

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall/Winter 2018/2019



**Leonard
Bernstein**
at 100



HANK PARKER ©SONY MUSIC ENTERTAINMENT

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To Our Readers

This extraordinary centennial gives rise to this, our third expanded edition of *Prelude, Fugue & Riffs*—and this time, even a somewhat steroidal *To Our Readers*. Not only is there so very much to report and contemplate; but also, we have more readers! If you are new to these pages, welcome.

On our database at the Leonard Bernstein Office, we have valiantly attempted to keep track of all the *Bernstein at 100*-related activities and events. Last month, the tally soared past 4,500, and is still climbing. We were hoping for a big celebration, but this has surpassed all expectations. We are exhausted and thrilled.

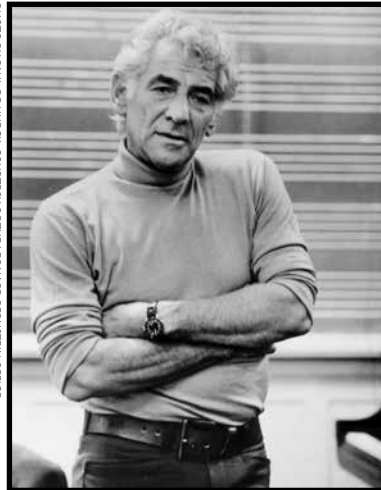
The festivities began a year ago September, as the 2017-2018 season kicked in. The mad traveling commenced, quickly shooting the Bernstein siblings from Washington to Boston to San Francisco, and soon, off to Europe as well.

So many highlights! Performances, exhibitions, screenings, symposia! MASS is being performed on a regular basis throughout the world, with over 50 performances to date including superb productions at Southbank Centre, in Austin, at Ravinia, in Gelsenkirchen, and beyond. *Symphony No. 3 Kaddish* has resonated with listeners in ways it never had before, bringing teary audiences to their feet in Tucson, New York City, Ann Arbor, Memphis, Paris, Seville, Toulouse, and more. Bernstein's immortal operetta/musical *Candide*, not unlike its eponymous protagonist, has been all over the map—from London to Tanglewood to Moscow to Berlin.

(continued on page 7)

The Most Famous Teaching Artist: Leonard Bernstein

PHOTO BY PAUL DE HUECK, COURTESY OF THE LEONARD BERNSTEIN OFFICE



by Eric Booth

This year is the centennial of Leonard Bernstein's birth. There are thousands (that's no exaggeration) of tributes and concerts around the world that celebrate one of the most compelling American figures in the arts of the 20th Century—Bernstein as conductor, composer, teacher, scholar, and social activist. Some have called him *the* most iconic American artist of the American century.

One of his roles is less reknowned—he was the first public teaching artist: the first major artist to expand his artistry to engage with everyone, not just those with arts-rich backgrounds. To bring *everyone* inside the music he loved, he invented and used a multi-faceted toolkit and

actively engaged the wide public to excite individual discovery of personal connections inside great music. Legend (perhaps apocryphal) has it that he risked his big break—being offered the job of Music Director at the New York Philharmonic—when he held out for a commitment to launch a TV broadcast series of *Young People's Concerts* before he would sign. Even if that is an overstatement, I am sticking with it because it captures the truth of his bold intentionality as a teaching artist.

In 1990, at age 72, Leonard Bernstein received the *Praemium Imperiale* from the Japan Arts Association for lifetime achievement, and he used the \$100,000 prize to establish The Bernstein Education Through the Arts (BETA) Fund. The Bernstein Center, launched in 1992, relied upon teaching artistry as a model for whole school education reform. Research and experimentation at the Bernstein Center developed the *Artful Learning* school model that is currently thriving in 17 schools in 8 U.S. states; these schools use the core approaches of teaching artistry across the curriculum, led by trained classroom teachers. The core tenets of *Artful Learning* will be entirely familiar to all teaching artists: <https://leonardbernstein.com/artful-learning/how-it-works>.

I feel a special affinity for the connection between Bernstein



PHOTO BY BERT BAL, 1958, COURTESY OF THE NEW YORK PHILHARMONIC DIGITAL ARCHIVES

and teaching artistry. I was the Founding Director of the Teacher Center at the Leonard Bernstein Center. It was a thrilling time when great teachers were working side by side with great teaching artists, devising new ways to teach that evolved into the *Artful Learning* model.

Bernstein and all practitioners know that we are at our best as teaching artists when we invent, experiment, take risks, and change people's lives, as Bernstein did.

There are three ways Bernstein's example serves us well as teaching artists:

1. He broke the silos. Certainly, and famously, Bernstein broke the musical silos that separated genres. A world luminary in classical music, he composed for musical theater and opera, using jazz, rock, pop, and Latin styles in his compositions. Genres couldn't hold his creative curiosities and passions, and he forged a new kind of musically-plural career in front of us.

