of students, educators, parents and skilled artists working together truly models how everyone is important in the collaborative learning process.

An experience for the students, and a math unit they will never forget.

Parents raise funds to bring artists into the classroom for extended residencies. Artists work with the classroom educators to connect their expertise with the academic content the students are mastering. Using the fertile, interdisciplinary content harvested during the inquiry phase, students produce an original creation that is a manifestation of their

understanding learned over several months.

Jackson Middle School educators have expounded on Leonard Bernstein's belief that when we express our understanding through metaphor, we internalize meaning, and retain it.

With the *Artful Learning* approach, educators are free to explore new pathways for challenging their students' thinking while simultaneously increasing their fluency in any subject. One unit of study, designed by Jackson Middle School educators Ann Ott-Cooper, Michael Lang and Lora Giles, explored geometry, specifically fractals. By combining the advanced mathematical principle of fractals and the expressive artistic process of Jackson Pollock, students built their knowledge of how the language of math can define the relationship between art and nature. Students began with a prototype they created to demonstrate their understanding of the mathematical elements of fractals (Image 1: Prototype). Inspired by the Jackson Pollock masterwork *Blue Poles*, Resident Artist Tracy Broughton had students use black electrical tape to create a template of their fractal prototype. Using Pollock's technique of dribbling and throwing liquid house paint onto a wood surface, students combined the exactness of the geometric fractal design with the chance layering application of a pre-determined color palette.

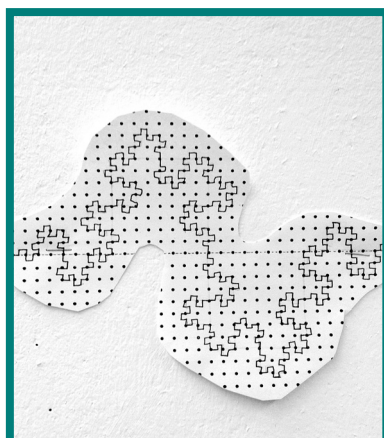


Image 1



Image 2

8th Grade student Addison Houck realized this stunning work as another way to express her understanding of math through the visual arts (Image 2: original creation). This and other student works are personalized abstractions of the unit concept of Patterns as demonstrated with Image 3: Prototype and Image 4: original creation by 8th Grade student Celeste Brown. No two original creations were alike, yet the educators could assess deep understanding of the subject matter while allowing for differentiation of student expression. An experience for the students, and a math unit they will never forget.

You can learn more about this remarkable school at <http://www.pps.k12.or.us/schools/jackson/> or by scheduling a site visit.

Salvador Elementary School

Any new school using the *Artful Learning* methodology must immediately begin building its sustainability plans. Community relationships cultivated during the three-year implementation process will help establish a network of partnerships to provide ongoing support to the educators, leaders and students – as Jackson Middle School has done. One such partnership emerged this summer during the 2012 Napa Valley Festival del Sole (www.festivaldelsole.org). This 10-day



2nd grade students in an inquiry center research the concept of "diversity" and begin to make new hypotheses.

cultural event, situated in the midst of the one of the most creative and entrepreneurial communities in the world, raised an unprecedented \$55,000 at the Gala Auction to support the Fund-A-Need community initiatives. In addition to other organizations receiving support, Salvador Elementary School, a Level II *Artful Learning* School, received \$34,000 to fund 12-14 arts residencies during the 2012-2013 academic year. This generous donation will allow each grade level at the school to collaborate with fully-funded and qualified artisans. We are excited to see the outcomes as this community begins its partnership. With exuberance on behalf of every student about to be inspired and enriched, we wish to thank: Tatiana and Gerret Copeland, Andrea Eddy, Kay and Steven

Fike, Amy and Mort Friedkin, Farah and M Jay Jazayeri, Shahpar and Darioush Khaledi, Jose Luis Nazar, Charles Rashall, Judy Ratto, Anousheh and Ali Razi, Jan and Maria Manetti Shrem, Alexander Shustorovich, Claire and Steven Stull, Elizabeth and Clarke Swanson, Karen and Richard Walker and Mahvash and Farrok Yazdi.

