

# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Fall/Winter 2014/2015



## Leonard Bernstein: Artist as Educator



COURTESY NEW YORK PHILHARMONIC ARCHIVES

Leonard Bernstein presents a *Young People's Concert* with the New York Philharmonic

by Eric Booth

*“Teaching is probably the noblest profession in the world—the most unselfish, difficult, and honorable profession. But, it is also the most unappreciated, underrated, underpaid and underpraised profession in the world.”*

Leonard Bernstein

Leonard Bernstein was the most powerful envoy from the high arts in my lifetime, and arguably in the 20th century. His education legacy embodied a new role for the artist-as-educator, transformed a generation's view of the arts — and went further, presaging answers to the pressing challenges in the arts and in education that we face today.

When the *Young People's Concerts* first came on television, it was the only show my contentious siblings and I could agree on watching, and my dad would call us to watch together to make sure

we weren't late. My life in the arts began, ironically, in front of the TV, intensely drawn by this handsome guy who made music fun and interesting, who involved the audience in actively experimenting with him, who moved the program along fast and surprisingly, and who led me to experience the beauty and horripilating (the perfect word — meaning having your hair stand on end) excitement of classical music, of art. If this was education — NOT that stuff I experienced in school! — I wanted more of it. If this was what the arts were — I wanted a lifetime of it. And that is what I got.

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# To Our Readers

So much Bernstein stuff going on – all over the world! Appropriately, a great portion of the activity is education-related. Above all, Leonard Bernstein was a teacher – or more accurately, a lifelong student driven to share his excitement about what he'd learned. We see this spirit of exuberant curiosity thriving from Sapporo to Schleswig Holstein; we see it in Berlin where *West Side Story* was put to work to create a dialogue between at-risk youth and city police; we see it in Napa, CA, where an Artful Learning school hosted a summer session for practitioners of the model to convene and share their experience and expertise.

Meanwhile, two fascinating new Bernstein-related books have been published; *On the Town* is having a smash Broadway revival; an acclaimed new recording of *West Side Story* has arrived; and the beloved film of *West Side Story* is being screened with live orchestra, thrilling audiences all over the world.

On a sadder note, the passage of the years is causing us to lose many treasured members of Bernstein's generation. With each loss, we are put in mind of the Comden and Green lyric from *On the Town* which, combined with Bernstein's sweet, elegaic melody, grows ever more unbearably poignant:

*There's so much  
more embracing  
Still to be done,  
but time is racing...  
Oh well, we'll catch up  
Some other time.*

J.B. ■

## Leonard Bernstein: Artist as Educator, *continued*

*(continued from page 1)*

And not just me. The 53 televised *Young People's Concerts* over 14 years drew forth an entire generation into the active discovery of the pleasures, purposes, mysteries, passions and sheer joy of classical music. Bernstein was as innate an educator as he was a composer and conductor. He intuitively knew that people learn through pleasure; that experience opens the door to curiosity; that musical playfulness prompts serious learning; and that questions and questioning are more consequential than answers.

### ...Bernstein's power was his authentic enthusiasm for learning and sharing his learning...

Above all, he lived the truth of great education, which is, as I put it to aspiring teaching artists: 80% of what you teach is who you are. Students and audiences drink in, and learn from, your embodied definition of art in the way you speak, the images you use, in your body language, the way you listen, the questions you ask.

The educational law of 80% made Bernstein indelible, inescapable, and transformative as a teacher, by being exactly who he was – the most radiantly curious, playfully exploratory, brilliantly investigative master learner of the century. Oh, he had his 20% of rigorous learning in place – he was a lifelong student of music, as well as Shakespeare, biology, comparative religion, astrophysics, pop music, Russian literature, politics and history, and on and on – and he relished diving deep into a new area like linguistics when he challenged himself to deliver the Norton Lectures at Harvard and forge the linguistics-musical connection that makes my head

explode with delight. He was more than an intuitively gifted teacher; he was a diligent craftsman.

But Bernstein's power was his authentic enthusiasm for learning and sharing his learning – enthusiasm, which etymologically means “filled with God.” Bernstein was filled with the god of teaching and learning, and this 80% changed lives wherever he went.

Here is an etymology that reveals a core truth about Bernstein's education legacy. The word: connoisseur. A classic word of artistic elitism. The word that makes most Americans withdraw from the arts, exactly the opposite of the way LB could draw them in as an ambassador. A close etymological analysis shows that a connoisseur is not *one who knows*, but rather, *one who is adept at coming to know*. A connoisseur is a master learner. That is Bernstein's legacy in a nutshell. He embodied a new kind of connoisseurship, one that had unprecedented impact on his century, and one that provides practical and powerful solutions for this struggling new century in which his legacy abides and continues to nourish. ■

*Eric Booth is called “the father of the teaching artist profession,” and he credits LB with being the most important teaching artist in history. A former Broadway actor and author of five books, a longtime faculty member at Juilliard and Lincoln Center Education, he is a consultant with major orchestras and conservatories, and delivers keynote speeches around the world.*

# Artful Learning: Nexus in Napa

by Alexander Bernstein

In a happy coincidence (LB would have said, “There are no coincidences!”), two sides of his legacy were on shining display during mid-July in beautiful Napa, CA.

Bernstein’s one-act opera, *Trouble in Tahiti*, was performed at the Festival del Sole. Jamie Bernstein directed the semi-staged production, with Michael Barrett conducting the Sphinx Symphony Orchestra. Matthew Worth and Heather Johnson sang the roles of Sam and Dinah.

Meanwhile, a few miles away, as Jamie and co. were rehearsing, *Artful Learning* was in the midst of its inaugural Summer Session for

teachers from around the country (and India! – watch this space for more on that in the next issue...). Just named an *Artful Learning* Legacy School, Salvador Magnet School in Napa, led so splendidly by principal Pam Perkins, hosted the week’s activities.

Master Trainers Patrick Bolek, Robert Davis, Jo Ann Isken, Ann Ott-Cooper and Susan Stauter joined the teachers, who shared the work they’d done and imagined the work ahead. It was exciting to observe their joy in collaboration and creativity.

All were thrilled also to be able to enjoy Napa’s many attractions: weather, wine, food and culture. In fact, the Festival del Sole kindly discounted



COURTESY OF THE TROUBLE IN TAHITI TEAM

*Trouble in Tahiti* tickets for the teachers and trainers. The opera took place in the remarkable courtyard of a reconstructed Tuscan castle (Castello di Amorosa Winery). Needless to say, the performance was a triumph and the Summer Session participants were enthralled. ■

**Artful Learning goes to the opera.**

## Artful Learning Snapshot



© PATRICK BOLEK

by Patrick Bolek

Salvador Magnet School was named an *Artful Learning* Leadership School during the inaugural Summer Session in Napa, California. Principal Pam Perkins, Superintendent Patrick Sweeney, Napa Valley Unified School District personnel, teachers, parents and students were on hand for the formal presentation by Alexander Bernstein, Jamie Bernstein and Patrick Bolek. It has been a decade since an *Artful Learning* School has received this distinction. A perfect synergy of school transformation and shared leadership prompted the nomination and subsequent award. Marked academic achievement, numerous student awards and an emerging presence as an arts-integration school make this a showcase school. Visit them at [www.salvadorschool.com](http://www.salvadorschool.com).