Bernstein wasn't "just" a teacher, or just a conductor, or just a composer, or just a scholar. He was enthusiastically everything in art, and beyond art. He embodied the organic flow of passion-driven learning, celebrating the way that teaching thrives in creative discovery that jumps subject boundaries excitedly rather than tunnel-track instruction. He was energized by the way those discoveries in teaching inspire one as an artist. This synergy—that what you discover through your teaching inspires your artistry; that your explorations in art inspire you to explore in new ways with learners—is the goal of all teaching artists, the holy grail of a teaching artist's sustainable career.

2. Bernstein modeled bold experimentation. He took chances with his career, trying things that had never been done before. He took big artistic chances (these are famous and docu-



HORST PEFFER

mented in dozens of books), and he took less well documented educational chances—the 14 years of the *Young People's Concerts*, the *Norton Lectures at Harvard*, the Leonard Bernstein Center.

Bernstein used his celebrity to further political issues he believed in, even when this was frowned upon, when he was attacked for it (and earned a thick FBI investigation file), and when it hurt his career.

3. The Law of 80%. Eighty percent of what you teach is who you are. Your greatest teaching tool is you being the artist you want your students to become—irrepressibly curious and positive, indefatigable, artistically joyful, aesthetically attentive, determined in problem solving and continual improvement, brimming with energy and aliveness. This is who Bernstein was as a human, and it's no wonder he inspired his orchestras, his field, his nation, and the world.

Rather than the small view of what a teaching artist's life can be—trying to get work that enables you to make art, and having to do teaching artist gigs to pay the rent—Bernstein modeled the big life of a teaching artist. In this model, a teaching artist is

radiant with the benefits of a life in art in every part of life. The silos come down, the artistry colors everything, spills into everything. This reaches into citizen artistry because of its belief that a teaching artist's responsibility extends into social justice and cultural equity. Bernstein was at least as much a teacher-by-example as he was a teaching-artist-by-instruction. He modeled the best of America, for a global audience, for decades. ■

*Eric Booth began as a Broadway actor, became a businessman, and is the author of six books; the most recent is *Playing for Their Lives*. In 2015 he was given the nation's highest award in arts education, and was named one of the 25 most influential people in the arts in the U.S. He has been on the faculty of Juilliard, Tanglewood, The Kennedy Center, and Lincoln Center Education. He serves as a consultant for many arts organizations, cities, states and businesses around the U.S. A frequent keynote speaker, he founded the International Teaching Artist Conferences.*

Leonard Bernstein working with the Schleswig Holstein Music Academy Orchestra.

Artful Learning Update: Fall 2018



by Patrick Bolek

Artful Learning provides arts-integrated professional learning and leadership development to support school transformation. These vignettes highlight the commitment and progressive work of our Emergent and Legacy Schools across the country.

WILLOW ELEMENTARY MAGNET SCHOOL

Formerly Salvador Magnet School and El Centro Elementary School, respectively, the new Willow Elementary Arts Integration School opened August 2018 in Napa, CA under the capable leadership of Principal Pam Perkins. Three years of building renovations, new construction and the combining of two schools into one—using the *Artful Learning* model as the engine to drive instruction—remained the foundation throughout the entire process. An expanded staff, larger student enrollment, a remarkable parent organization, customized professional learning—all supported by an unprecedented second round of magnet grant funding—have empowered this Legacy & Leadership School to remain an inspiration to the possible and the sustainable.



ROOSEVELT MIDDLE SCHOOL

In partnership with Vista Unified School District and Roosevelt Middle School in Oceanside, CA, *Artful Learning* trainers, teachers, and leaders are breaking new ground together, aligning the *Artful Learning* model with the Personalized Learning vision to support all students.

AND NOW WE'RE IN MICHIGAN!

An enthusiastic welcome to Principal Angie Jackson and the team of educators at the Dwight Rich School of the Arts, the newest Emergent School, located in Lansing, Michigan. Lansing School District received a sizable magnet grant to include *Artful Learning* as a model for this school. Currently under renovation, the re-imagined Dwight Rich campus opens next year and is destined to become a demonstration site for arts integration, rigor, and engagement.



PHOTOS COURTESY PATRICK BOLEK

1. PARTS TO WHOLE: Visual arts, together with the concept of Community, helped fuse two schools into the Willow Elementary Magnet School. See more at artfullearning.org/willow.

2. SOMETHING'S COMING: Roosevelt 'Wildcats' use *West Side Story* to create dances that will inspire middle school students to create their own dances linked to writing. See more at artfullearning.org/roosevelt.

3. CHANGE CANVASES: Level II Training is designed around the concept of Change. Educators at Andres Duarte Arts Academy created these stunning canvases using color theory as metaphor to define their roles as artists, teachers and scholars. See more from this Level II Summer Training at artfullearning.org/andresduarte.

4. CAUSE & EFFECT: Dwight Rich teachers use the theatre strategy of Tableau to express *Artful Learning's* dual approach of Concept and Significant Question. See more at artfullearning.org/dwightrich.