The *Artful Learning* Inc. organization and Alexander Bernstein would like to express an additional note of gratitude to Festival Director Richard Walker, Artistic Director Barrett Wissman, Event Producer Lisa Brown and Principal Pam Perkins for raising the awareness of the transformative power of the arts to empower learners of all ages. ■

Patrick Bolek is an education design consultant for his company Momentum ProjectLab. He currently serves as Advancement Consultant and the National Lead Trainer for Artful Learning, Inc.

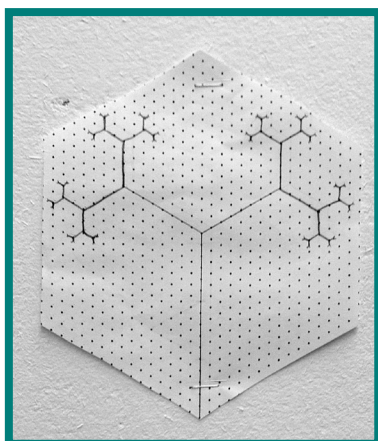


Image 3

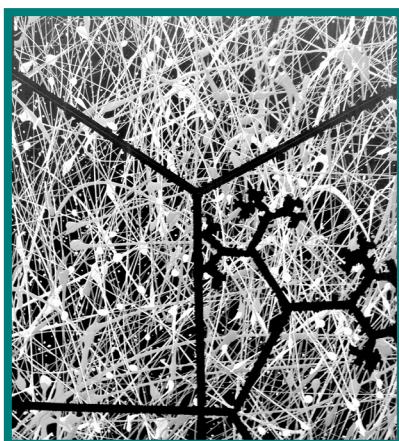


Image 4

IN THE news

West Side Story with Live Orchestra



Jamie Bernstein and conductor Yutaka Sado on a break from a press conference in Tokyo announcing Maestro Sado's performance of *West Side Story Film With Live Orchestra*.

After successful screenings at London's Royal Albert Hall; Wolf Trap, Virginia; Tokyo and Osaka, Japan; Philadelphia and Melbourne, *West Side Story Film With Live Orchestra* continues to dazzle audiences. Since its premiere in Los Angeles last summer, over 100,000 people from four continents have attended performances. The international tour continues this fall/winter with several performances beginning on November 16-18, with the

Indianapolis Symphony under the baton of David Newman. Sarah Hicks will lead two performances in Milwaukee with the Milwaukee Symphony (November 23-24) as well as performances in Minneapolis with the Minnesota Orchestra (February 9-10). Jayce Ogren will lead performances with the National Arts Centre Orchestra in Ottawa (January 17-19). Steven Reineke will conduct the Houston Symphony March 22-24 and Marin Aslop

and the Baltimore Symphony will present the film on June 14-16. For more information about venue(s) and tickets, go to: www.facebook.com/leonardbernstein.

Review of the Tokyo performance:

"The music from *West Side Story* is more than a soundtrack; it stands on its own as a highly accomplished modern classic. Yutaka Sado and the Tokyo Philharmonic vividly recreated New York's West Side of the 1960's right here in 2012 Tokyo. The majority of today's audience, who grew up with this monumental work, were once again in tears witnessing Tony taking his last breath in Maria's arms."

Mr. Masayuki Tamaki, journalist, Yanase Company Papers ■

West Side Story Comes to Paris

Jamie Bernstein with Maria (Elena Sancho Pereg) and Tony (Liam Tobin).



The BB Promotion production of *West Side Story* has taken Berlin, Leipzig, Cologne, Hamburg and Essen by storm. The public and critics alike have been unanimously enthusiastic.

The show now finds itself in Paris at the Théâtre du Châtelet until January 1, 2013.

For tickets: www.bb-promotion.com/veranstaltungen/west-side-story/

Reviews in France:

"Still fresh, the passionate, thrilling *West Side Story*, the mother of modern musicals, is back in Paris with all the energy of a young girl. It's got rhythm. It's got emotion, color and savagery, too."

