

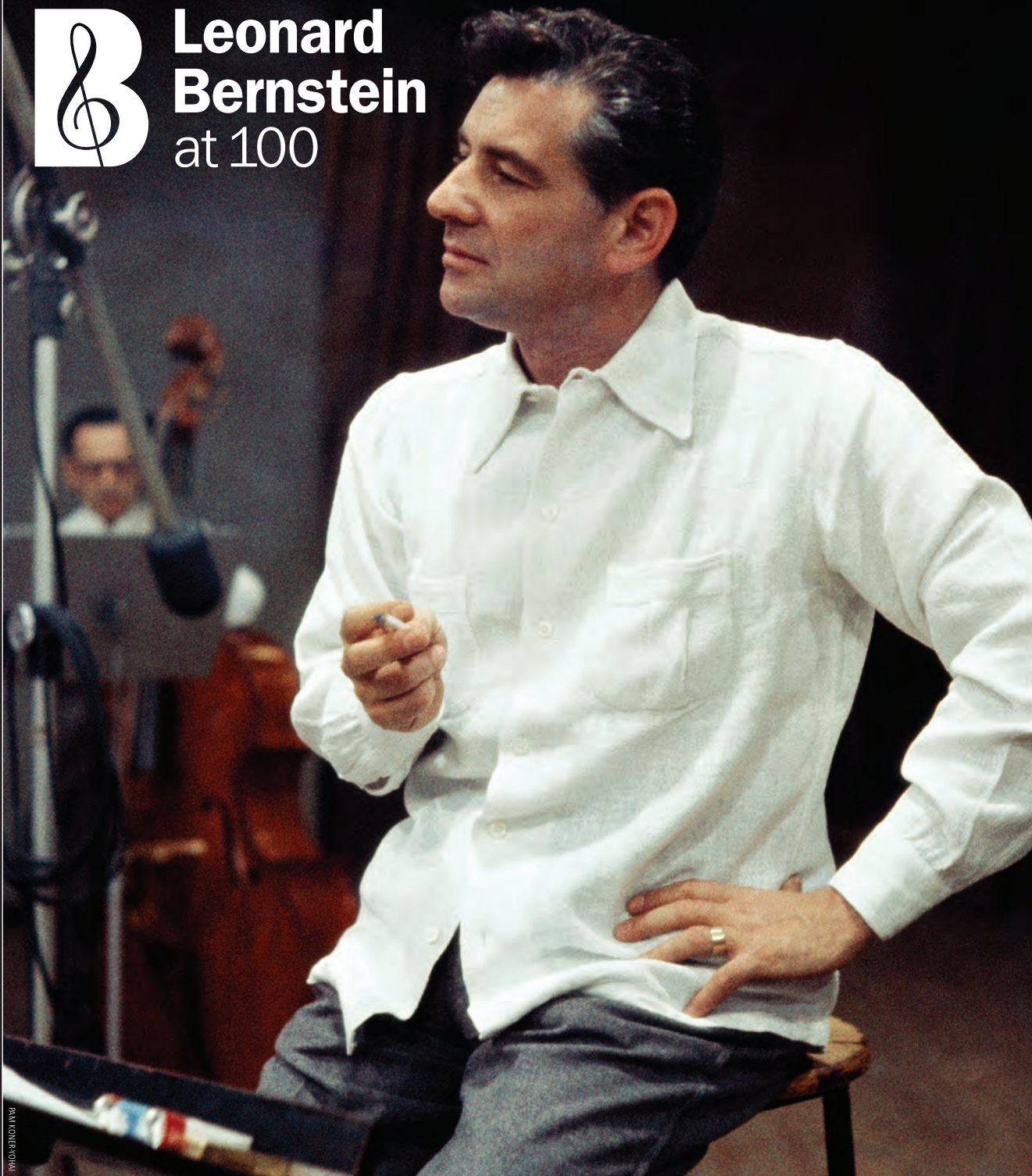
PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall/Winter 2017/2018

&



**Leonard
Bernstein**
at 100



RAM KONECZNY

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To Our Readers

As this issue makes clear, *Leonard Bernstein at 100* has shot forth as if out of a musical cannon. The concerts, recordings, books, educational initiatives, exhibitions, and more (on six continents and in all 50 states!) are tumbling over each other like overexcited puppies – and it's not even 2018 yet.

Thanks to the festivities, lesser known Bernstein works are now finding their moment in the sun. For example, the New York Philharmonic recently completed its three week Bernstein festival, which concluded with the *Symphony No. 3: Kaddish*. It was one of the Centennial's felicitous surprises that this long-misunderstood, under-appreciated work had audiences standing and roaring their bravos. Perhaps the turbulent times we currently live in imbue Bernstein's symphony from half a century ago with a renewed eloquence; its thorny anger and yearning lyricism provide a cathartic resonance for today's listeners.

As *Leonard Bernstein at 100* barrels forward, let us all take a deep breath and pace ourselves... and pause to marvel at the undiminished liveliness of Bernstein's legacy.

J.B. ■

Leonard Bernstein at 100

And Away We Go!

by Jamie Bernstein and
Craig Urquhart

L*eonard Bernstein at 100* has launched, with Bernstein-like energy. As of this publishing, there are over 2,300 events on the centennial calendar! We don't have enough space to report on all of them, but here are a few of the highlights.

On September 22, the John F. Kennedy Center for the Performing Arts officially kicked off the festivities with the opening of the Grammy Museum's exhibit, *Leonard Bernstein at 100*. That same weekend, Rob Fisher conducted a razzle-dazzle evening of music and dance from Bernstein's Broadway shows, while the National Symphony Orchestra opened their season with a concert of Bernstein's music featuring cellist Yo-Yo Ma and Tony award winner Cynthia Erivo, all conducted by the orchestra's new Music Director, Gianandrea Noseda.

Meanwhile, up in Boston, Maestro Andris Nelsons and the Boston Symphony Orchestra opened their season with an all-Bernstein program featuring mezzo-soprano (and host) Frederica von Stade, soprano Julia Bullock, and BSO principal flutist Elizabeth Rowe. And across the continent, Michael Tilson Thomas was also kicking off the San Francisco Symphony's season with an all-Bernstein program featuring, among many others, acclaimed mezzo soprano Isabel Leonard. And all this was just on the first weekend!

Two weeks later, Carnegie Hall's Opening Night Gala treated its audience to the Philadelphia Orchestra performing Bernstein works under the direction of their dynamic new maestro, Yannick

Nézet-Séguin. The following week, back in Philadelphia, the orchestra gave performances of *West Side Story* in concert. To observe the devastation of Hurricane Irma and the subsequent heartbreak and controversy surrounding the rescue efforts, Maestro Nézet-Séguin stopped the orchestra and chorus to let these Stephen Sondheim lyrics resonate into the sudden silence:

*Nobody knows in America
Puerto Rico's in America!*

It was a breathtaking moment of political outspokenness through the arts, worthy of Bernstein himself.