LEGACY

Artful Learning mourns the passing of an *Artful Learning* superstar, Dr. Phyllis Staplin. Educator, curriculum specialist, a champion for the arts, consummate hostess, and advocate for our arts integration model, Dr. Staplin helped shape the *Artful Learning* programs at Wright Elementary School in Des Moines, IA, and Hillside Elementary School in West Des Moines, IA. Dr. Staplin was a constant collaborator to the *Artful Learning* model as it developed over the years. She compelled and inspired everyone to elevate their performances to an exemplary level. We affectionately referred to her as “Phyllis the Phorce!” ■

Patrick Bolek serves as the Director, Advancement Consultant and Lead Master Trainer for Artful Learning.

ANDRES DUARTE ARTS ACADEMY

The leadership team of Principal Scott Moses, Assistant Principal Angie Salas, Assistant Superintendent Nadia Hillman, and new Superintendent Dr. Gordon Amerson are using the arts at the core of instruction—thereby decreasing family diaspora out of the district while increasing student engagement.

ARTFUL LEARNING ADVANCEMENT

Artful Learning, Inc. will be advancing our mission and organization in the year ahead with improved outreach, media, and opportunities to support this evocative and powerful arts integration model. Visit our website at www.artfullearning.org and on Twitter [@artfullearning](https://twitter.com/artfullearning) to learn about the latest developments and how you can get involved to empower teachers and students across the country using the arts to advance learning.

Remembering Landsberg, Germany Concert



COURTESY OF SONJA BRENER

29-year-old Leonard Bernstein (far right) with members of the Displaced Person Camp Orchestra, May 10, 1948.

by Michael Bernstein

This past spring, a unique concert marked the 70th anniversary of a historic performance Leonard Bernstein led with Jewish survivors of World War II, who in 1948 were living in Displaced Persons camps awaiting the resolution of their collective fates. Survivor Harry Bialor recalled: “It was hot. No air-conditioning. Bernstein said, ‘We’ll sweat together’ in Yiddish. He played marvelously on a lousy piano.”

In 1948, when 29-year-old American conductor Leonard Bernstein arrived in Munich, Germany, he was still practically unknown in Europe. Lenny was devastated to discover a city still so utterly “shell-shocked,” three years (almost to the day) after Germany’s surrender. Carlos Moseley, who would later manage the New York Philharmonic, was then working for the Military Government of the American occupational force. Moseley arranged for Lenny to conduct the Bavarian State Opera Orchestra, whose Jewish members had been purged, deported or executed by the Nazis since 1933.

The orchestra musicians were in quite bad shape and there were still diehard Nazis among them. On May 8th, Lenny wrote to his mentor, Serge Koussevitzky: “Munich is a mess. Nazism everywhere, a sick economy, people working for a few cigarettes a day, Jews rotting in camps, miserable as all get-out, and the city in ruins.” After an oboist fainted during a rehearsal, the orchestra went on strike

to demand more food rations (although one wonders if the strike had more to do with their being asked to play under the baton of an American Jew).

While Lenny waited for the strike to be settled, he asked around if there were any musicians among the Jewish holocaust survivors still in Germany. He was told of an orchestra made up of ex-concentration camp prisoners, who were then awaiting emigration and being held in the Displaced Persons’ camps surrounding Munich.

Lenny made arrangements to hold a concert with The Repräsentanz Orkester fun der Szeerit Hapleitah (the orchestra representing the surviving remainder). He wrote to his secretary, Helen Coates, on May 5th: “There has been much trouble and fuss over this, but I insisted. I may have to hire the orchestra myself, but it’s worth it.”

Meanwhile, rehearsals for the Munich concert were back on. On the eve of the May 9th concert, Lenny wrote to Koussevitzky: “I had expected great hostility from the orchestra... but they seem to love me, and play with great Lust. One violinist told me this morning at the rehearsal that in all Germany there were maybe two conductors who could play Schumann as well as I, and they’re both over 80 years old. That was my biggest compliment of all time!”

Three days later, he wrote to Coates: “The Munich concert was the greatest success to date. Especially, because I had three obstacles to overcome—youth, Americanism & Jewishness. And what a riotous success! There’s nothing more satisfying than an opera house full of Germans screaming with excitement... It means so much for the American military government, since music is the Germans’ last stand in their ‘master-race’ claim, and for the first time it’s been exploded in Munich.”

The concert one night later with the Displaced Persons Orchestra might not have been as triumphal from a musical standpoint (the instruments were nearly as worn down as the players), but it left Lenny, the musicians and the listeners emotionally overjoyed and inspired. “I was received by parades of kids with flowers, and the greatest honors,” Lenny wrote to Coates. “I conducted... Freischütz of all things and cried my heart out.” The program closed with Lenny playing Gershwin’s Rhapsody in Blue, conducting from the piano.