Salvador joins Harmony Leland Elementary School (GA), Moffett Elementary School (CA), Hawthorn District 73 (IL) and Hillside Elementary School (IA) – all schools or districts that received the same distinction in 2004.

Hillcrest Community School (MN) completed their Level III Sustainability Plan in June and became a Legacy School, presented by Alexander Bernstein and Patrick Bolek. Long known as a progressive learning institution with their fusion of Boulé and *Artful Learning*, they continue to break new ground with learning experiences for all grade levels and learners. Under the helm of Principal Paul Schullo, this incredible team of educators continues to maintain exemplary academic achievement while being honored for their leading

work with arts integration – most recently with the 2012 Ordway Sally Award. Learn more about this school at [hc.bloomington.k12.mn.us/node/3113737](http://hc.bloomington.k12.mn.us/node/3113737).

The *Artful Learning* Board of Directors is pleased to announce two new *Artful Learning* Schools joining the cadre. Ottomon Elementary School, located in Orangevale, CA, has long believed that an education rich in the Arts is critical for learning. Principal Hilda Fernandez, school teachers and key district personnel adopted their current theme of DREAM – Demonstrating Rigorous Education Through Art and Music. The school unanimously agreed upon using the *Artful Learning* Model to fully realize student potential. Learn more at [www.sanjuan.edu/ottomon](http://www.sanjuan.edu/ottomon).

Walden School, located in Hyderabad, India, will begin January 2015 with twelve units of study across two Kindergarten classes. This is the first *Artful Learning* school outside of the United States. Dr. Madhulika Sagaram attended the 2014 *Artful Learning* Summer Session in Napa, California to learn the framework and to align the *Artful Learning* Model into the Indian learning system. Learn more work she is leading in India with arts integration at [www.adhya.org](http://www.adhya.org).

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Educators from Iowa, Florida and California ponder the processes of Frank Lloyd Wright as inspiration to continue developing innovative approaches for teaching and learning.

# West Side Story Film with Live Orchestra at Schleswig Holstein Music Festival



David Newman conducts the SHMF musicians.

by David Newman

I have conducted *West Side Story* film with live orchestra at this point in 8 different venues, for perhaps 20 performances. They have all had a unique, unexpected quality. The greatness of the music, the movie, and the marvelous venues worldwide have all contributed to this unique event: a communal performance of a movie.

This is something that would have been unthinkable to the generation of the *West Side Story* authors. Particularly unthinkable would have been the concept of a movie having an element of *reinterpretation*. This is the essence of the orchestra canon: each generation gets not only to experience the great music of the past,

but is also involved in making it come alive for their contemporary audience. The score of *West Side Story*, the movie, was performed originally live, in a Los Angeles Studio, in sync with the film. There was no audience and they could stop and fix things, but the aesthetic aspiration was the same. This is what we are trying to recreate in venues all over the world when we perform the score in sync with the film.

I had the chance recently to conduct 3 performances with the young musicians at the Schleswig Holstein Music Festival. (The moniker “young musicians” really doesn’t do justice to how accomplished they are.) To do this music with young musicians, this music that is so “young” itself, was a revelation. When I arrived, I found out that they had been rehearsing for a week ahead of our first rehearsal. They had watched the movie and woodshedded their parts. They were ready to make music.

*West Side Story* is very difficult technically. There are passages that tax the greatest orchestras in the world. But maybe even more difficult is getting the “feel” of the music — the pulse, the phrasing, the energy, and yes, the “youngness” of it. It’s a dramatic event. The music needs to

explode, sparkle, tear your heart out — sometimes all at the same time. These young musicians were virtually killing themselves to make that happen. It was a truly inspired 3 days of performances.

One of the advantages of a festival is that rehearsal time is much more generous than during an orchestral season. We had a lot of time to stop, talk, discuss various issues. But even with that, once you are performing, there is no stopping. So it becomes a “physical” event. I was so completely impressed with the commitment and, dare I say, love that this orchestra brought to this performance. As a conductor you have lots of different experiences. You really are in a “third person” situation. You are not playing the music; you are trying to help the musicians get to a place that “animates” it.

The joy that one has when hearing this kind of passion and commitment is, like the musicians themselves, simply FANTASTIC!!!! ■

*David Louis Newman is an American composer and conductor known particularly for his film scores. In a career spanning forty years, he has composed music for nearly 100 feature films.*

## Artful Learning Snapshot, continued

(continued from page 3)

Hillside Elementary School (IA) received the Breaking Barriers Award for English Language Learners, presented annually by the Iowa State Board of Education. The vetting entailed reviewing five-years of data demonstrating growth or proficiency in reading and math and a Principal interview. This review revealed that Hillside outperformed every school building, over 1,500 schools, in the state of Iowa. Dr. Robert Davis and his team are to be commended for their determination, tenacity and

unflinching vision that arts integration can educate all students, including those from historically disadvantaged backgrounds. In addition, Emergent *Artful Learning* Trainer and Hillside Visual Arts Educator extraordinaire Pamela Ballard was named Outstanding Elementary Art Educator for 2014 by the Arts Educators of Iowa. Hillside is entering their 12th year as an *Artful Learning* Legacy and Leadership School. Learn more about Hillside Elementary School at [www.wdmcs.org/schools/hillside/](http://www.wdmcs.org/schools/hillside/)

### SAVE THE DATE!

*Artful Learning* Summer Session 2015 — July 21-24 in Napa, California. Learn to use or deepen your understanding of this evocative framework through two distinctive pathways and a myriad of arts alignment workshops. Contact us at 310.383.6647, [info@leonardbernstein.com](mailto:info@leonardbernstein.com) or [artfullearning.org](http://artfullearning.org) to learn more. ■

*Patrick Bolek serves as Program Director, Advancement Consultant and Master Trainer for Artful Learning Inc.*

# West Side Berlin



COURTESY U.S. EMBASSY

Ambassador John B. Emerson and the cast of *West Side Berlin*.

by Craig Urquhart

In February 2012, The United States Embassy in Berlin [Germany] teamed up with the Ernst Schering School in the neighborhood of Wedding, Berlin; with the Violence Prevention Network; and with the Berlin Police Department. Together, under the guidance of Teaching Artist Sabine Winterfeldt, they implemented The West Side Story Project (WSSP), engaging at-risk youth in order to reduce youth violence and change attitudes.

To help the WSSP become replicable and sustainable, the various participants agreed to participate in a 20 minute film based on an original theater play conceived from the improvisations of the students. The United States Embassy Public Affairs Office in Berlin provided the funding for the making of the 20 minute film. The finished result, *West Side Berlin*, premiered this past spring for a packed audience at a very special event hosted by US Ambassador to Germany, The Honorable John B. Emerson.