On October 25, The New York Philharmonic launched its own ambitious tribute to their longtime maestro – *Bernstein's Philharmonic: A Centennial Festival*, featuring Bernstein's three symphonies, with Alan Gilbert conducting *Symphonies No. 1 and 2: Jeremiah* and *The Age of Anxiety*. Leonard Slatkin conducting the *Symphony No. 3: Kaddish*, with speaker Jeremy Irons. Also on the programs were the *Serenade* with violinist Joshua Bell, and *Prelude, Fugue & Riffs* with Principal Clarinet Anthony McGill.

In addition to their many other events, The New York Philharmonic's annual televised New Year's Eve Concert will present *Bernstein on Broadway*, with selections from *On the Town*, *Wonderful Town*, *West Side Story* and *Candide*.

Southern California has begun its own celebrations. On November 17, 18, and 19, the New West Symphony presented a series of concerts hosted and conducted by conductor John Mauceri. A longtime friend and colleague of Bernstein's, Mauceri assembled a program celebrating Bernstein's theater music.



The Los Angeles Philharmonic began its festivities on November 24th with David Newman conducting *West Side Story Film with Live Orchestra*. Additional concerts will feature violinist Hilary Hahn performing Bernstein’s *Serenade*, conducted by Miguel Harth-Bedoya; and Gustavo Dudamel conducting *Chichester Psalms*. A highlight later in the season will be Maestro Dudamel conducting Bernstein’s theatre piece, *Mass*.

Across the pond in October, the London Symphony Orchestra (LSO) began their *Leonard Bernstein at 100* celebration with a “Singing Day:” amateur singers came together to learn and per-

form *Chichester Psalms* under the tutelage of London Symphony Chorus Director Simon Halsey. On November 4, Maestra Marin Alsop hosted a Family Concert: “Celebrating Bernstein,” following it the next day with *Symphony No. 3: Kaddish*. In December, LSO Music Director Sir Simon Rattle conducted a concert performance of *Wonderful Town*, and pianist Krystian Zimerman performed *Symphony No. 2: The Age of Anxiety*.

On January 28, the BBC Symphony Orchestra and Chorus will present a Leonard Bernstein Total Immersion Day. This day-long event will feature a screen-

ing of one of Bernstein’s Young People’s Concerts with the New York Philharmonic: *What is Impressionism?* There will also be a concert of chamber works presented by students of the Guildhall School of Music. Following a lecture entitled *Bernstein: the Man and His Music*, the final performance of the day will feature the BBC Symphony Orchestra conducted by David Charles Abell conducting *Songfest* and *Serenade*, the latter featuring violinist Vadim Gluzman.

The Tonkünstler Orchestra in Austria has dedicated their entire season to Leonard Bernstein, calling it *Cosmos Bernstein*. In addition to many Bernstein works, the orchestra, under the baton of Bernstein protégé Yutaka Sado, will include works associated with Bernstein such as Shostakovich *Symphony No. 5*; Maurice Ravel’s *Piano Concerto in G Major*; several symphonies of Gustav Mahler; and *Rhapsody in Blue* by George Gershwin.

We cannot stress enough what a tiny slice of centennial festivities is reflected in all of the above! ■

Pictured above are some of the many pianists that are performing *Symphony No. 2: The Age of Anxiety* during Leonard Bernstein at 100.

Left to Right: Row 1: Misha Dichter, Beatrice Rana, Kirill Gerstein, Martin Kasik, Andrew von Oeyen, Orli Shaham, Olga Kern, Markus Schirmer

Row 2: Krystian Zimerman, Richard Fountain, Conrad Tao, Sebastian Knauer, Emanuele Arciuli, Philippe Entremont, Jon Kimura Parker

Row 3: Jean-Yves Thibaudet, Ran Dank, Gilles Vonsattel, Makoto Ozone, Roland Pontinen, Joyce Yang, Alon Goldstein



MICHAEL BLANCHARD

Julia Bullock, Maestro Andris Nelsons, Frederica von Stade, and Alexander Bernstein attend the Boston Symphony Gala.

Artful Learning: Westward Expansion

by Patrick Bolek

Innovation and progressivism are just two descriptors used to recognize these entities using the *Artful Learning* model to advance their respective, visionary approaches for student learning throughout California.

DUARTE UNIFIED SCHOOL DISTRICT (DUARTE, CA)

Andres Duarte Arts Academy • Duarte Arts Cadre • Leadership Retreat

Superintendent Dr. Allan Mucerino boldly challenged a district with fifteen years of declining enrollment to re-imagine the platform of teaching and learning by putting the arts at the center of student engagement and educator empowerment. The new

California School of the Arts – San Gabriel Valley was launched, attracting 700 students from 60 different cities in the inaugural year.

UNIVERSITY OF CALIFORNIA, DAVIS / MONDAVI CENTER (DAVIS, CA)

ArtsBridge

Artful Learning launched its collaboration with UC Davis | Mondavi Center to train the ArtsBridge Fellows, preparing them for arts partnerships in Napa (Salvador Magnet School / El Centro Elementary School) and Orangevale (Ottomon Elementary School) in the genre of theatre arts.

NAPA VALLEY UNIFIED SCHOOL DISTRICT (NAPA, CA)

Salvador Magnet School / El Centro Elementary School

Congratulations to Principal Pam Perkins, Project Director Christine Gross, NVUSD senior leadership and the remarkable educators at both school sites responsible for authoring

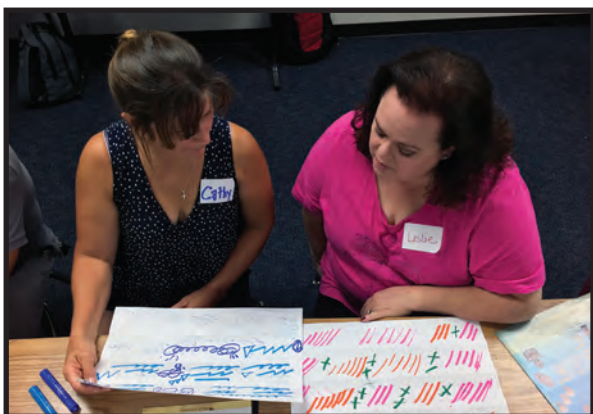
and securing a \$2.4 Million Dollar Magnet Grant to expand arts integration, using *Artful Learning*, at the newly consolidated elementary school over the next five years. The plan includes providing a bus system to bring more diversity to the consolidated school, as well as developing a new theatre space, art room and campus art installations.