This year’s anniversary concert, produced by journalist Karla Schönebeck and artist Wolfgang Hauck, featured some of the same works performed at the historic 1948 concert, this time performed by a chamber orchestra made up of members of the Bavarian Philharmonic, conducted by Mark Mast. And 26-year-old piano-phenom Guy Mintus brought down the house at the Stadttheater Landsberg with his improvisational interpretation of Rhapsody in Blue.

For Lenny himself, the 1948 concerts in Munich and Landsberg would be unforgettable experiences. The postscript of his letter to Helen Coates instructs: “You will receive by mail a package containing a real concentration camp costume which they gave to me. Be particularly careful of it.” That first encounter with Nazism’s fall-out in Bavaria certainly paved the way for Lenny’s subsequent career triumphs in Vienna, Salzburg, Schleswig-Holstein, and Berlin. And the concerts surely reinforced his belief in humanity’s capacity for reconciliation and renewal. ■

In 2001, Michael Bernstein, the Maestro’s nephew, moved to Vienna from New York City, where he had been the Administrator for the New York Foundation for the Arts. He is now a freelance writer, editor, and translator.

To Our Readers, *continued*

(continued from page 2)

Bernstein events have a way of melding with current events. At *West Side Story* with the Philadelphia Orchestra, shortly after the ravages of Hurricane Maria and the government's subsequent anemic response, conductor Yannick Nézet-Séguin stopped the orchestra and singers abruptly upon the line "Nobody knows in America/ Puerto Rico's in America." The audience gasped into the sudden silence, then slowly began to applaud.

Bernstein was a ubiquitous presence during this past year's summer festivals. Tanglewood presented everything from *On the Town* to *Trouble in Tahiti* to *Candide*, and even a *Young People's Concert*—all of it culminating in an enormous, splashy concert on the "bull's eye," August 25th, hosted by Audra MacDonald and featuring a glittering roster of artists.

The BBC Proms presented many concerts of Bernstein's music, including concert versions of *West Side Story* and *On The Town*. The Schleswig Holstein Music Festival (SHMF) and the Pacific Music Festival, both of which Bernstein founded, held several celebrations in his honor. At the SHMF, violinist Charles Yang, whose artistry spans the worlds of classical and popular music, received the Leonard Bernstein Award.

Bernstein at 100 events have reached every corner of the globe, including Beijing, Budapest, Hong Kong, Macao, Paris, Prague, Sapporo, Seville,

Sidney, Tel Aviv, Warsaw... and rumor has it that something's being cooked up in Antarctica, at which point all the continents in the world will have participated in this birthday party.

One of the most gratifying aspects of the celebration has been the opportunities that arose to introduce Leonard Bernstein to young people. In Tucson, a high school chorus threw themselves into mastering *Chichester Psalms*, and in the process became diehard Bernstein fans. And kids in El Sistema-inspired youth orchestras and choruses around the U.S. received a special arrangement of the song "Somewhere" at no cost to them—a deeply meaningful way to share Bernstein's own hope for a better world with the generation that will be caring for it next. Even Google got into the act, with an irresistibly charming "Doodle" honoring Bernstein on his birthday (see page 12).

The celebration will begin to taper off in 2019—but just when we might think we're all turning back into pumpkins,

two enormous projects will be stirring to life: a biographical film about Leonard Bernstein starring, and directed by, Bradley Cooper—we can hardly contain our excitement—and also, a film remake of *West Side Story*, directed by no less than Stephen Spielberg. So, we're not unfastening our seat belts just yet; in fact, we may even pull them a notch tighter. Meanwhile, don't miss our Madly Incomplete Centennial Photo Montage on the following pages!

J.B. ■



The Bernstein siblings celebrate at Tanglewood.

COURTESY THE BOSTON SYMPHONY ORCHESTRA PRESS DEPARTMENT



1. Grammy Museum President Bob Santelli, Jamie, Alexander and Nina Bernstein, Deborah Rutter 2. Leonard Bernstein celebrated in Times Square 3. Jamie Bernstein, conductor Marin Alsop, Alexander Bernstein 4. Sapporo Japan snow sculpture of Leonard Bernstein. 5. Grammy Exhibit reception

6. Michael Tilson Thomas, Nina Bernstein Simmons, Humphrey Burton 7. Jamie Bernstein and Conductor Yannick Nézet-Séguin 8. Michael Barrett, Jamie Bernstein and John Musto prepare for "Songfest" in LA. 9. Mikaela Bennett as Maria and Ross Lekites as Tony from the BBC Proms *West Side*



Story Concert 10. Nina Bernstein Simmons, Paul H. Epstein, conductor Gustavo Dudamel, Alexander Bernstein, Maria Valverde 11. Hamburg Ballet, Bernstein Dances 12. Alexander Bernstein at University of Mississippi 13. Jamie Bernstein, Bobby Sanabria & Janis Siegel 14. Conductor Sir Simon

Rattle and Jamie Bernstein 15. Cast of "Trouble in Tahiti" at Tanglewood with director Jamie Bernstein 16. Krystian Zimerman and Anya Bernstein 17. Time for Three (featuring Charles Yang) with Lang Lang, celebrating Bernstein at Carnegie Hall. 18. Pianist Makoto Ozone with Jamie Bernstein