Les Echos

"Ever higher, ever faster. This enthralling troop of actors pours out their hearts for us, ... this performance is thrilling! Very!"

Le Figaro ■

West Side Story in Belarus

For the first time *West Side Story* has come to the former Soviet state Belarus. The Belarusian State Academic Musical Theater (BSAMT) premiered their production on May 23 and 24, 2012. This production, the first ever fully-licensed staging of an American musical in Belarus, will run fifty times in Minsk and throughout Belarus. To support this project, the United States Embassy funded the purchase of a one-year license from the U.S. copyright holder and helped the BSAMT in identifying U.S. specialists to assist with this production. In particular, the Embassy made possible visits by

choreographers Paul Emerson and Jason Ignacio from the United States to aid in casting and rehearsals, as well as the visits of U.S. conductor Philip Simmons, who conducted the premiere. The Embassy also donated percussion instruments and microphones for the shows.

The Leonard Bernstein Office is grateful to the United States Embassy for their help in bringing this production to life. ■



Conductor Philip Simmons and the cast take their bows.

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West Side Story Project in Berlin

By Craig Urquhart

This past spring the United States Embassy in Berlin [Germany] paired up the Ernst Schering School Violence Prevention Network and the Berlin Police Department to implement The *West Side Story Project*, under the guidance of Teaching Artist Sabine Winterfeld. The project uses the show's themes to address youth violence and improve youth-police relations.

Ms. Winterfeld worked with students aged 12-14, all of whom were of Arab descent. The students came from an array of locations: Bosnia, Lebanon, Palestine, Syria and Turkey. They live in Berlin's Wedding neighborhood, infamous for its "turf wars" between native Berliners and relative newcomers, so the *West Side Story Project* had profound relevance for them. The students had never seen the film or heard of *West Side Story*. After watching the film, they identified themes they related to: turf possession and peer pressure.

Ms. Winterfeld encouraged the students to improvise theatrically on these themes. After a difficult start, the

students began to react to each other's personal stories. These improvisations led to the development of short skits that were presented to an audience of peers and parents.

Ms. Winterfeld said, "The work affected the kids in many ways. These kids are surrounded by an environment that tells them



The participating students

they are second-class, which we know is not true. Through this work the kids built self-confidence. They experienced that to perform is also to listen and share mutual respect. This arts-based work created a space where the kids wanted to come to school and learn. It helped them to connect to their own inner beauty. I am grateful that the US Embassy is again enabling me and my team to see the same group of students

this semester; this learning is important, and it inspires."

Bettina Heinen-Kösters from the US Embassy spoke with the students after their participation. "They told us that they greatly enjoyed working together," she reported. "They felt free and at ease with each other, emphasizing that they no longer laugh at each other but listened to what every student had to say. They agreed that a major idea they took away from the experience was that violence is not an effective tool to solve problems. They were very eager to continue acting and said that it was a great experience to slip into the role of another person.

'And the project has only just begun: the school and police see the potential for a long-term impact in the Wedding neighborhood as well as greater Berlin and are discussing how to establish it as a continuing violence prevention program.' ■

Leonard Bernstein Award

On August 18, The Schleswig-Holstein Music Festival awarded the 11th annual Leonard Bernstein Award to organist Cameron Carpenter. The 10,000 Euro award is made possible by the *Sparkassen-Finanzgruppe*. Jamie Bernstein was on hand to present the award at a gala solo concert featuring Carpenter's arrangement of *The Overture to Candide* and his own *Variations on Themes of Leonard Bernstein*.

The American born Carpenter is a virtuoso composer-performer unique among keyboardists. His approach to the organ smashes the stereotypes for organists and organ music while generating a level of acclaim, exposure and controversy unprecedented for an organist. His repertoire – from the complete works of J.S. Bach to his hundreds of transcriptions of non-organ works, to his original compositions as well as his collaborations with jazz and pop artists – is perhaps the largest and most diverse of any organist. He is the first organist ever nominated for a GRAMMY® Award for a solo album.

The *Los Angeles Times* has written about Carpenter, “Carpenter is already the most gifted organist in many a generation. And he’s only just begun.”