VISTA UNIFIED SCHOOL DISTRICT (VISTA, CA)

Roosevelt Middle School

Roosevelt Middle School launched this past summer as the only Personalized Learning Middle School in the nation using the *Artful Learning* model as an approach to heighten student engagement and academic achievement while aligning to the Vista Unified School District Blueprint for Educational Excellence and Innovation.

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



ALL PHOTOS COURTESY PATRICK BOLEK

Clockwise from top left: Members of the Duarte Arts Cadre discuss their differentiated approaches of notating Leonard Bernstein conducting Aaron Copland using a Listening Map.

Master Trainer Susan Stauter mentors theatre students during the ArtsBridge Scholars *Artful Learning* Training at UC Davis.



Grade 2 students at Salvador Magnet School work collaboratively to elevate an egg into a basket during their Concept Exploration of Interdependence.



Roosevelt Middle School educators convey an emotion using the arts-based skill and strategy of tableau in Oceanside, CA.

Leonard and Felicia Take a Knee

by Jamie Bernstein

(This article first appeared in *Huffington Post*.)

When we fret over the intense polarization in our culture today; when we shrink from the shrill tones of TV news and social media; when we despair over the callousness of the White House toward issues of race, police brutality and peaceful protest – we might gain insight from looking back a handful of decades to see how similarly divided we were in another era.

In 1970, I was a senior in high school when my mother, Felicia Montealegre Bernstein, organized a fund-raising gathering at our New York apartment to help 21 Black Panther members who were in jail. Stranded there indefinitely due to unfairly inflated bail amounts, the 21 men were awaiting trial for what turned out to be trumped-up accusations involving absurd bomb plots around New York City. The money my mother raised would go to the men's legal defense fund, and would also help their families stay fed and sheltered until the trial came around. (And when the trial finally did come around, the judge threw the whole case out for being unsubstantiated and patently ridiculous.)

To most white Americans at the time, the Black Panthers were scary. The group had come into being to protest race-based police brutality, but the Panthers gained greater notoriety for being socialist; for advocating black empowerment “by any means necessary;” and for being anti-Zionist, which had particularly negative resonance in New York City.

So it was audacious of Felicia to advocate on the Panthers' behalf. She wasn't espousing Panther philosophy so much as she was making sure that due process was observed in a situation ripe for abuse. Her years of work

with the American Civil Liberties Union had helped her see how easily certain fundamental rights could be withheld from politically controversial groups.

Felicia understood how politicians exploited the image of a group like the Panthers to pander to white voters; she knew how the news media turned up the volume on fear to boost readership and ratings. (Does this sound familiar? It should.)

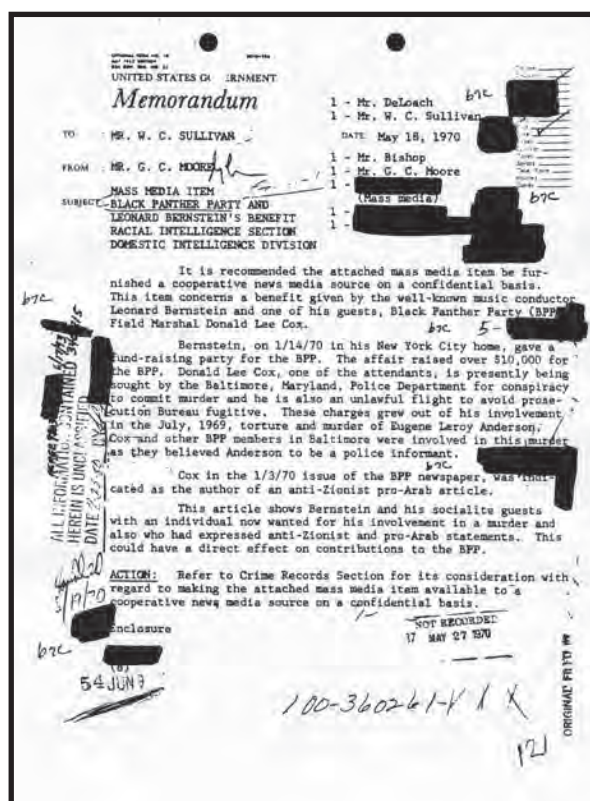
My mother pointedly did not invite any press to her fund-raiser, but the society writer for the *New York Times*, Charlotte Curtis, managed to sneak in, as did a rascally young journalist named Tom Wolfe.

After an hour of snacks and drinks, my mother introduced the Panther representatives, and invited them to speak about their situation and solicit support from the assembled guests. At some point in the proceedings, my father, Leonard Bernstein, arrived from his rehearsal across town, and slipped into the gathering – except, of course, my father's larger-than-life personality did not permit him to “slip in” anywhere. All eyes turned to him.

He wound up having an exchange with Panther representative Donald Cox, during which he asked questions and Cox explained the Panther position further. In the corner, Tom Wolfe was silently ingesting all of it, like a python gradually swallowing a rabbit whole.

The next morning, Charlotte Curtis's story appeared on the society page of the *Times*. (The society page!) The article bristled with scorn for the Manhattan socialite wife of the Maestro, hobnobbing with Black Panthers: “There they were, the Black Panthers... and the... white liberals... studying one another cautiously over the expensive furnishings... and the silver trays of canapés.”

The day after that, the *Times*



followed up the Charlotte Curtis piece with an editorial (an editorial!): “Emergence of the Black Panthers as the romanticized darlings of the politico-cultural jet set is an affront to... the memory of Martin Luther King Jr...”

The word “shitstorm” had not yet been coined, but that is what the situation now became. My parents were condemned and mocked in the press. Their own friends criticized them for “siding” with the Panthers. The louder the volume grew, the more misunderstood the event became.

Every afternoon when I came home from school, I threaded my way through a cluster of Jewish Defense League picketers outside my building, noisily condemning Leonard Bernstein for supporting the anti-Zionist Black Panthers.

What my parents didn't know at the time was how intensively the FBI was inflaming the entire situation for their own purposes. Not until the 1980's, through the Freedom of Information Act, did

(continued on page 8)

From Leonard Bernstein's FBI file.

Richard Wilbur's New World – or the Battle for Eldorado



Richard Wilbur. by John Mauceri

Leonard Bernstein said his favorite song in *Candide* was, “The Ballad of Eldorado.” Its soft undulating pulse belied its complex meter shifts that mostly stayed in 5/8, something akin to the second movement of Tchaikovsky’s *Pathétique*.