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19. Yo-Yo Ma, Jessica Zhou, and John Williams bow following performance of Williams's "Highwood's Ghost." 20. "Late Night with Leonard Bernstein" at the Skirball Cultural Center 21. The Jets perform selections from *West Side Story* with Michael Tilson Thomas and the BSO at Tanglewood. 22. Audra McDonald, Alexander and Jamie Bernstein 23. Jamie Bernstein performing "The Bernstein

Beat" in Seville, Spain 24. Nina Bernstein Simmons and Jewish Museum Vienna Director Danielle Spera. 25. Midori performs Bernstein's Serenade with Christoph Eschenbach and the Boston Symphony Orchestra. 26. Conductor Jaap van Sweden with Nina Bernstein Simmons in Hong Kong. 27. Alexander Bernstein and Councillor Martyn Bell, Mayor of Chichester (UK) 28. Clemens Hellsberg,



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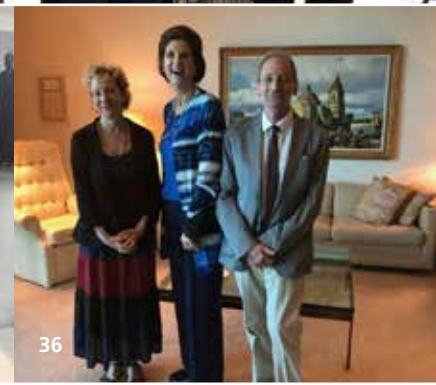
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Christa Ludwig and moderator Craig Urquhart at the Haus der Musik, Vienna 29. Alexander Bernstein, Nina Bernstein Simmons, Andris Nelsons, Jamie Bernstein, John Williams, Steven Spielberg, and Bradley Cooper at the Bernstein Centennial Celebration at Tanglewood. 30. Jamie Bernstein with PMF Brass and faculty member Sarah Willis. 31. Craig Urquhart and Jamie Bernstein at Bruckner

University. 32. Simon Posch, Director of the Haus der Musik 33. Students celebrate at the Schleswig Holstein Music Festival. 34. Conductor Keitaro Harada and the Pacific Music Festival Orchestra. 35. Alexander Bernstein shares a moment with the President at the LBJ Library. 36. Alexander and Jamie Bernstein with Lynda Baines Johnson Robb during Austin's Bernstein Festival.

Leonard Bernstein One Helluva Virtual Party at 100



by Jacob Slattery

In the frenetic moments surrounding the hundredth birthday, the Internet was exploding with activity. Keeping in mind our mission to teach the next generation of musicians, composers, conductors, educators, and activists about Leonard Bernstein’s legacy, we were thrilled to see digital initiatives from across the globe coalesce into one helluva virtual party.

Social Media

Over the years, we have utilized social media to educate, entertain, and build community, drawing upon quotes, writings, photos, and audiovisual materials from the archive to promote events, projects, and, more generally, Bernstein’s entire lifework. We have seen the development of a loving and devoted audience of people, from more than 40 different countries, who congregate to laugh, cry, rejoice, learn, and *occasionally* correct our factual errors.

For the hundredth, we reached out to friends, family, institutions, and fans to lead the birthday wishes with our centennial hashtag #BernsteinAt100. On Twitter, “Leonard Bernstein” trended at #2 in New York, #6 in the United States and at #19 worldwide. In August 2018 alone, we received over a quarter of a million impressions. On Instagram, where our majority fanbase falls between the ages of 18 and 34, #BernsteinAt100 had over 4K posts, with #leonardbernstein generating about 17.5K.

Check out some of our favorite moments:

Google

Google paid tribute to the late great Maestro with a Doodle featuring an animated cartoon of LB set to the Prologue from *West Side Story*, which now lives in the Doodle archive. On August 25, “Leonard Bernstein” was the #1 Google search query with over one million searches worldwide.

Congrats to Lydia Nichols, Stan Cameron, Perla Campos, Carlos Diaz, Madeline Belliveau, and Jessica Yu for knocking this one out of the park. The Doodle can be viewed at <https://www.google.com/doodles/leonard-bernsteins-100th-birthday> and <https://www.youtube.com/watch?v=O8fQyb6tkdk>.

Thanks to @GoogleDoodles, the Internet echoes today with the music and words of Leonard Bernstein, who would have been 100. A nice respite from the degradation of our times and a reminder of how the American story is sung, danced and played. The arts must be part of #WhatUnitesUs

La música de @LennyBernstein es alegre y energética, pero aún mas importante, es eterna. Aquí les comparto Mambo con la Orquesta Sinfónica Simón Bolívar.

¡Felices 100, Maestro!
#BernsteinAt100

Video: Deutsche Grammophon
Album: DG.Ink.to/C7Saj



10:12 AM - 25 Aug 2018

Memory Project

We received dozens of submissions for the *Leonard Bernstein at 100* Memory Project over the birthday weekend. Remember that you can still submit your memories and read what others had to say at <http://leonardbernstein.com/memories>.