© ALEX NICKLAUS

Reinhard Boll (President for Sparkassen), Cameron Carpenter, Burkhard Stein (Vice-Intendant Schleswig-Holstein Musik Festival), Jamie Bernstein.

Previous winners:

2002 Lang Lang
2003 Elisabeth Batiashvili
2004 Erik Schumann
2005 Jonathan Biss
2006 Alisa Weilerstein
2007 Martin Grubinger
2008 Anna Vinnitskaya

2009 Leonard Elschenbroich
2010 Kit Armstrong
2011 David Aaron Carpenter

For more information visit.
www.cameroncarpenter.com

Library of Congress Honors Bernstein's Carnegie Hall Debut

On November 14, 1943, Leonard Bernstein climbed the podium on the stage of Carnegie Hall to conduct the New York Philharmonic, stepping in for the ailing Bruno Walter – and became famous literally overnight. It was the national broadcast of this

concert that was largely responsible for changing Bernstein's fortunes. The sound recording of this now famous concert has recently been added to the National Recording Registry at The Library of Congress. Recordings in the Registry are selected for preservation because they are “culturally, historically,

or aesthetically significant.” The collection at the Library is as diverse as the nation itself, with titles ranging from *I Feel Love* by Donna Summer to a 1977 concert by the Grateful Dead recorded at Cornell University. ■

Directing *Trouble in Tahiti*

by Jamie Bernstein

Over recent years, as Michael Barrett and I rehearsed this or that concert presentation featuring musicians, singers and a narrator (the latter being me), I would be the least busy one – the one who could scurry out to the seats to see how things looked from there. On one of these occasions, the realization came over me that pondering the shape of the action on the stage was the most fun thing I had ever done.

My first real opportunity to direct came last year, when Timothy Long invited me to direct his students in the opera program at Stony Brook University in a production of my father's short 1952 opera, *Trouble in Tahiti*. On the first day of rehearsal, I felt less confident with every passing mile on the Long Island Railroad; I didn't have a clue what I was going to do when I got there. I continued to have that same feeling for all the weeks to come. But every time the class began, a gear I didn't know I had clicked in, and the time flew by as we worked on character, blocking, and always, how the music tells the story. And oh, that music. *Trouble in Tahiti* sounds as fresh as the day it was written – maybe even better now, to our contemporary ears.

The Stony Brook production was thrilling for me, with its wonderful student singers who traveled so far in their characterizations and musical nuance. What was more, it turned out to be a crucial preparation for my next directing job: the same opera – this time with professional singers, a chamber orchestra and Michael Barrett conducting – at the Moab Music Festival this past September, to conclude the Festival's 20th anniversary season.

Gone was the luxury of six weeks in a classroom, discussing character motivation and trying different approaches. Now it was a breakneck job of throwing the opera together at warp speed: gathering props and costumes; organizing the scenery changes; installing the lighting plan in the slim wedge of time before

someone else's rehearsal began in Star Hall – not to mention rehearsing the orchestra; the young trio from the University of Utah; and our brilliant stars, Heather Johnson and Kelly Markgraf. So many notes to learn, so many lyrics and stage moves to memorize – all in five days! And all around us, the combined delirium of the other musicians and concerts of the Music Festival; the surreally magnificent Utah landscape, the dry, fragrant desert air – and oh yeah: my birthday.

Star Hall was packed for the final concert. The performance went terrifically well. Heather Johnson's Dinah was heartbreakingly vulnerable, while also manically hilarious in her big aria "What a Movie!" Kelly Markgraf pulled off the great challenge for anyone singing the role of Sam: he made him sympathetic; we could see through his bluster to his despair.

The trio had strived to polish their coordinated moves; they pulled them off flawlessly, and the audience loved it. Michael Barrett worked hard with the chamber orchestra, who pulled together to give a warm, moving performance of the score.

A big success! But, as always, the performance itself is a blur in my mind. The part I remember – and treasure – is sitting out in the darkened house during rehearsal, studying the stage and pondering the moves. ■



© CHRISTOPHER LAYNER

Michael Barrett and Jamie Bernstein introducing *Trouble in Tahiti* at Moab Music Festival's Star Hall.