“The Ballad of Eldorado” had a curious history, beginning when I was first given Bernstein’s trunk of songs and ensembles from which to supply a score for the Hal Prince-Hugh Wheeler adaptation for the Brooklyn Academy in 1973. In its original 1956 Broadway production, the producers did not have enough money to actually go to Eldorado, and therefore *Candide* sang about *having gone* to it. Thus: “Up a seashell mountain, across a primrose sea... to a land of happy people, just and kind and bold and free.”

The “Ballad of the New World” remains the last new lyrics for *Candide* and represents Richard Wilbur at his most optimistic.

Hal wanted to go to Eldorado, and he really did not like the ballad, even if its words could have been adapted. I searched the trunk and found a song that had no words and suggested it could be sung by two sheep and a lion. Steve Sondheim did the rest, and the “Sheep Song” was born. Sondheim captured the inherent boredom of perfection, encapsulated by Paquette’s line, “If we don’t leave soon, I’ll scream.”

The other reason “Eldorado” could not be sung as originally written was that the words were by Lillian Hellman. In the legal wrangling to allow for a new book, Lillian’s lawyers required, among other things, changes in locations, and for none of her words to be in the show.

The one-act *Candide* conquered Brooklyn and then Broadway, winning a number of Tonys and other awards. Opera houses started asking for a version *they* could produce, and that desire sent me back to Bernstein’s trunk, and Hal and Hugh and I had the opportunity to restore almost everything Bernstein had composed for the show. But what of “Eldorado?” I remember a long battle between Hal and Lenny. Lenny absolutely insisted on the song being in the show and Hal had no place for it, which led to finding a solution.

The opera house *Candide* would need to be in two acts. That meant adapting the 1956 Act One finale to the new storyline and creating something to start Act Two.

That’s when I contacted Richard Wilbur and told him of our problem. What if the music to Eldorado could be a ballad “of the New World?” After all, in this new 2-act version, we leave our principal characters—without Cunegonde—about to set sail for the New World. What if *Candide* could sing of his hopes in going to a continent that was ideal, and where he could find his beloved? What if Richard could write that? Astonishingly, he said yes. Astonishing because it meant throwing himself back a quarter of a century to create words that were consistent with his earlier work, true to the new situation and, while he was at it, true to Voltaire himself.

The “Ballad of the New World” remains the last new lyrics for *Candide* and represents Richard Wilbur at his most optimistic. *Candide* is sub-titled “Optimism;” that word is both ironic and, in turning everything on its head, the true essence of the novella. “I still love life,” says the Old Lady, after recounting her many travails.

The new Eldorado made me tear up.

Now that Richard Wilbur has passed away, it seems only right to read these words about America and what it so profoundly is, in the words of a former poet laureate. Here is an excerpt from the lyric:

*On a noble errand, across the sea I'm bound,
Where all things are fair and happiness is found.
There all my past confusion and all my woe shall seem
Like a sorrowful illusion, like a dark forgotten dream.*

On to the New World.

*In that new land, so I've been told,
Lovers are not forced to part,
Maidens are not bought with gold,
Exile does not break the heart.
There young men need not wield the sword
And wise men need not fear the rope,
For in those gardens of the Lord
All's charity and faith and hope.*

On to the New World.

*In that new land to which I go,
People dwell in blissful peace,
Raise their children, stitch and sew,
Herd their cows and feed their geese;
And if by chance they are distressed,
They trust that all will come to good,
For all things turn our for the best,
As my dear master said they should.*

On to the New World.

*And so, to find that true world, I've left a world of lies.
Sure that in the New World I'll find Paradise.
And praying that, out yonder, upon that blessed shore,
I'll wed my Cunegonde, and be happy evermore.*

On to the New World.

Nothing in *Candide* is ever simple, of course. The opera house version of the show has been replaced with the last version that John Welles and I did for Scottish Opera in 1988. Finally, and to the composer's pleasure, all the original locations were restored so that the music for Paris took place in Paris, Venice in Venice, and Eldorado could both be visited and subsequently described. The "Ballad of the New World" had no further place in the fully restored work,

but remains a glorious footnote in *Candide's* many travels. ■

John Mauceri became Leonard Bernstein's assistant in 1972, and for eighteen years was Bernstein's choice to edit and conduct his works in Vienna, London, Lincoln Center, the Kennedy Center, Milan's La Scala, Tel Aviv, and on Broadway. He is the author of Maestros and Their Music – the Art and Alchemy of Conducting, published by Alfred A. Knopf.

Richard Purdy Wilbur: March 1, 1921 – October 14, 2017



OSFATLE TIMES

Poet Richard Wilbur died on October 14. He graduated from Amherst College in 1942, then fought in Europe during World War II. After a teaching stint at Harvard, he moved to Wesleyan University as Professor of English, a position he occupied there for the rest of his career. He was awarded the Pulitzer Prize and in 1987 was the second U.S. Poet Laureate.

Though well known for his many books of poetry, he also was adept at lyric writing. He provided many of the finer lyrical touches in Leonard Bernstein's 1956 musical, *Candide*, and he and Bernstein maintained a lifelong connection.

In an odd added connection between the two artists, Wilbur's death date, October 14th, is the same as Bernstein's. ■

Happiness Indeed: Musical Humor in *Candide*



Bernstein, his wife Felicia, and the original Broadway cast of *Candide* in the recording studio, December 1956.

by George Steel

Leonard Bernstein loved to laugh.

He loved the *communion* of laughter – nothing made him happier than a tableful of loved ones bent double, pounding their fists in paroxysms of delirium. To him, a fit of laughter was honest, equalizing, and *shared*.

He loved the *authenticity* of laughter. Fond as he was of quot-

ing Keats on Truth and Beauty, I think he felt the same way about Humor and Truth: what's funny is rooted in what is deeply true. Joke tellers (good ones, anyway) are, like composers, truth-tellers.

Bernstein loved the *catharsis* of laughter. He knew that, because of its inherent candor, laughter can at the same time lay bare anxieties and absolve them. It is laughter, after all, that opens the door to reconciliation at the end

of his and Stephen Wadsworth's heartbreaking opera *A Quiet Place*.

And so it is no surprise that a man who loved to laugh, loved jokes.

Musical jokes of one kind or another appear in almost all of Bernstein's music, but his *magnum opus* on the art of musical joke telling is surely *Candide*. The rate at which gags come at the listener is relentless. Like a clown's suitcase crammed until the socks spill out the sides, the score overflows with delight.

No less a sage than Stephen Sondheim has written that Bernstein's music and Richard Wilbur's lyrics for *Candide* "constitute the most scintillating set of songs yet written for the music theater." In large measure, what makes the score scintillate is the omnipresence of humor, verbal and musical.