Streaming

Millions of listeners are now experiencing Bernstein’s legacy as a composer and conductor through Spotify, Apple Music, iTunes, Google Play, Pandora, Deezer, Tidal, YouTube, Classical.org, and others. Apple Music Radio will be featuring Bernstein’s recordings through the end of the year, and we’re updating the Artist Pick on Spotify every two weeks.

Be sure to check Lenny’s artist page on your favorite streaming platform because the Centennial has led to several recording initiatives, which include new arrangements, recordings, remasterings, and more!

Jacob Slattery is the Digital Media and Promotions Manager for the Leonard Bernstein Office by day, oboist by night.

Austin Gives Grants to 31 Nonprofit Collaborators

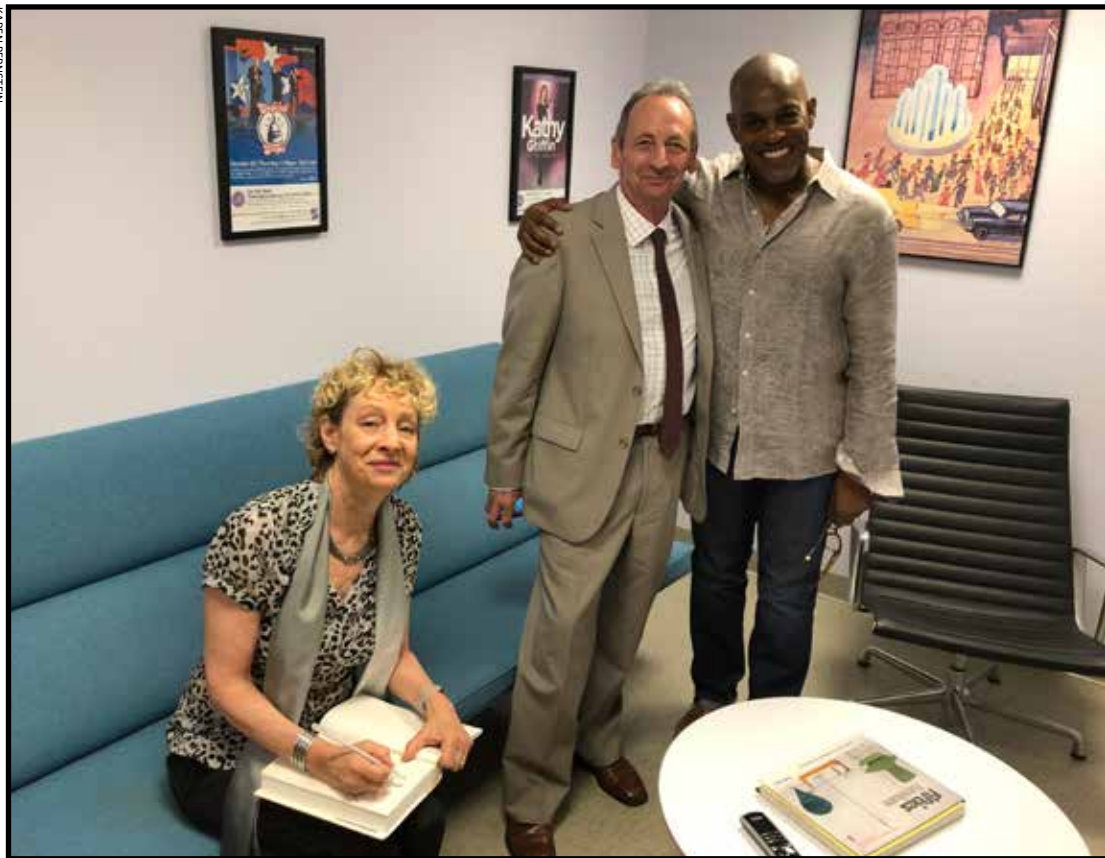
One of the most delightful achievements of the Leonard Bernstein Centennial was the success of Bernstein100Austin, with their production of Leonard Bernstein's *MASS: A Theatre Piece for Singers, Players, and Dancers* in Austin, Texas. This community-wide production, produced by Merick Strategies, exceeded its goals to such an extent that the producers have been able to give grants from the proceeds to 31 of the nonprofit collaborators.

Maestro Peter Bay, music director and conductor of the Austin Symphony, had a dream to conduct *MASS* dating to 1971, when, as a 14-year-old, he saw the original *MASS* at the Kennedy Center's debut. Mela Sarajane Dailey, Grammy-winning soprano, founder of Merick Strategies, and Bay's spouse, brought her husband's dream to life.

"We didn't intend or expect to have proceeds from Bernstein100Austin," Dailey said. "All the decisions made along the way were to achieve the best artistic result and to give paid work to the largest possible number of artists. We couldn't be more thrilled that because of the tremendous response and attendance, we are able to give back to our amazing collaborators."