*At the premiere, Ambassador Emerson shared these remarks:*

Many organizations, companies, individuals and sponsors worked together to make *West Side Berlin* happen. Credit goes partly to Shakespeare, of course. His genius framed the basic story. And the genius of Leonard Bernstein made the musical *West Side Story* a modern-day classic. But it is thanks to the genius and creativity of the students of the Ernst Schering Oberschule that *West Side Berlin* is such a success. To the parents of the students involved in this project: you can be very proud! Congratulations are also due to the teachers. This film is a measure of your dedication.

We have worked with the Ernst Schering Oberschule in the past. And once again, Principal Hilmar Pletat, it has been a pleasure to work with you.

I would also like to thank the students from Cimdata, as well as the theater, film, and music professionals who worked with students on this project.

*West Side Story* has been used in similar ways in the United States. It has resulted in great cooperation

between schools, the police, civic organizations, and local business. I am very happy that it has worked out so well here. I am sure the film will be put to good use.

I also would not be surprised if it won a prize. It deserves it!

For more information, visit [West Side Berlin on Facebook](#). ■



# Remembering John McClure

John McClure  
and an  
exhausted  
Leonard  
Bernstein with  
Jennie Tourel,  
right.



COURTESY NEW YORK PHILHARMONIC

by Humphrey Burton

I first met John close on half a century ago when he came to London to produce the recording of Mahler's *Symphony of a Thousand* in the Royal Albert Hall, which was later named best recording of the year. He was a model of affability and unflappability, even when dealing with the enormous problems involved in taping (and televising) Mahler's sprawling masterpiece with an amateur chorus which clearly wasn't quite up to Mr. Bernstein's expectations. I loved the stylish way John dressed; I loved the way he prepared his scores and distributed his microphones; I loved the way he handled the maestro. Our rapport was instantaneous and it grew over the years into a deep personal and professional friendship.

We worked side by side, I doing the pictures and he the sound, on all Leonard Bernstein's music films for Unitel, ranging from the symphonies of Mahler and Beethoven to works by Bernstein himself, nearly two hundred titles in all, many available on DVD to this day. Starting as his producer at Columbia Records in the 1960s, John was Mr. Bernstein's trusted personal sound man; as such, McClure had to tread a particularly diplomatic path with his colleagues at Deutsche Grammophon, who

simultaneously made recordings of virtually all the works Bernstein conducted with the Vienna Philharmonic in the 70s and 80s.

Another DG assignment, the BBC's 1985 fly-on-the-wall documentary entitled *The Making of West Side Story*, provides a close-up of John at work in a New York recording studio. "I'm so excited," we hear John say near the top of the film, and so he was: he never lost his enthusiasm for music. The joshing and badinage between Bernstein and McClure is one of the film's running features. When John asks for a re-take, Lenny teases him (for all to hear) by suggesting that it's only needed because he didn't have the mikes open at the right spot. Ever the diplomat, John laughs it off. When Jose Carreras balks at the fence of his top B flat in *Maria* and tempers threaten to flare, John is quick to defuse the situation, announcing over the PA system that the session has run out of time anyway. In general he is happy to take the flak, to play the Fool to Bernstein's Lear. The recording won a Grammy.

John was a natural, instinctive musician and somewhat diffident about his lack of formal training. He told an interviewer he preferred to involve conductors and soloists when listening to the playbacks

and deciding which "takes" to select. "I didn't have much faith in my musicianship," he added, but he needn't have worried: I found him pretty well infallible, and I admired the up-front aural presence he achieved with his recordings: they have warmth, clarity and energy — just like LB himself.

John was blessed with incredible stamina. His recording sessions with Bernstein and the New York Philharmonic were legendary. "In those days," he recounted to the same interviewer, "a session was a three hour minimum call; but then you just kept adding units and sometimes we'd go 7-8-9 hours straight until we couldn't stand up... and that was amazing."

On the concert platform preparing for sessions, he was never a prima donna; in fact he identified with my need, as film director, to create "clean" pictures of the musicians and their instruments. He was immensely helpful when it came to keeping microphones and cables out of the camera shots. So John was both a team player and a star — as tall and handsome as a Hollywood cowboy, but without an ounce of pretension. Behind the easy-going façade there was a man of great integrity and a musician of the first rank. I count it a privilege to have worked beside him. ■

# Mary Rodgers Guettel: The Coolest Woman in the World



COURTESY OF THE JULLIARD SCHOOL

by Jamie Bernstein

Imagine the marvel of a woman who can compose, write novels, chair *Juilliard*, for God's sake, have five children, give the best parties, be kind, generous and hilarious — and hold her own in the presence of Steve Sondheim. Now *that's* a role model.

When I was growing up in the 1950s and 60s, the mothers of my schoolmates were mostly... well, um, *ladies*. But Mary Rodgers was different. First of all, my parents referred to her as Mary Rodgers, not by her married name. She was very much her own person, with a

huge, antic personality, a gravelly voice and an essential irreverence for all things stuffy that was such a delight to a kid in those days. She wasn't fancy; she wasn't intimidating; she was *fun*. Like a kid. For me, this was the essential mystery and fascination of Mary Rodgers as I was growing up: she was like a grownup and a kid at the same time.

My earliest recollections of Mary are in her role as assistant producer on my father's televised *Young People's Concerts* with the New York Philharmonic. I can still see her with her big, smart glasses, her cigarette, and that *voice*, always saying something witty and useful. In my memory, she is always pregnant, although there must have been hiatuses...

Mary sure did have a lot of kids. She was very much a mother, yet motherhood never defined her; she was still the writer, the composer, the assistant producer. And throughout her busy adult life, she evidently remained very much in touch with her little-kid self, because we can sense its

presence so clearly in her creative works. Take "Freaky Friday," her book about a mother and a daughter switching bodies; through this ingenious plot device, Mary found a perfect way to express the conundrum of herself — while making it a vastly entertaining literary adventure for the rest of us.

Mary and I shared the circumstance of fate that led my second grade classmates to call me "Famous Father Girl." I don't know whether Mary got teased or not for being Richard Rodgers's daughter, but I'll bet she often felt a little different, a little apart — a little unable to blend in all the way with the rest of humanity.

And I know that Mary and I have shared the who-am-I-anyway problem. Having a father who makes enormous contributions to the world is a gift that can also be a burden. It takes longer to figure your own stuff out — but carrying that burden can wind up giving you strong shoulders. And Mary Rodgers could bench press a daily lifeload of complexity that would send the sturdiest human whimpering off to the locker room. Yup: *that's* what I call a role model. ■

## Thanks, Babe

by Phyllis Newman

The way that L.B. was the center of the musical universe, that's the way his glorious wife Felicia and their bright, sparky children, Jamie, Alexander and Nina were, in a large way, the center of a universe of friends all over the world.

But then there were the "closies," the extended family. Among them was the beyond glamorous cookie, Lauren (Betty) Bacall. It was fun to watch the two L.B.'s flirting and finding each other hilarious in the middle of any occasion, from a post concert "do" to a Bar Mitzvah.