It was one of Bernstein's highest forms of praise to find something funny, as his mash note to Prokofiev's *Classical Symphony* makes clear:

"I think this is the only piece of music I ever laughed out loud at. I still remember the first time I heard it, on the radio when I was about fifteen years old. I remember lying on the floor and laughing till I cried."

Bernstein shared insights about musical humor in many places – in his own music, and in

Leonard and Felicia Take a Knee, *continued*

(*continued from page 5*)

we learn that most of those picketers outside our building were FBI plants. What was more, the hate mail piling up on my father's desk had also been churned out by the the FBI.

A few months later, Tom Wolfe's infamous article appeared in *New York* magazine, with the title "That Party at Lenny's." My mother's very serious fund-raiser had become her celebrity hus-

band's "party." When Wolfe's article came out soon afterward in book form with the title *Radical Chic*, the misinterpretation and mockery were set in stone.

It's likely that to this day, Tom Wolfe may not understand the degree to which his snide little piece of neo-journalism rendered him a veritable stooge for the FBI. J. Edgar Hoover himself may well have shed a tear of gratitude that this callow journalist had done

so much of the bureau's work by discrediting the left-wing New York Jewish liberals while simultaneously pitting them against the black activist movement – thereby disempowering both groups in a single deft stroke.

Today, as I observe the hysteria surrounding the Black Lives Matter movement, and the ways in which our media – and politicians – distort and inflame the issues for their own purposes, I

his books, TV shows, and *especially* in his performances. His performances of Haydn, Mahler, Prokofiev, Shostakovich, and (alas too infrequently) Offenbach and Chabrier, showcase his gift for finding jokes in music, and his gift, like that of a great joke-teller, for putting them over.

His Young People's Concert "Humor in Music" includes some of his best-known observations about musical joke-telling. Less well-known—but worth hearing—is a studio LP version of a talk similar to that Young People's Concert, "Leonard Bernstein Discusses Humor in Music," more geared to grown-ups and including a performance of Strauss's *Till Eulenspiegel*. His landmark *Omnibus* program "American Musical Comedy," and—less obviously—his insightful talk on Shostakovich's irreverent 9th Symphony (1986) both contain excellent insights. In a tweedier mode, his Norton Lectures at Harvard brilliantly uncover musical allusions in Stravinsky's *Oedipus Rex*: including evocations of *Aida*, hora, kazatzki, hoochi-koochi, a football fight song, and a Greek dance "as played in any Greek restaurant."

His analyses of humor in other composers' music shed light on his own use of musical humor in *Candide*.

think back to what my parents went through in 1970: the courage they had to do the right thing for a politically vulnerable group, and the dignity they maintained as they became engulfed by the hype, melodrama, and persistent misrepresentation of events. I also think about how police brutality against blacks was the galvanizing element in both eras; the lack of progress is discouraging.

Maybe the most sobering

ON HAYDN:

"Sudden pauses, sudden louds and softs . . . fast scurrying themes that remind us of a little dachshund puppy skittering all over the floor . . . and just plain speed," [like the] "tongue-twister songs of Gilbert and Sullivan . . . a bag full of tricks coming at you so fast you almost can't follow them."

ON SHOSTAKOVICH: [the 9th Symphony]

"This is Haydn-ish humor, replete with pert, piping little tunes, tricky accents, tipsy phrasing, all those delightful elements of surprise.... He adopts with amazing freshness Haydn's classical sonata form: Exposition with exact repeat, development section, recapitulation, and coda."

COPLAND'S "BURLESQUE" from *Music for the Theater*

"Just when you expect the music to be even and symmetrical—equal—it loses its balance, sort of like a clown pretending to be drunk. . . . This music of Copland's is constantly falling down and picking itself up again, and, in the very end it slips for the last time, and just stays there with a very puzzled look on its face . . . like a Vaudeville act at the Paramount Theater."

aspect of the whole sorry episode was the involvement of the FBI. The bureau had been tracking Leonard Bernstein and his left-wing activities since the 1940's. His file, when he finally saw it in the 1980's, was 800 pages long.

Democracy's hardest job is to find that tricky balance between a government that protects its citizens, and a government that leaves its citizens alone. When we see our government inflaming the fear

ON *THE MIKADO*, by his beloved Gilbert and Sullivan:

"Katisha, suddenly deserted by her lover, sings an operatic recitative ["Alone, and yet alive!"] that *has* to make you laugh, because she such a phony old ham that you can't take her seriously."

There are passages in *Candide* that vividly match each of these descriptions.

As a composer, Bernstein worked hard to achieve a sense of inevitability: as he liked to say, finding "the only possible next note." That quest could often be a lonely business.

But by studying his observations about humor in other composers' work, one senses that, in writing *Candide*, Bernstein didn't feel alone in the struggle of composing: he was in the hilarious good company of dear friends and beloved masters. ■

George Steel has worked around the world as a conductor, composer, and impresario. In November 2017, he was appointed Abrams Curator of Music at the Isabella Stewart Gardner Museum.

of the Other, and setting minority groups one against the other, all our tyranny alarms should be ringing at full volume. I know if my parents were alive today, their tyranny alarms would be waking up the whole neighborhood by now. At the very least, they would both, most somberly, be taking a knee. ■

Leonard Bernstein at 100 on Deutsche Grammophon



Deutsche Grammophon is marking *Leonard Bernstein at 100* in suitably monumental style. For the first time, Bernstein's complete works will be available on CD in a single boxed set, as will his legacy as a conductor. In addition, there will be a series of new releases and reissues reflecting some of the many high points of this multifaceted musician's rich and varied career – the legendary Beethoven recordings of the 1970s, for example, as well as previously unreleased live recordings from Tanglewood; *Mass* with Yannick Nézet-Séguin; and Bernstein's celebrated work in musical theatre.

At the heart of the DG project are the two editions of Bernstein's oeuvre as composer and performer, respectively. *Bernstein – Complete Works* is the first full set of recordings of Bernstein's published works, making available less familiar pieces such as his chamber music or his song cycles alongside *West Side Story*



and the *Chichester Psalms*. It also includes a number of fresh recordings made expressly for this edition, notably American pianist Katie Mahan's survey of his piano music, from the early Sonata (1938) right through to *Thirteen Anniversaries* (1988). *Bernstein – Complete Works* comprises 25 CDs and 3 DVDs, and will be released in April 2018.