Maestro Bay said: "That we can give back to so many non-profits in Austin and beyond makes the memories of the two performances linger in a most meaningful way."

Leonard Bernstein's daughter Jamie and son Alexander attended Bernstein100Austin, and Jamie Bernstein sent a letter to Peter expressing how much the performance meant to the family, saying in part: "You did a Big Thing. And it was beautiful. Alexander and I were so moved by the



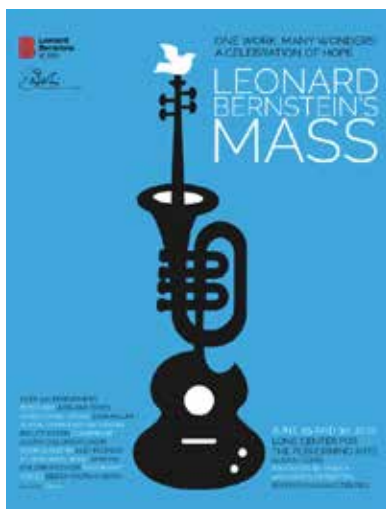
performance—and every bit as moved by the effort and collaboration of the Austin community. Our dad would have LOVED IT. It was everything he meant."

Grants to the nonprofits were supplemented by additional donations by Merick Strategies, personal gifts by Merick founder Dailey and co-founder Rick

Gabrillo, and by members of The Ambassador Alliance, a group of community leaders formed to make Bernstein100Austin a reality and who will continue to support important cultural work in Austin and beyond. The amount of all grants totaled more than \$116,000, with approximately a quarter of the dollars coming from the event's net proceeds. All but two—the African Children's Choir and *Artful Learning* (of which Leonard Bernstein's son Alexander is president)—of the nonprofits receiving grants are based in Austin.

For more information, visit www.merickstrategies.com. ■

Jamie and Alexander Bernstein with *MASS* Celebrant Jubilant Sykes.



IN THE news

The Schleswig Holstein Music Festival Leonard Bernstein Award

Top: Charles Yang in performance. Bottom: Charles Yang and The Leonard Bernstein Award

This past July, the Schleswig Holstein Music Festival awarded its 17th annual Leonard Bernstein Award to the violinist Charles Yang. The 10,000 Euro award is made possible by the Sparkassen-Finanzgruppe. The award was co-presented by Christian Kuhnt, the festival's Intendant; Reinhard Boll, president of the Sparkassen-Finanzgruppe; and Jamie Bernstein at a gala concert with the Schleswig Holstein Music Festival Orchestra. Charles Yang wowed the audience, performing the Korngold *Violin Concerto in D Major*, followed by an encore in which he invited members of the young orchestra to improvise with him on the r&b standard, "Stand By Me."

The concert also included Bernstein works—*Overture to Candide*, *Symphonic Dances From West Side Story* and *Symphonic Suite from On The Waterfront*—all conducted by Wayne Marshall.



PHOTOS: ANSEL NICKOLAUS

Described by the Boston Globe as one who “plays classical violin with the charisma of a rock star,” Juilliard graduate Charles Yang began his violin studies with his mother in Austin, Texas, and has since studied with world-renowned pedagogues Kurt Sassmanshaus, Paul Kantor, Brian Lewis and Glenn Dicterow. He has performed as a soloist with orchestras and in recitals in the United States, Europe, Brazil, Russia, China, and Taiwan, and is the recipient of numerous awards and honors. Yang’s improvisational crossover abilities as a violinist, electric violinist, and vocalist make him unique in the music world.

Festival Intendant Christian Kuhnt said, “Charles Yang cuts across the boundaries between classical and popular music in the best Bernsteinian sense.”

Charles Yang said, “I am incredibly honored to receive this prestigious award. For me, Leonard Bernstein is one of the

greatest trendsetters of the 20th century... he saw in music not only a creative component, but also a connecting force between people... he crossed genre boundaries and set new educational standards.” ■

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
- 2014 Christopher Park
- 2015 Krzysztof Urbanski
- 2016 Felix Klieser
- 2017 Kian Soltani

The Masters Photograph The Maestro

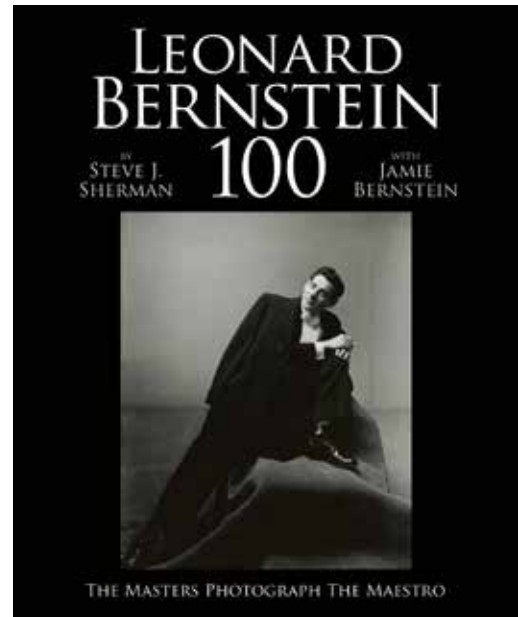
powerHouse Books—Dec 2018

To mark the centennial of Leonard Bernstein, curator and photographer Steve J. Sherman and Jamie Bernstein, Bernstein's eldest daughter, present a remarkable collection of 100 iconic images, which tell the Maestro's life story through the revelatory (and sometimes never-before-seen) images by many of the 20th century's most celebrated photographers.