Remembering Carlos Moseley 1914-2012

Carlos Moseley and
Leonard Bernstein
arrive in Osaka,
Japan, August 1970.



COURTESY NEW YORK PHILHARMONIC ARCHIVE

A message from Jamie Bernstein, Alexander Bernstein and Nina Bernstein Simmons:

Our father began his tenure at the New York Philharmonic just two years after Carlos Moseley began his. So to us, Carlos was an inseparable part of the orchestra. His combination of quiet brilliance, old-school dignity and Southern twinkle were irresistible to one and all. We'll always remember Carlos with utmost admiration and love – and we leave it to our dear Philharmonic friend, Barbara Haws, to say the rest.

by Barbara Haws

Carlos Moseley was a remarkable person. At the New York Philharmonic, Carlos was the only person in the Orchestra's 170 year history to have held so many different positions, and *everyone* still liked him. It's hard to convey just how remarkable this is. In his many jobs, he had to say "no" or be the bearer of disappointing decisions. He had to tell some of the biggest, most difficult egos in the world that they couldn't do what they wanted or that it was too expensive or maybe their latest idea just wasn't that good. And yet, no one ever resented him. Because at the same time, they knew he worked tirelessly for them (no detail was too small) and, most importantly, he "loved them to bits."

Not only was Carlos my mentor, sharing all the traditions, stories and gossip from the past, but in my job as the Philharmonic's historian and archivist, I get to read all of his letters, memoranda, jottings – and no one writes like Carlos. I named our online performance

history database CARLOS not only to honor him, but to replicate what I did in a pinch: "Ask Carlos."

He loved to make things happen, to move something forward, to get the job done – whether it was working to complete the new concert hall in time for Jackie Kennedy to attend the first concert at Lincoln Center conducted by Leonard Bernstein; or negotiating a 52-week contract for the musicians – the first of its kind; or imagining Central Park's Sheep Meadow as a place to hold free concerts; or replacing the seats in Avery Fisher Hall with pillow cushions for the newly conceived Rug Concerts. He wasn't just a manager, or a public relations guy. He was a visionary – he embraced visionaries – and he took absolute pleasure in making the impossible a reality.

His nearly 50-year relationship with Leonard Bernstein began when they met in Bavaria after the War, and it extended to Lenny's wife, Felicia, and the three "kids" who still think of Carlos as their great uncle who loved them as much as they loved him. And that brings us to that laugh. It was infectious. How could you not laugh along whenever he got started? Lenny's youngest, Nina, wrote that "Carlos's giggle is embedded in my very DNA."

For all his many talents, I think the secret to Carlos's unparalleled success was his ability to love, laugh, and embrace everyone he encountered. Following one concert, as he stood backstage watching the musicians depart, he opened his arms, and proudly and quietly exclaimed to no one in particular, "my children." Carlos will always be remembered and beloved. ■

Barbara Haws has been the New York Philharmonic's Archivist and Historian since 1984.

Leonard Bernstein & POTUS, *continued*

(continued from page 3)

on his piano. He dedicated his *Symphony No. 3: Kaddish* to the late president and composed his *Mass* for the opening of the John F. Kennedy Center for the Performing Arts, at the request of Mrs. Kennedy.

Bernstein on JFK: “Of all the political men that I have ever met, [JFK] was certainly the most moving and compassionate and lovable.”

While Bernstein’s relations with JFK were as warm as they could be, his connection to Richard Nixon was more on the ill-tempered side. As a sort of political warm-up act to Bernstein’s State Department-sponsored cultural exchange concerts, Vice President Nixon also toured the Latin American capitals. Crowd after crowd booed Nixon, while Bernstein subsequently received standing ovations.