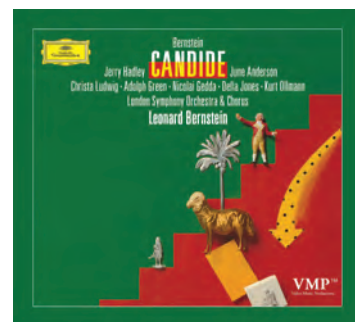
Bernstein – Complete Recordings on Deutsche Grammophon and Decca contains all Bernstein's recordings as a conductor for DG and Decca, together with his complete DG/Unitel DVD catalogue. Comprising 121 CDs, 36 DVDs and a Blu-ray Audio disc, it features such legendary recordings as Wagner's *Tristan und Isolde* (1981), Bizet's *Carmen* (1972), works by Stravinsky and Shostakovich and, of course, the complete symphonies of Beethoven and Mahler. It is scheduled for release in February 2018.

As a prelude to the centennial year celebrations, November 2017 saw the release of the Bernstein recordings of all nine Beethoven symphonies with the Vienna Philharmonic. Not only are they artistic and musical benchmarks; they also established new technical standards through their use of quadraphonic sound. These legendary performances from 1977/78 can now once again be enjoyed, both on 5 CDs and on a Blu-ray Audio disc on which they are presented for the first time in surround sound. They will also be released on vinyl as a 9-LP limited edition in March 2018.

The Tanglewood Tapes, to be issued in June 2018, will comprise 5 CDs of previously unreleased live recordings from the Tanglewood Festival – the music festival whose early days were presided over by Bernstein's mentor Serge Koussevitzky and with which Bernstein himself maintained close links throughout his life. Audio files spanning almost half a century include excerpts from Rimsky-Korsakov's

Scheherazade dating back to the early 1940s. As a whole, they provide a fascinating insight into Bernstein's development as a conductor.

Candide and *West Side Story* made music history as stage works that defied all existing generic conventions. Bernstein recorded both works himself, and his readings will be released in January 2018 in newly presented deluxe hardcover editions. The *Candide* box brings together for the first time the live concert recording with The London Symphony Orchestra (on DVD) and the stu-



dio recording on CD (both dating from December 1989), with a bonus in the form of a brief but highly amusing introduction to the plot of this operatic satire by Bernstein himself.

The new *West Side Story* edition will present the 1984 recording with José Carreras and Kiri Te Kanawa, while the accompanying "Making of" DVD shows Bernstein's rehearsal process. A booklet of over 100 pages with libretto, articles and photographs completes the offering.

Among the many other productions associated with the Bernstein centennial, one in particular deserves special mention. A two-disc recording of *Mass* is set for release by DG in February 2018. Yannick Nézet-Séguin directs the Philadelphia Orchestra, three choirs and a line-up of no fewer than 19 vocal soloists.

www.deutschegrammophon.com/Bernstein100
leonardbernstein.com

How Leonard Bernstein Made the New York Philharmonic the Most Beloved Orchestra in the World

by Barbara Haws

Leonard Bernstein remains an international icon today as a transcendent interpreter, gifted composer, and life-changing educator. It is obvious why the entire world is saluting him this year, which would have been his 100th, and why the New York Philharmonic, with which he forged a vibrant and paradigm-changing relationship, is holding a central place in those celebrations through *Bernstein's Philharmonic: A Centennial Festival* (October 25 - November 14). But while the Orchestra's performances and activities were enriched by the many sides of his gargantuan talents, the greatest mark he left was in his relationship with the musicians. I decided, as the keeper of the Philharmonic flame, so to speak, to let you in on the more intimate side of that connection, and why we still think of him as our Lenny.

During his years here, Bernstein revolutionized the way conductor and player work together. Though demanding, he was not dictatorial. He believed in inspiring, explaining, teaching, and – above all – that love would achieve remarkable musical results. The late Walter Botti, a member of the bass section from 1952 to 2002, said: “Lenny loved everybody and he wanted to be loved by everybody, but music came first. He pushed the Orchestra, but he never, never embarrassed anybody or put people on the spot. He was a real *mensh*.” This was a whole new mode of podium behavior that now defines the modern conductor, the standard throughout today's orchestra world.

Between Bernstein's Philharmonic debut in 1943 and his final appearance in 1989, he conducted this Orchestra in 1,247 performances. That's more than anyone before or since. Adding to that rehearsals and recording ses-



COURTESY NEW YORK PHILHARMONIC; LEON LEVY/DIGITAL ARCHIVES

sions, I calculate that he appeared before the New York players almost 5,000 times. So much together time can create either tension or affection, and to see which prevailed, all one needs to remember are the great bear hugs.

At the beginning of rehearsal he would go from chair to chair, greeting each musician with the obligatory yet sincere hug. By further calculation, I posit that Bernstein bestowed almost 500,000 of these hugs on Philharmonic musicians; I'm going to go out on a limb and claim that the New York Philharmonic is the most loved orchestra in the world – and that is due to Leonard Bernstein, personally. Mindy Kaufman, flute and piccolo since 1979, recalls, “Lenny always conveyed love, both as a musician and as a person.”

Of course, it is Bernstein's music-making and particular insight that are his objective achievements, but I do think his respect and caring for each individual musician and, yes, those hugs played a major role in the success of their performances. Evangeline Benedetti, a cellist in the Philharmonic from 1967 until 2011, captures it: “Lenny was

a major figure in the world, so you felt a certain awe, but there was also a very personal connection. You somehow felt that you were playing just for him at that moment – that he wanted each person to really do his utmost, and for all of us to put in our personalities. Lenny had the ability to inspire us individually as well as collectively. I've not experienced that kind of oneness on a collective emotional level with any other conductor.”

Upon retiring as music director in 1969, at the ceremony where he was named Laureate Conductor, Bernstein said, “It's been a family association in many ways, and even though faces change, the entity, the totality of the New York Philharmonic remains solid, and I remain bound to it by mysterious cords which tie me to the orchestra as long as I live. In some funny, spiritual sense, they will always be my orchestra, no matter who else's orchestra they may be.”

Today, the New York Philharmonic still feels that intimate connection. ■

Barbara Haws is the archivist/historian at the New York Philharmonic.

Leonard Bernstein and members of The New York Philharmonic.



COURTESY THE FAMILY OF LEONARD BERNSTEIN

Leonard and Burton Bernstein skiing in Aspen, CO.

Jamie, Alexander, and I are beyond bereaved to have lost our dear uncle Burton, our father's younger brother by thirteen years. While we were growing up, "Uncle BB," as we called him, was reliably hilarious, witty, and irreverent. A consummate man of letters, BB worked as a

Burton Bernstein

January 31, 1932 – August 26, 2017

staff writer at the New Yorker magazine for 35 years, where his work frequently appeared. Some of his writings were "casuals" – short comic pieces turning on a joke or pun, such as his "Chic of Araby." Often, his books were excerpted in the magazine's pages, as with his loving account of our family's history, *Family Matters*.