See, there's the rub... Betty was a woman's woman and fiercely loyal to

her pals and their kids. She didn't miss a school play, a budding performance, and if you were in the hospital... you really wanted "Miss Bacall" to shape everyone up. She'd bring delicious, beautifully wrapped goodies from William Poll (Google them). From her clothes to her gifts, she was a perfectionist who was there for us when we needed a big time pal.

Well, you know all her legend material. Men fainted when she'd lower those eyes to look at them and say "Thanks, babe." Can't you just hear it? Can't you just picture it?

When you get older and I mean (spoiler alert)... older... And you start losing your... oh well... let's just say, we "closies" have lost a biggie. ■



COURTESY OF PHYLLIS NEWMAN

Phyllis Newman is an American actress and singer. She won the 1962 Tony Award for Best Featured Actress in a Musical and has been nominated twice for the Drama Desk Award.

The two L.B.'s having fun at the piano.

# IN THE news

## Leonard Bernstein Award

In July the Schleswig Holstein Music Festival awarded the 13th annual Leonard Bernstein Award to pianist Christopher Park. The 10,000 Euro award is made possible by the Sparkassen-Finanzgruppe. At a gala concert with the Schleswig Holstein Musik Festival Orchestra conducted by Christoph Eschenbach, the award was presented by Intendant Christian

Kuhnt; Reinhard Boll, president of the Sparkassen-Finanzgruppe; and Craig Urquhart representing The Leonard Bernstein Office. The concert featured a performance of Rachmaninoff's *Piano Concerto No. 2* with award winner Christopher Park as soloist.

Born in Bamberg, the German/Korean pianist Christopher Park has given concerts all over Europe, the USA, South Africa, China and South Korea, and has appeared at festivals around the world. As a concerto soloist, he has performed with renowned orchestras under the baton of such conductors as Sebastian Weigle, Ruben Gazarian, Justus Frantz, Paavo Järvi, Christoph Eschenbach and Paul Daniel.

In 2010 Christopher made his first solo recording for Deutsche Grammophon entitled *Russian Transcription* with works from Stravinsky, Rachmaninov and Prokofiev. 2012 marked his second solo disk,

*Confession*, with works of Franz Liszt, on the same label. Christopher is also a dedicated chamber musician.

The Schleswig Holstein Musikfestival jury stated, "Christopher Park impresses with a fascinating technical sovereignty, an incredible musical maturity and a particularly intense piano-playing culture."

### 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 Alan Carpenter
- 2012 Cameron Carpenter
- 2013 Jan Lisiecki



Reinhard Boll,  
Christopher Park,  
and Christian  
Kuhnt.

## West Side Story with Michael Tilson Thomas

In the spring of 2013, Michael Tilson Thomas and the San Francisco Symphony performed a live performance of the complete music from *West Side Story*. The CD was released this past spring. The cast features Alexandra Silber as Maria and Cheyenne Jackson as Tony. Jessica Vosk sang Anita and Kevin Vortman sang Riff. Kelley Markgraf performed the role of Bernardo.

The reviews have been nothing less than stellar. Writing in the *Los Angeles Times*, Mark Swed called the performance "A sleek and polished *West Side Story*." *The Telegraph*'s Rupert Christiansen writes that "this is a recording that will blow your socks off." And David

Hurwitz for *Classics Today* called the recording "A brilliant *West Side Story*; if you want *West Side Story* complete, then this is the set to own."

The recording also features a printed interview with Michael Tilson Thomas who says: "I think the wonderful thing for all of us involved in the [San Francisco Symphony's *West Side Story*] project was to experience the shape of the entire piece and to discover how well it works, musically, all on its own in live performance."

Also in the booklet accompanying the CD, Jamie Bernstein writes, "It's a joy to hear my father's score performed with a full orchestra at the peak of its powers; and at the

helm, a conductor who knows this composition — as well as its composer — the way he knows his own heart." ■



Michael Tilson Thomas and  
the San Francisco Symphony.



# On The Town Takes the Town

**O**n *The Town* returned to Broadway, opening on October 16th at the Lyric Theatre. In this revival directed by John Rando with choreography by Joshua Bergasse, the sailors are performed by Tony Yazbeck as Gabey, Jay Armstrong Johnson as Chip, and Clyde Alves as Ozzie. Alysha Umphress is the taxi driving Hildy, Elizabeth Stanley performs the role of Claire de Loon, and New York City Ballet star Megan Fairchild plays “Miss Turnstiles,” Ivy Smith. With Jackie Hoffman as Madame Dilly and Allison Guinn as Lucy Schmeeler.

Here follow a few of the unanimous raves.

**“Ah, that music.... Bernstein’s score belongs equally to heaven and earth.”**

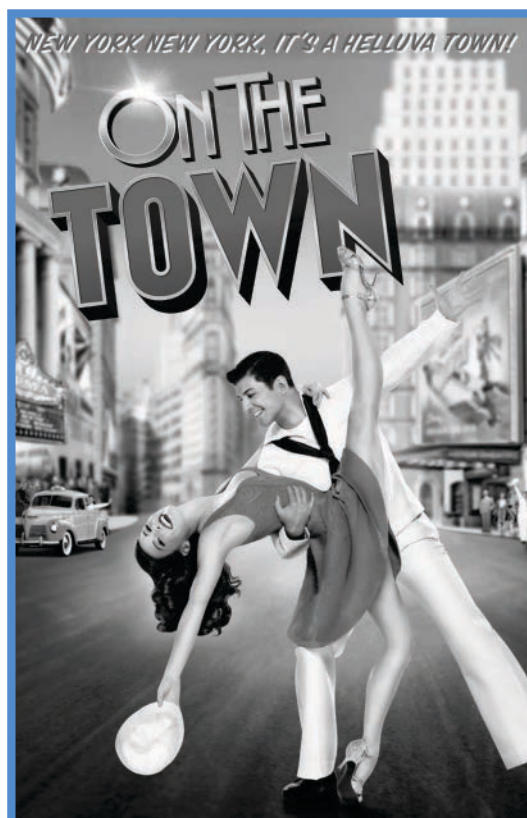
Ben Brantley,  
*New York Times*

**“An exuberant, dazzling revival of *On the Town* opened Thursday, filling Broadway’s biggest theater with big, crowd-pleasing dance numbers, lavish and clever visuals and superb performances from a massive cast. It’s simply a helluva show.”**

Mark Kennedy,  
*Associated Press*

**“*On the Town* is back on Broadway, and whaddya know, it’s still a helluva show.”**

Marilyn Stasio,  
*Variety*



# A Very Personal Kaddish

**C**ommemorating the Nazi invasion of Poland that marked the outbreak of World War II on September 1, 1939, Leonard Bernstein led a special anniversary concert on September 1, 1989 from Warsaw’s Grand Opera Theater that sought to portray the futility of war. The concert featured a narration by Samuel Pisar, whose words evoked salient wartime events through his story of survival. After that concert, Bernstein and Pisar considered many other projects including a Holocaust Opera and an Olympic Symphony. But during the last months of Bernstein’s life, his attention returned to his *Symphony No. 3, Kaddish*, which had its premiere in 1963. Inspired by Pisar’s life story, Bernstein asked him to write a new narration for the symphony reflecting Pisar’s own struggle with God as a prisoner in Auschwitz and other death camps.