By the time Nixon became POTUS, the U.S. was a world power with New York City as its cultural capital. Bernstein, now leader of the NY Philharmonic, played a lofty role. Perfunctory were the public exchanges between Bernstein and Nixon. One very high-level public appearance by President Nixon was cancelled altogether. In the

summer of 1971, the FBI warned President Nixon to avoid the premiere performance of *Mass*, Bernstein’s de facto protest against Nixon’s war machine. According to Nixon aides, the Latin text of the piece might contain secret anti-war messages. The specific reference, it turned out, was the standard liturgical line “*dona nobis pacem*,” or “grant us peace.” Hardly a radical sentiment; nonetheless, the Nixon administration concluded that it might cause embarrassment should the President be televised applauding. So, no Nixon.

Upon Nixon’s reelection, Bernstein conducted Haydn’s *Mass in the Time of War* at National Cathedral, and called the event the Anti-Inaugural. No surprise then, when Nixon handily added Bernstein to his illustrious Enemies List – a Who’s Who of powerful leftists who were subject to undue IRS scrutiny and other intense investigation.

But sometimes the White House wires got crossed. For years, in a bathroom of Bernstein’s Connecticut home hung a framed piece of double presidential memorabilia: Nixon’s infamous “Enemies List” (available at the time in novelty stores) set next to a holiday card from the Nixon

White House. Under the generic season’s greetings Bernstein scribbled: “With special love from Dick & Pat.”

In the wake of Nixon’s resignation due to Watergate, Bernstein breathed a sigh of relief: “We have come out of the muddy, murky and treacherous period that has been going on since Kennedy’s murder.”

Bernstein’s vision for America was clear and steady. During the last year of his life, I saw him striving still to make the world a better place. He continued to display a purity of passion and purpose. He espoused peace over war. Always – education is our lifeblood. Music should be listened to and learned, not merely overheard. And of all we can feel, what matters most is love. Let’s get those Bernstein notions into a Presidential speech. Then, indeed, we may be well on the way. ■

Leonard Bernstein and Mark Taylor became friends in 1989. They traveled together to Washington, D.C.; Key West, Florida; Germany during the fall of the Berlin Wall; and Japan for the establishment of the Pacific Music Festival.

Bernstein Compares Eisenhower and Kennedy, *continued*

(continued from page 4)

you feel utterly welcome, even with a huge gathering. You are then brought in to dinner. Dinner turns out to be not at a horseshoe table but many little tables, seating about ten people apiece, fires roaring in all the fireplaces, and these tables are laid out in three adjacent rooms so that it’s almost like having dinner with friends. The food is marvelous,

the wines are delicious, there are cigarettes on the table, people are laughing, *laughing out loud*, telling stories, jokes, enjoying themselves, glad to be there.

I’ll never forget the end of that evening when there was dancing. The Marine Band was playing waltzes or something, and [composers] Roy Harris and Walter Piston were kicking up their heels in the White House, a

little high, just so delighted to be there, so glad that they had been asked, feeling that they had finally been recognized as honored artists of the Republic. You know, I’ve never seen so many happy artists in my life. ■

Some Performances

Fall/Winter 2012/2013

For a complete listing visit:
www.leonardbernstein.com

October

- 3,5,6 Bergen, Norway:** THREE DANCE EPISODES FROM ON THE TOWN, SELECTIONS FROM WONDERFUL TOWN, ON THE TOWN, TROUBLE IN TAHITI; Evelyn Johns, Ronald Samm, singers; Bergen Philharmonic Orchestra; Wayne Marshall, conductor; Grieghallen.
- 6 Magdeburg, Germany:** CHICHESTER PSALMS; MDR Rundfunkchor, Leipziger Synagogalchor, MDR Sinfonieorchester; Kristjan Järvi, conductor; Johanniskirche.
- 20 Rio de Janeiro, Brazil:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Orquestra Petrobras Sinfônica; Alexandre Dossin, piano; Isaac Karabtchevsky, conductor; Teatro Municipal.
- 20,23 Rotterdam, Netherlands:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Wayne Marshall, piano; Kristjan Järvi, conductor; de Doelen.
- 22-24 Hannover, Germany:** A MUSICAL TOAST, SYMPHONIC DANCES FROM WEST SIDE STORY; Orchester der Hochschule für Musik; Eiji Oue, conductor; Richard Jakoby Saal.
- 23 Aveiro, Portugal:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Aveiro University Orchestra; Luis Machado, conductor; University.
- 24 São Paulo, Brazil:** HALIL; Orquestra Sinfônica da Universidade da São Paulo; Michael Bellavance, flute; Ricardo Bologna, conductor; Sala São Paulo.