As close as the brothers were, they differed in many and profound ways. BB was a proud army man, whereas our asthmatic father never served. BB preferred a quiet, country life and especially loathed New York City. Also, he inherited his father Sam's appreciation for the value of a dollar, something that eluded our father all his life.

BB played the bugle during his army years, and that skill served him well on evenings when we would gather at our house in Connecticut. After dinner, he would take down the fourteen-foot Andean shepherd's horn our mother's Chilean relatives

gave us. Accompanied by his brother on the piano, who usually vamped in a Hungarian-sounding style, BB would coax actual notes out of the monstrous thing – at least a few, anyway, before hilarity overtook him.

Anyone who knew BB even a little could tell you how much he reviled Christmas and everything about it. Nevertheless, he came to our Christmas Eve dinner every year, accompanied by his wonderful wife Jane. He came because he loved us all: fiercely loved this family. Not even Christmas could keep him from being with us, especially after losing first his brother and then his sister, Shirley. We needed to keep close.

With Burton's death, we note the passing of a generation. The three of us, along with our beloved cousins, Karen and Michael, are the "grown-up" Bernsteins now, though we will never fully believe it.

Nina Bernstein Simmons ■

Leonard Bernstein Award



AXEL NICHOLAS

This past July, the Schleswig Holstein Music Festival awarded its annual Leonard Bernstein Award to the cellist Kian Soltani.

The 10,000 Euro award is made possible by the Sparkassen-Finanzgruppe. The award was presented by Christian Kuhnt, the festival's Intendant; Reinhard Boll, president of the Sparkassen-Finanzgruppe; and Alexander Bernstein at a gala concert with the Schleswig Holstein Music Festival Orchestra. The concert featured the Dvorak *Cello Concerto in B minor* and *Meditation No. 3* for Cello and Orchestra from Leonard Bernstein's *Mass*. The conductor was Christoph Eschenbach.

Kian Soltani was born in Bregenz, Austria in 1992 to a family of Persian musicians. He began playing cello at age four, and was only twelve when he

joined Ivan Monighetti's class at the Basel Music Academy. He was chosen as an Anne-Sophie Mutter Foundation scholarship holder in 2014, and completed his further studies as a member of the Young Soloist Programme at Germany's Kronberg Academy. He received additional important musical training at the International Music Academy in Liechtenstein.

Soltani, 25, gained worldwide attention in April 2013 as the winner of the International Paulo Cello Competition in Helsinki where he was hailed by *Ostinato* magazine as "a soloist of the highest level among the new generation of cellists." ■

IN THE news

A Return to Vienna



© JACO TERRYL/INK



This past spring, on the occasion of the Vienna Philharmonic's 175th birthday, the New York Philharmonic and the family of Leonard Bernstein jointly presented the orchestra with a special gift: Bernstein's marked conducting score of Mahler's "Das Lied von der Erde." Except it wasn't a gift, so much as a case of returned property.

Following his very first concert

with the Vienna Philharmonic in 1966, Bernstein, in a fit of sentiment, kept the score, which had been lent to him from the Vienna Philharmonic Archives. He treasured it for the rest of his life. After his death, the score was transferred to the New York Philharmonic Archives along with the rest of his marked conducting scores.

The New York Philharmonic

and Vienna Philharmonic both celebrated their 175th anniversaries this year. The New York orchestra presented their gift to their Viennese counterpart at the opening of "Vienna and New York: 175 Years of Two Philharmonics," a joint exhibit in Vienna of archival material drawn from both orchestras' histories, on display at Vienna's Haus der Musik until January 2018. ■

The GRAMMY Museum Leonard Bernstein Exhibit

The GRAMMY Museum has mounted a traveling exhibit as part of the worldwide celebration of the 100th birthday of Leonard Bernstein. The exhibit, titled *Leonard Bernstein at 100*, opened in September at the John F. Kennedy Center for the Performing Arts in Washington, D.C as part of the kick-off the two year celebration of Bernstein's life and work. It will travel next to The New York Public Library for the Performing Arts in December, and will be the Skirball Cultural Center in Los Angeles in 2018.

Drawing from more than 150 photographs, personal items, papers, scores, correspondence, costumes, furniture, and films, *Leonard Bernstein at 100* marks the

official exhibit of the centennial and is the most comprehensive retrospective of Bernstein's life and career ever staged in a museum setting. Items on display include: Bernstein's conducting baton; his first childhood piano; the desk used to compose *West Side Story*; handwritten score sheets for songs from *West Side Story*, including "America," "Tonight," and "Maria;" Bernstein's handwritten Harvard study notebook from 1939; and much more.

In addition to the objects and the multi-media presentations, the exhibit includes a number of interactive displays, designed to allow the museum visitor deep access into Bernstein's creative mind and music legacy. A "listening bar"

enables visitors to explore some of Bernstein's most noted works; and a karaoke-style vocal booth gives visitors the chance to sing songs from *West Side Story*. Another interactive feature gives visitors the opportunity to step into Bernstein's conducting shoes and lead the New York Philharmonic.

Leonard Bernstein at 100 was curated by the GRAMMY Museum in collaboration with The New York Public Library for the Performing Arts and the Bernstein Family, and is presented in cooperation with the Bernstein Family, The Leonard Bernstein Office, Inc., Brandeis University, and the Indiana University Jacobs School of Music. ■

Bernstein Biography Re-released



I am proud to see my biography of Leonard Bernstein brought out again, and with such a lovely endorsement on the cover from Alex Ross! Twenty-three years have passed since the original publication, so it is a terrific vote of confidence that Faber has decided to

give the book a new lease on life, adding on my survey of 21st century Bernstein publications, as well as a photograph of the maestro in action that I had never seen before.

With this new publication, I hope first and foremost to capture the attention of the generations who were born too late to experience Bernstein at first hand – both as a composer and as a conductor. That definition would bring in anybody under the age of forty, but I suspect there may be many older music-lovers who have come round to Bernstein since he died in 1990. One no longer needs to feel the slightest sense of guilt about enjoying *Chichester Psalms*. It is not just his show music that has proved durable.

Since turning to biography I have become a time traveller: I've been up and down the twentieth century three times in the company of Bernstein, Menuhin and William Walton – four if I include my own memoirs, which I hope one day to finish. As a consequence, I can slip from one decade to another on a dime, as LB would say, and no matter where you drop in on Bernstein he is a presence, a mensch. I love re-visiting him in his Harvard days, or when he was bumming around Greenwich Village, bohemian style, while writing outrageous letters to Aaron Copland; I relive his adventurous conducting tour in newly-founded Israel, and watch him fighting for his notes during the creation of *West Side Story*. It was the following year, when he came to London to see *Candide*, that I first met him. I count myself among the luckiest of men to have lived within his orbit, and I look upon this biography as my most important achievement.