Pisar wrote his narration a decade after Bernstein’s death, in the wake of the events of September 11, 2001, and premiered it in 2003, with the Chicago Symphony Orchestra conducted by John Axelrod, and Kelley Naisief as soprano solo. Since then, Pisar has performed his narration worldwide with many other renowned orchestras. Currently UNESCO’s Ambassador for Holocaust and Genocide Education, Pisar often performs his *Kaddish* in that role as well.

His *Kaddish* has received critical acclaim.

**“Mr. Pisar’s libretto possesses the overwhelming power and truthfulness of a passionate argument with God by a Holocaust survivor who can justifiably question the actions and the motives of a seemingly negligent or even absent Creator.”**

*The Washington Times*

**“Pisar seizes one’s heart and grips one’s conscience with a personal story that serves History itself... If Bernstein were alive, he would be ecstatic with joy.”**

*Le Monde, Paris*

**“Bernstein implored Pisar to create something new, drawn from his suffering and rebirth. *Kaddish* is now recognized as one of the most powerful pieces of 20th century music. Most compelling is his voice at its center.”**

*The Chronicle, London*

**“Pisar pleads the case of mankind against God’s wrath... More than just speaking poetry, the text conveys his message better than any book ever could. A masterpiece!”**

*The Jerusalem Post*

# Welcome Matthew!



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Over the course of Leonard Bernstein's career, there were always people who played important roles, but who stayed out of the limelight. Matthew Epstein is a prime example. And now, for The Leonard Bernstein Office, Matthew is once again taking on an important behind-the-scenes role as an Artistic Advisor for the upcoming Bernstein Centennial.

Matthew has had a distinguished career in the music world, celebrated for his work with Columbia Artists Management; as Artistic Director of

Lyric Opera of Chicago; as General Director of the Welsh National Opera; as longtime Artistic Advisor to the Santa Fe Opera, and as the creator of Music For Life, a music industry-wide project that raised funds for the care of AIDS patients. He has had consulting relationships with many of the world's major opera houses, and advised Leonard Bernstein on many projects over the last 20 years of the Maestro's life.

Matthew met Leonard Bernstein in 1970 when *Mass* was in its planning stages to open the John F. Kennedy Center for the Performing Arts in Washington, D.C.; he soon became a trusted advisor for vocal casting. Closely involved in the development of *A Quiet Place* at the Houston Opera, he later advised the Maestro on his *La Bohème* in Rome; on his LSO *Candide* performance and DGG recording in 1989; and on the historic "Freiheit"

concert performance of Beethoven's *9th Symphony* broadcast from Berlin. Mathew worked as well on Bernstein's *Songfest*, *Arias and Barcarolles* and many other projects.

Matthew also introduced Bernstein to many singers who would become regular collaborators, including Frederica von Stade, Alan Titus, Thomas Hampson, Jerry Hadley, Sheri Greenawald, June Anderson, Maria Ewing and Neil Rosenshein.

As The Leonard Bernstein Office prepares for *Bernstein at 100*, it has once again turned to Matthew for his advice. He will be working with opera houses and other presenting organizations, offering his expertise in developing productions of the stage works and any needed artistic or casting recommendations. We are pleased to have him aboard. ■

## Tanglewood

Tanglewood and Leonard Bernstein have always had a special connection. Bernstein was a part of Tanglewood since its beginning in 1940, and made a nearly annual visit to the grounds until his final concert in 1990. The stories are legendary: his convertible with the license plate "Maestro 1;" the late nights with student composers reviewing their works; the daily conducting classes held at Seranak, Serge Koussevitzky's home; the 70th Birthday Celebration; and all the memorable concerts with the Boston Symphony Orchestra and the Tanglewood Music Center Orchestra.

This past summer, Tanglewood celebrated this history by unveiling a new sculpture of the Maestro's head, created by Penelope Jenck. The work was part of a triple gift to Tanglewood from its alumnus, John Williams; the two other sculptures are of Aaron Copland and Serge Koussevitzky. Maestro Williams and Nina Bernstein Simmons were present at the dedication ceremony.



© HILARY SCOTT

Penelope Jencks, Nina Bernstein Simmons, John Williams at the Leonard Bernstein sculpture, Tanglewood.

The sculpture is now on view at Tanglewood's Highwood campus.

But no celebration of Bernstein would be complete without music – and in a Tanglewood first, the Boston Symphony Orchestra, Tanglewood Festival Chorus and soloists performed a concert version

of Bernstein's *Candide*, conducted by Bramwell Tovey. The cast featured Nicolas Phan as Candide and Anna Christy as Cunegonde. Kathryn Leemhuis sang Paquette and Paul LaRosa sang Maximillian. As a special treat, Frederica von Stade was The Old Lady. ■

# Pacific Music Festival



COURTESY PACIFIC MUSIC FESTIVAL

**T**his past summer the Pacific Music Festival (PMF), which was founded by Leonard Bernstein, celebrated its 25th anniversary. As a generous token of thanks, the Festival unveiled a statue of Bernstein created by Ryohei Miyata, President of the Tokyo University of the Arts. It now stands in front of the concert hall in Sapporo, Japan. A few weeks after the dedication ceremony, Jamie Bernstein attended PMF events and addressed the Festival students:

I just wanted to share a few thoughts with you about my father, who founded PMF 25 years ago.

**Everything he did in life was essentially the same basic act of sharing.**

The thing about Leonard Bernstein was that he had to share. Everything he did in life was essentially the same basic act of sharing. Whether he was telling you a joke, or talking about Shakespeare,

or singing the theme song from a TV show, or rehearsing Brahms 4th — it was all the same essential impulse of sharing something he cared about, of making a connection with others.

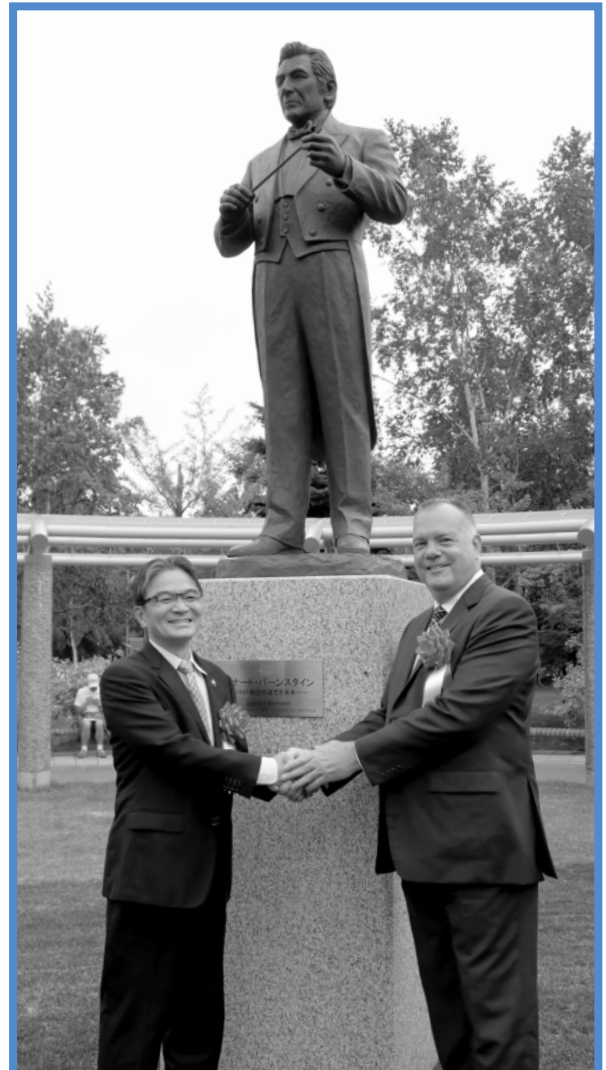
And for my father, teaching was simply an elevated form of sharing — as was learning. In fact, teaching and learning were basically the same process to my father. He felt that a good teacher was always curious, always learning about new things, while a truly enlivened student would take what he or she was learning and immediately share it with others, thereby transforming that student into a teacher.