November

- 4 Edinburgh, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; Royal Scottish National Orchestra; Christian Kluxen, conductor; Usher Hall.
- 9 Munich, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Munich Symphony; Georg Schmöhe, conductor; Philharmonie.
- 10,11 Basel, Switzerland:** SYMPHONIC DANCES FROM WEST SIDE STORY; Symphony Orchestra Lemberg; Dieter Wagner, conductor; Stadtcasino.
- 14 Poole, UK:** CHICHESTER PSALMS; Bournemouth Symphony Orchestra and Choir; David Hill, conductor; Lighthouse.
- 16 Tampere, Finland:** HALIL, SYMPHONIC DANCES FROM WEST SIDE STORY; Tampere Philharmonic Orchestra; Annaleena Puhto, flute; Eugène Tzigane, conductor; Tampere Hall.
- 20 Essen, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Brüsseler Philharmoniker; Michael Tabachnik, conductor; Philharmonie.
- 5 Budapest, Hungary:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Hungarian National Philharmonic Orchestra; Michael Stern, conductor; Béla Bartók National Concert Hall.
- 9 Hiroshima, Japan:** ORCHESTRAL SUITE FROM CANDIDE; Hiroshima Junior Orchestra; Hiroshima, Japan.
- 14 Bielefeld, Germany:** THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC DANCES FROM WEST SIDE STORY; Bielefelder Philharmoniker; Marc Piollet, conductor; Oetkerhalle.
- 17 Ljubljana, Slovenia:** THREE DANCE EPISODES FROM ON THE TOWN; Nova Filharmonija; Simon Percic, Conductor; Concert Hall.
- 17,18 Mannheim, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Nationaltheater Orchester Mannheim; Dan Ettinger, conductor; Mozartsaal.

January

- 1** **Berlin, Germany:** OVERTURE TO CANDIDE, THREE DANCE EPISODES FROM ON THE TOWN; Orchester der Komische Oper Berlin; Henrik Nánási, conductor; Komische Oper.
- 1** **Wuppertal, Germany:** DIVERTIMENTO; Sinfonieorchester Wuppertal; Peter Schneider, conductor; Opernhaus.
- 9** **Budapest, Hungary:** SERENADE; Budapest Festival Orchestra; Janine Jansen, violin; Ivan Fischer, conductor; Béla Bartók National Concert Hall.
- 11-13** **Lancaster, PA:** THREE DANCE EPISODES FROM ON THE TOWN; Lancaster Symphony Orchestra; Stephen Guzenhauser, conductor; Fulton Opera House.
- 13** **Mainz, Germany:** SERENADE; Philharmonisches Orchester des Staatstheaters Mainz; Caroline Adorneit, violin; Catherine Rückwardt, conductor; Staatstheater.
- 17,18** **Plauen, Germany:** SONGFEST; Philharmonisches Orchester Plauen-Zwickau; Lutz de Veer, conductor; Voglandtherter.
- 18,22** **Vienna, Austria:** CANDIDE (concert version); Volksoper Wien; Robert Meyer, narrator; Joseph R. Olefirowicz, conductor; Volksoper.
- 20** **New York, NY:** SERENADE; Budapest Festival Orchestra; Janine Jansen, violin; Ivan Fischer, conductor; Avery Fisher Hall.
- 24** **Zwickaw, Germany:** SONGFEST; Philharmonisches Orchester Plauen-Zwickau; Lutz de Veer, conductor; Voglandtherter.