Humphrey Burton
October 2017

Leonard Bernstein: The Power of Music

The National Museum of American Jewish History (NMAJH) in Philadelphia has announced *Leonard Bernstein: The Power of Music*, a large-scale museum exhibition illustrating the famed conductor and composer's life, Jewish identity, and social activism. The exhibition will feature approximately 100 historic artifacts, from Bernstein's piano and conducting tails to family heirlooms, along with original films and immersive sound installations. The exhibit will be on view March 16 – September 2, 2018.

Audiences may be familiar with many of Bernstein's works, notably *West Side Story* (1957), but not necessarily how his approach to music was informed by the political and social crises of his day. Bernstein used the arts to express the restlessness, anxiety, fear, and hope of an American Jew living through World War II and the Holocaust; the Vietnam War; and the turbulent social changes that shook his faith in God, in humanity, and in government. The exhibition will focus on what Bernstein himself referred to as his "search for a solution to the 20th century crisis of faith." It will explore how he confronted this crisis by, for example, breaking racial barriers in his casting decisions for *On the Town* (1944); addressing America's changing ideas about race and immigration in *West Side Story*; and giving a voice to the conflicts during the Vietnam era in his provocative theater piece, *MASS* (1971).

Ivy Weingram, NMAJH Associate Curator and curator of the exhibit says, "Leonard Bernstein is remembered as a passionate, larger-than-life personality: a charismatic conductor, devoted educator, and skilled musician. This exhibition will delve into his memorable works while also exploring a lesser known side of Bernstein: the second-generation American Jew who inspired social progress, both on and off the stage. As our nation continues to confront issues of race, religion, and what it means to be an 'American,' Bernstein's music takes on new, personal meanings for every audience that experiences it."

Alexander Bernstein, Leonard Bernstein's son and member of the exhibition's Advisory Committee, said, "While the Museum looks back at great figures in American Jewish history, it also is so actively looking forward. My sisters and I are very conscious of bringing our father's legacy to a new generation, and the Museum is doing a fantastic job of doing exactly that."

Leonard Bernstein: The Power of Music received generous support from the National Endowment for the Humanities, which awards grants to programs demonstrating the highest scholarship and excellence. The exhibition will be complemented by public and educational programs, to be announced at a later date.

For more information, visit NMAJH.org/Bernstein.



NATIONAL MUSEUM OF
AMERICAN JEWISH
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New Recordings Celebrate Bernstein

Several new recordings have been released celebrating the music of Leonard Bernstein during the composer's centennial.

The piano works of Bernstein are receiving new attention. Bridge Records has released a recording of pianist Andrew Cooperstock performing all the *Anniversaries*; *the Sonata for Piano*; *Four Sabras*; and *Touches*. The recording includes *Bridal Suite*, which Bernstein composed for the wedding of his friends and collaborators, Adolph Green and Phyllis Newman, as well as Bernstein's early piano transcription of Copland's *El Salon Mexico*.

The pianist Leann Osterkamp has recorded the complete piano works of Bernstein on the Steinway & Sons label. In addition to all the published works – the *Anniversaries*, *the Sonata for Piano*, *Four Sabras*, *Touches*, the *Bridal Suite*, *Music for Dance No. II* – Osterkamp includes several unpublished works, heard on this recording for the first time.

Bernstein's *Serenade for Violin after Plato's Symposium* is represented by two new recordings. Orange Mountain Music presents the violinist Renaud Capuçon with the Bruckner Orchestra Linz conducted by Dennis Russell Davies. Coviello Classics has also released a new performance of *Serenade* with violin soloist Kolja Blacher



with the Württembergisches Kammerorchester Helibronn.

The Tonkünstler Orchestra (Austria) has released “Tribute to Leonard Bernstein,” conducted by Bernstein protégé Yutaka Sado. This recording features *The Overture to Candide*, *Symphonic Dances from West Side Story*, *Symphonic Suite from On The Waterfront*, and *Fancy Free*. A special feature is a recording from the 1980's of Leonard Bernstein himself singing his blues song, *Big Stuff*.

As part of Conductor Marin Alsop's ongoing recordings of the music of Leonard Bernstein, Naxos has released *Symphony No. 3: Kaddish*. This recording features Claire Bloom as Speaker and Soprano Kelley Nassief who are joined by the Baltimore Symphony Orchestra, The Washington Chorus, The Maryland State Boychoir, and The São Paulo Symphony Choir. ■

SONY releases Leonard Bernstein Remastered

On the eve of his centennial in 2018, Sony Classical has released Leonard Bernstein's classic American Columbia recordings, remastered from their original 2- and multi-track analogue tapes. This remastered 100 CD set has allowed for the creation of a natural balance (for example, between the orchestra and solo instruments) that brings

the quality of these half-century-old recordings, excellent for their time, up to the standards of today's audiophiles.

This comprehensive display of the legendary American conductor's unparalleled dynamism and versatility is offered in a single package. Many of Bernstein's most memorable and critically

(continued on page 16)

[Note to Readers]

Selected Performances

Dear Readers,

We have a wonderful problem: the Leonard Bernstein centennial is generating so many upcoming performances and events that it is physically impossible to share them all with you in the pages of this newsletter. And so, for a complete listing of upcoming performances, we request that you visit our website:

<https://leonardbernstein.com/at100>

As of this writing, the number of centennial-related events has passed 2,300!

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

Craig Urquhart

Prelude, Fugue & Riffs

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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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Leonard Bernstein

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LOOKING ahead

SONY New Releases, continued

(continued from page 15)

acclaimed interpretations are brought together here.

Space permits only the mention of highlights, but they will convey a sense of the breadth and depth of this new set.

There are his two classic complete opera recordings with the Vienna Philharmonic: Verdi's *Falstaff* (1966) starring Dietrich Fischer-Dieskau, and Strauss' *Rosenkavalier* (1971) with Christa Ludwig, Gwyneth Jones, Lucia Popp, and Walter Berry. Included in the set are Bernstein's 1966 Haydn *Creation* and Bernstein's New York Philharmonic recordings that launched the "Mahler Renaissance" in the 1960s. Also here are the recordings of works

by Carl Nielsen, whose symphonies Bernstein brought to a wide new public.

Bernstein's Beethoven *Fifth Symphony* from 1961 includes his talk about the work, one of many spoken-word commentaries in this set delivered by Bernstein. Scores of composers from several centu-

ries fill the collection, featuring symphonies, overtures, symphonic poems, dances, choral and vocal works, as well as countless concertos with soloists like Isaac Stern and Glenn Gould, not to mention Bernstein himself conducting from the piano in Gershwin's *Rhapsody in Blue*. ■