Music provides an ideal way to teach and learn simultaneously. When you rehearse, you're learning, as well as sharing the experience with your fellow musicians. When you perform, you're sharing with an audience what you've collectively learned in rehearsal. Musical performance creates a big circle of connectedness, through the joy and beauty of the notes you're playing.

My father loved people, all kinds of people — but he especially loved young people, and best of all, he loved young musicians, like all of you. His idea of heaven was to stay up all night, talking with young musicians, playing stuff at the piano, laughing and arguing and singing, and feeling the energy of connectedness circling through the room.

Leonard Bernstein is no longer with us, but look at the way he has created an environment where what he loved to do best can continue in his absence: a festival where musicians of many ages can come together to learn, to teach, to work hard and play hard, to stay up late — to share the beauty, the laughter and the joy. All of you here are living proof of my father's belief that the sharing of music is an act of love. I hope you enjoy every minute of your experience here at PMF. Thank you, and good luck in your music making! ■

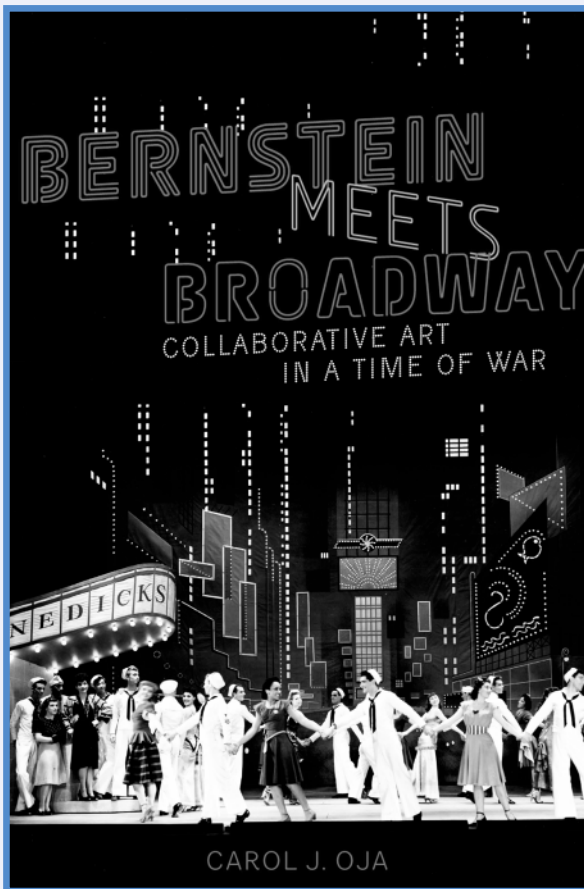
**Top: Sapporo Mayor Funio Ueda and Jamie Bernstein  
Bottom: Ryohei Miyata and Craig Urquhart at the unveiling ceremony.**



© KAZU TSUCHIHASHI

Prelude, Fugue & Riffs, Fall/Winter 2014/2015

# Bernstein Meets Broadway



**C**arol Oja's *Bernstein Meets Broadway: Collaborative Art in a Time of War* has recently been released by Oxford University Press. Oja chronicles the earliest professional adventures of Leonard Bernstein, Betty Comden, Adolph Green, and Jerome Robbins by zeroing in on *Fancy Free* and *On the Town* from 1944. She also explores the work of *The Revuers*, Comden and Green's early sketch comedy team, for which Bernstein was an occasional pianist. A central theme in her book focuses on the racial desegregation of Broadway musicals. Following are a few excerpts.

## Chapter 5. Desegregating Broadway: *On the Town* and *Race* (pp. 154-55)

While *On the Town* resisted racial and ethnic stage practices of the mid 1940s by featuring Japanese American dancer Sono Osato, it also made a strong statement by hiring African Americans to play full-fledged citizens who were portrayed equitably with their white colleagues.

The show responded to a movement on the part of civil rights organizations to promote mixed-race casting and non-stereotyped racial representation, and individual choices about how to deploy black actors on stage shifted as the show took shape. African-American dancers – or “colored” dancers, as language of the day put it – were written into draft scenarios, but racial designations were eliminated when the script was finalized.

As a result, race primarily played out through casting and staging, all of which was implemented with little fanfare. Four blacks appeared in the show's dancing chorus, and there were two black singers, adding up to 6 African Americans out of a cast of 54 – that is, 11 percent. Plus, Everett Lee, an African-American violinist, played in the pit orchestra, and nine months into the show's run, he took over as conductor, marking another racial breakthrough.

## Chapter 2. From Nightclubs to Broadway: *The Revuers*, *Comedy Skits*, and *Left-Wing Politics* (pp. 57-58)

During the 1938-39 season, when *The Revuers* enjoyed their first flush of success, they were described as being young and “a little amateurish.” In part, the *Village Vanguard*'s cramped and “not-too-sumptuous” basement performance space imposed constraints. The *Vanguard* was “a dump,” as one critic indelicately

put it. Their skits were essentially mini-productions, presented “on a packing-box stage before a six-foot home-made backdrop,” reported Otis Ferguson in *The New Republic*. In September 1939, *The Revuers* moved to the stylish Rainbow Room at the top of Rockefeller Center, and that same fall, Bernstein began a master's program in conducting at the Curtis Institute of Music in Philadelphia. “We began in the cellar – the *Village Vanguard* – and in less than six months we were up 65 floors atop the glamorous RCA building in the magnificent Rainbow Room,” Green later recounted with dramatic flair. “And less than a year after that, we were back at the *Village Vanguard*.”