February

- 4** **Berlin, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Deustches Symphonie-Orchester Berlin; Joyce Yan, piano; James Conlon, conductor; Philharmonie.
- 7,8** **Bamberg, Germany:** PETER PAN (concert narration); Theater Bamberg; Bamberger Symphoniker; Till Fabian Weser, conductor; Kongresshalle.
- 14-17** **Naples, FL:** ORCHESTRAL SUITE FROM CANDIDE; Naples Philharmonic Orchestra; Thomas Wilkins, conductor; Philharmonic Center for the Arts.
- 15,16** **St. Louis, MO:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Saint Louis Symphony Orchestra; Orli Shaham, piano; David Robertson, conductor; Powell Hall.

- 16** **Greenley, CO:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Greenley Philharmonic Orchestra; John Musto, pianist; Glen Cortese, conductor; Union Colony Civic Center.
- 27** **Glasgow, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; BBC Symphony Orchestra; Miguel Harth-Bedoya; conductor; City Halls.

March

- 1,2** **Charleston, SC:** THREE DANCE EPISODES FROM ON THE TOWN; Charleston Symphony Orchestra; Jacomo Bairos, conductor; Sottile Theatre.
- 2** **North Bethesda, MD:** SERENADE; National Philharmonic; Elena Urioste, violin; Piotr Gajewski; conductor; Music Center at Strathmore.
- 9,11** **Vancouver, BC:** SERENADE; Vancouver Symphony Orchestra; Vadim Gluzman, violin; James Gaffigan, conductor; Orpheum Theatre.
- 14,16** **Vienna, Austria:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Niederösterreichsches Tonkünstlerorchester; Marc-André Hamelin, piano; Yutaka Sado, conductor; Musikverein Grosser Saal.
- 18** **St. Pölten, Austria:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Niederösterreichsches Tonkünstlerorchester; Marc-André Hamelin, piano; Yutaka Sado, conductor; Festspielhaus Grosser Saal.
- 19** **Vienna, Austria:** THREE DANCE EPISODES FROM ON THE TOWN; BBC Philharmonic; HK Gruber, conductor; Konzerthaus Grosser Saal.
- 20** **New York, NY:** CLARINET SONATA; Narek Arutyunian, clarinet; Mariko Furukawa, piano; Morgan Library.
- 23,24** **St. Louis, MO:** SERENADE; Saint Louis Symphony Orchestra; David Halen, violin; David Robertson, conductor; Powell Hall.

[Note to Readers]

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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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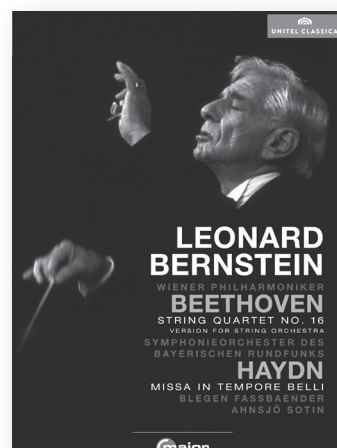
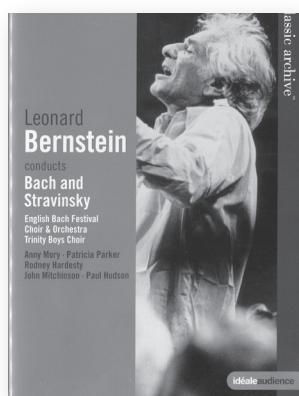
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Leonard Bernstein

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LOOKING ahead

New Releases



It is always exciting to see new releases of Bernstein recordings and DVDs, and this cycle is as exciting as ever. For the first time, classicarchive/idealeaudience have released Bernstein conducting the Bach *Magnificat*, BWV 243 and Stravinsky's *Mass*. This DVD features the English Bach Festival

Choir and Orchestra recorded by the BBC live at Saint Augustine's Church, London, April 16 1977.

Unitel Classica and C Major Entertainment present a new DVD of Bernstein conducting the Vienna Philharmonic in a performance of Beethoven's *String Quartet No. 16*. This DVD also includes a Symphonieorchester

des Bayerischen Rundfunks concert of Haydn's *Missa in Tempore Belli*. And Sony Classical offers us a 5 CD set of Bernstein and The New York Philharmonic performing Haydn's London Symphonies (Nos. 93 -104). ■