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Carol J. Oja

COURTESY THE NEW YORK PHILHARMONIC

# Some Performances

## Fall/Winter 2014/2015

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

### OCTOBER

- 11** **Ann Arbor, MI:** CHICHESTER PSALMS; Ann Arbor Symphony Orchestra; Arie Lipsky, conductor; Michigan Theater.
- 16-19** **São Paulo, Brazil:** DIVERTIMENTO; Orquestra Sinfônica do Estrado de São Paulo; Eiji Oue, conductor; Sala São Paulo.
- 23** **Manchester, UK:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Chetham's Symphony Orchestra; Paul Mann, conductor; Royal Northern College of Music.
- 23** **Naples, FL:** SERENADE; Robert McDuffie, violin; Naples Philharmonic Orchestra; Andrey Boreyko, conductor; Hayes Hall.
- 25** **San Diego, CA:** THREE DANCE EPISODES FROM ON THE TOWN; San Diego Symphony; Jahja Ling, conductor; Symphony Hall.
- 31** **Wiesbaden, Germany:** CANDIDE (Scottish Opera Version); Hessisches Staatstheater Wiesbaden; Bernd Motti, director; Albert Horne, conductor; Staatstheater, Grosse Hall.

### NOVEMBER

- 1,2** **Melbourne, Australia:** OVERTURE TO CANDIDE; Melbourne Symphony Orchestra; Keith Lockhart, conductor; Hamer Hall.
- 1, 2** **Queens, New York:** MASS; Queens College Orchestra, Queens College Ensembles, Aaron Copland School of Music Choir; Maurice Peress, conductor; Colden Auditorium at Kupferberg Center for the Arts.
- 2** **Hamburg, Germany:** OVERTURE TO CANDIDE; Hamburg Symphoniker; Jason Weaver, conductor; Laeiszhalle, Grosse Hall.
- 2,6,9, 16,18, 20,22, 25,28** **Wiesbaden, Germany:** CANDIDE (Scottish Opera Version); Hessisches Staatstheater Wiesbaden; Bernd Motti, director; Albert Horne, conductor; Staatstheater, Grosse Hall.
- 7,8,13, 14,17** **London, UK:** SYMPHONY NO. 2: THE AGE OF ANXIETY, new ballet; Royal Ballet; Liam Scarlett, choreographer; Royal Opera House, Covent Garden.

- 15** **San Antonio, TX:** THREE DANCE EPISODES FROM ON THE TOWN; San Antonio Symphony; Teddy Abrams, conductor; Majestic Theater.
- 20,21** **Magdeburg, Germany:** SYMPHONY NO 2: THE AGE OF ANXIETY; Magdeburgische Philharmonie; Yejin Gil, piano; Joseph Bousso, conductor; Opernhaus.
- 21-23** **Baltimore, MD:** SYMPHONY NO. 1: JEREMIAH; Baltimore Symphony Orchestra; Jennifer Johnson Cano, mezzo-soprano; Marin Alsop, conductor; Joseph Meyerhoff Symphony Hall.
- 22,23** **Kansas City, MO:** SERENADE; Kansas City Symphony; Philippe Quint, violin; Michael Stern, conductor; Helzburg Hall.
- 27,28** **Turin, Italy:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Orchestra Sinfonica Nazionale RAI; Steven Mercurio, conductor; Auditorium RAI.
- 28,30** **Detroit, MI:** THREE DANCE EPISODES FROM ON THE TOWN; Detroit Symphony Orchestra; Andrey Boreyko, conductor; Max M. Fisher Music Center.
- 28,29** **Hong Kong:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Hong Kong Philharmonic Orchestra; Nick Davies, conductor; Hong Kong Cultural Center Concert Hall.
- 28,30** **St. Louis, MO:** SYMPHONIC DANCES FROM WEST SIDE STORY; St. Louis Symphony Orchestra; David Robertson, conductor; Powell Hall.
- 30** **Washington DC:** SELECTED PIANO ANNIVERSARIES; Carolyn Enger, piano; The National Gallery of Art.

### DECEMBER

- 6** **Katowica, Poland:** SERENADE; Aukso Chamber Orchestra; Sergei Krylov, violin; Marek Mos, conductor; Sala Koncertowa.
- 6,12** **Wiesbaden, Germany:** CANDIDE (Scottish Opera Version); Hessisches Staatstheater Wiesbaden; Bernd Motti, director; Albert Horne, conductor; Staatstheater, Grosse Hall.
- 11** **Alkmaar, The Netherlands:** SERENADE; Nederlands Kamerorkest; Gordon Nikolic, violin; Jonathan Waleson, conductor; De Vest.

- 11,13, 14 Los Angeles, CA:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Los Angeles Philharmonic; James Gaffigan, conductor; Walt Disney Concert Hall.
- 11-13 Philadelphia, PA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Philadelphia Orchestra; Bramwell Tovey, conductor; Verizon Hall at the Kimmel Center.
- 13,30 Straisund, Germany:** SERENADE (new Ballet, *In Love*), Ballett Vorpommern; Ralf Dörnen, choreographer; Theater.
- 14 Turnhout, Belgium:** SLAVA!, SYMPHONIC DANCES FROM WEST SIDE STORY; Belgian National Orchestra; Dirk Brosse, conductor; De Warande Schouwburg.
- 28-30 Riga, Latvia:** WONDERFUL TOWN IN CONCERT; Latvian National Symphony Orchestra; Featuring Kim Criswell, Andris Poga, conductor; Great Guild.
- 31 Dresden, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Dresdner Philharmonie; HK Gruber, conductor; Albertinum.

## JANUARY

- 1 Dresden, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Dresdner Philharmonie; HK Gruber, conductor; Albertinum.
- 1,16 Straisund, Germany:** SERENADE (new Ballet, *In Love*), Ballett Vorpommern; Ralf Dörnen, choreographer; Theater.
- 2,3 Munich, Germany:** GLITTER AND BE GAY; Diana Damrau, soprano; Münchner Philharmoniker; Manfred Honeck, conductor; Philharmonie.
- 8 New Orleans, LA:** THREE DANCE EPISODES FROM ON THE TOWN; Louisiana Philharmonic, Carlos Miguel Prieto, conductor; Mahalia Jackson Theater.
- 13 Genève, Switzerland:** THREE DANCE EPISODES FROM ON THE TOWN; Orchestre de la Suisse Romande; Osmo Vänskä, conductor; Victoria Hall.
- 13 Montréal, QC:** OVERTURE TO CANDIDE; Orchestre Symphonique de Montréal; Kent Nagano, conductor; Maison Symphonique de Montréal.
- 24 Los Angeles, CA:** SLAVA!, SERENADE; USC Thornton Symphony; Glenn Dicterow, violin; Carl St. Clair, conductor; Walt Disney Concert Hall.

- 28 Birmingham, UK:** DIVERTIMENTO; City of Birmingham Orchestra; Michael Seal, conductor; Symphony Hall.
- 29-31 Costa Mesa, CA:** OVERTURE TO CANDIDE, SLAVA!, SYMPHONY NO. 2: THE AGE OF ANXIETY; Selections for concert performance from TROUBLE IN TAHITI, WEST SIDE STORY, ARIAS AND BARCAROLLES, WONDERFUL TOWN; Pacific Symphony Orchestra; Benjamin Pasternack, piano; Dawn Upshaw, soprano; Jamie Bernstein, host; Carl St. Clair, conductor; Segerstrom Center for the Arts.
- 30 Minneapolis, MN:** SYMPHONIC DANCES FROM WEST SIDE STORY; Minnesota Orchestra; Osmo Vänskä, conductor; Orchestra Hall.

## FEBRUARY

- 1 Costa Mesa, CA:** OVERTURE TO CANDIDE, SLAVA!, SYMPHONY NO. 2: THE AGE OF ANXIETY; Selections for concert performance from TROUBLE IN TAHITI, WEST SIDE STORY, ARIAS AND BARCAROLLES, WONDERFUL TOWN; Pacific Symphony Orchestra; Benjamin Pasternack, piano; Dawn Upshaw, soprano; Carl St. Clair, conductor; Jamie Bernstein, host; Segerstrom Center for the Arts.
- 5,6 Nashville, TN:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Nashville Symphony; Kirill Gersten, piano; Schermerhorn Symphony Center.
- 7 Milwaukee, WI:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Milwaukee Symphony Orchestra; William Wolfram, piano; Andrew Litton, conductor; Marcus Center for the Performing Arts.
- 8 Antwerp, Belgium:** SERENADE; Symfonieorkest Vlaanderen; Liza Ferschtman, violin; Keed Bakeis, conductor; deSingel.
- 10 Bruges, Belgium:** SERENADE; Symfonieorkest Vlaanderen; Liza Ferschtman, violin; Keed Bakeis, conductor; The Concergebouw.
- 12,14 Naples, FL:** FANCY FREE; Naples Philharmonic Orchestra; Jeffrey Kahane, conductor; Hayes Hall.
- 12-14 Hartford, CT:** THREE DANCE EPISODES FROM ON THE TOWN; Hartford Symphony Orchestra; Daniel Hege, conductor; The Bushnell Center for the Performing Arts.

- 28 Denver, CO:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Colorado Symphony; William Wolfram, piano; Andrew Litton, conductor; Boettcher Concert Hall.

## MARCH

- 1 Denver, CO:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Colorado Symphony; William Wolfram, piano; Andrew Litton, conductor; Boettcher Concert Hall.
- 6 Riga, Latvia:** SERENADE; Latvian National Symphony Orchestra; Sandis Steinbergs, violin; Risto Joost, conductor; Great Guild.
- 12-14 Newark, NJ:** SYMPHONY NO. 2: THE AGE OF ANXIETY; The New Jersey Symphony; Kirill Gerstein, piano; Jacques Lacombe, conductor; New Jersey Performing Arts Center.
- 19 Basel, Switzerland:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Sinfonieorchester Basel; Fazil Say, piano; Dennis Russell Davies, conductor; Stadt-Casino.
- 19 Halifax, NS:** THREE DANCE EPISODES FROM ON THE TOWN; Symphony Nova Scotia; Alain Trudel, conductor; Rebecca Cohn Auditorium.
- 20 Vienna, Austria:** OVERTURE TO CANDIDE; Wiener Symphoniker; Antonio Mendez, conductor; Konzerthaus.
- 20,21 Bamberg, Germany:** PETER PAN (concert version, semi-staged); Bamberger Symphoniker; Martin Timpus, director; Till Fabian Weser, conductor; Konzerthalle.
- 20,21 Edinburgh, UK:** SERENADE; Royal Scottish National Orchestra; Robert McDuffie, violin; Peter Oundjian, conductor; Usher Hall.
- 22,23 Wuppertal, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Sinfonieorchester Wuppertal, Marc Laycock, conductor; Historische Stadthall.
- 27,28 Charlotte, NC:** CHICHESTER PSALMS; Oratorio Singers of Charlotte, Charlotte Symphony Orchestra; Christopher Warren-Green, conductor; Belk Theater.
- 28,29 Spokane, WA:** CHICHESTER PSALMS; Spokane Symphony Choral; Spokane Symphony; Eckart Prue, conductor; Martin Woldson Theater at the Fox.

## APRIL

- 17,18 Greenville, SC:** THREE DANCE EPISODES FROM ON THE TOWN; Greenville Symphony Orchestra; Edvard Tchivzhel, conductor; Gunter Theatre.
- 22 Wiesbaden, Germany:** DIVERTIMENTO; Hessisches Staatsorchester Wiesbaden; Martin Lukas Meister, conductor; Kurhaus.
- 23 Chapel Hill, NC:** THREE DANCE EPISODES FROM ON THE TOWN; North Carolina Symphony; Grant Llewellyn, conductor; Memorial Hall, University of North Carolina at Chapel Hill.
- 24,25 Raleigh, NC:** THREE DANCE EPISODES FROM ON THE TOWN; North Carolina Symphony; Grant Llewellyn, conductor; Meymandi Concert Hall.
- 25,26, 28 Winston Salem, NC:** SYMPHONIC DANCES FROM WEST SIDE STORY; Winston Salem Symphony; Robert Moody, conductor; Stevens Center.
- 28 Dortmund, Germany:** A QUIET PLACE (chamber version) Ensemble Modern; Kent Nagano, conductor; Konzerthaus.
- 29 Toronto, ON:** SYMPHONIC DANCES FROM WEST SIDE STORY; Toronto Symphony Orchestra; Roberto Minczuk, conductor; Roy Thompson Hall.

## [Note to Readers]

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

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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.

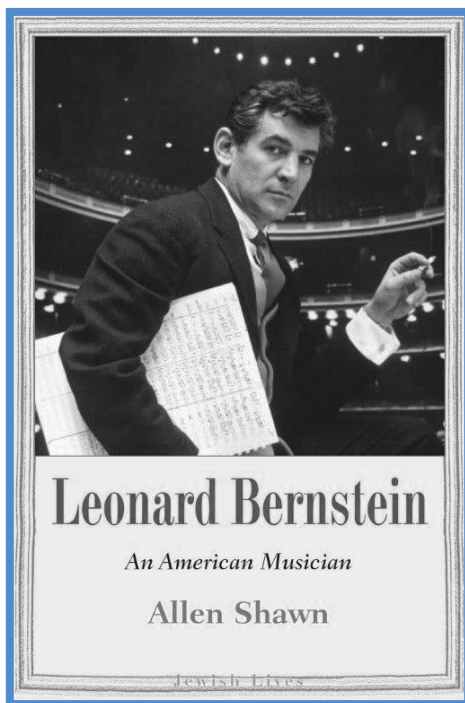
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LOOKING ahead



## Leonard Bernstein: An American Musician

Yale University Press has released a new book, *Leonard Bernstein: An American Musician* by composer, pianist, educator, and author Allen Shawn.

In this fascinating new biography, the breadth of Bernstein's musical influence is explored, through the spectacular range of music he composed – from *West Side Story* to *Kaddish* to *A Quiet Place* and beyond – as well as through his intensely public role as an internationally celebrated conductor. For the first time, the composer's life

and work receive a fully integrated analysis, offering a comprehensive appreciation of a multi-faceted musician who continued to grow as an artist well into his final days.

About the book, Kirkus Reviews writes, "A few luscious slices from the massive cake that was the life of the great pianist, composer, conductor and public personality... A nearly impossible task, recording this lush life, but Shawn helps us comprehend the magic." ■