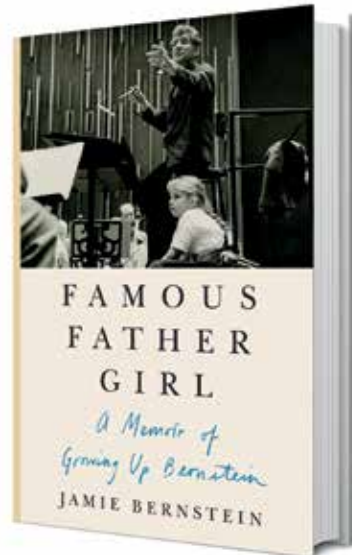
As with many celebrities, Leonard Bernstein was constantly being photographed—but unlike most, he was photographed by some of the greatest visual mas-

ters of the 20th century, including Richard Avedon, Henri Cartier-Bresson, Alfred Eisenstaedt, Ken Heyman, Yousuf Karsh, Stanley Kubrick, Gjon Mili, Arnold Newman, Ruth Orkin, Gordon Parks, Irving Penn, and W. Eugene Smith, among others.

A foreword by the Bernstein siblings—Jamie, Alexander and Nina—along with a selection of Bernstein's handwritten music sketches, letters, speeches and poems, enhance this intimate journey into the life of an artist who left an indelible mark on the 20th century that still shapes our perceptions today. ■



Accolades for Famous Father Girl



Jamie Bernstein's recently published book, *Famous Father Girl: A Memoir of Growing Up Bernstein*, has received scores of enthusiastic reviews. Here is a brief selection:

"Famous Father Girl paints a winning picture of the Bernstein family, especially her parents, the much-celebrated Lenny and the much-loved Felicia, while offering a poignant take on the complexities of growing up as the child of

a legend—or, for that matter, as anybody's child." – Adam Gopnik

"Bernstein's jaw-dropping honesty and humor gives us the best example of the 'growing up famous' genre since Brooke Hayward's classic Haywire." – John Guare

"Jamie Bernstein's book about her fabled father not only takes us closer to Leonard Bernstein than anything yet published but stands by itself as a beautifully written and unflinchingly courageous expression of love, exasperation, amazement and forgiveness."

– Tim Page, Professor of Journalism and Music at the University of Southern California

"An intimate look at the famous, and famously private, musician, whose 7 Emmys only begin to scratch the surface of his musical achievements." – Vanity Fair

"[In Famous Father Girl,] Bernstein paints a fascinating picture of the dizzying magic that

Leonard Bernstein brought to his music—and the complexity to his home life." – Publishers Weekly

"And yet, no matter how she experienced her famous father, Jamie Bernstein is the real star of her remarkable and endearing book, a memoir that rings with candor, authenticity and love." – Jewish Journal

"Famous Father Girl: A Memoir of Growing Up Bernstein (HarperCollins) is unique among classical-music memoirs for its physical intimacy, its humor and tenderness, its ambivalence toward an irrepressible family genius... As the daughters of great men go, Jamie Bernstein has had a happy fate: the existence of this well-written book, with its poignancy and its shuddery detail—her father's fragrance in the morning—is a mark of sanity and survival. In telling his story, she got to write her own."

– The New Yorker, David Denby

Bernstein in Chichester Festival



Leonard Bernstein's *Chichester Psalms* play a special role in Chichester (UK), a city the composer visited with his family in July 1965 to attend the inaugural

performance of the work in the eponymous Cathedral.

The city of Chichester has dedicated this year to celebrate these ties with a program of concerts, ballet, workshops, revues, jazz, talks, film showings, and exhibitions.

Dame Patricia Routledge spoke about her working relationship and friendship with Bernstein (she won an Olivier Award for *Candide* and played eight First Ladies in *1600 Pennsylvania Avenue*). Edward Seckerson, Sophie-Louise Dann, and Jason Carr presented *Bernstein Revealed*, an evening of Bernstein through words and music. There were screenings of *West Side*

Story, *On The Town* and *On the Waterfront* with associated talks at the 27th Chichester International Film Festival. The Darius Brubeck Quartet performed jazz interpretations of Bernstein's music. There was also a performance of *Trouble in Tahiti*. And to cap off the celebration, there was a Chichester Psalms Gala Evening with Bernstein's son, Alexander, attending, featuring a performance of *Chichester Psalms* by the Bournemouth Symphony Orchestra and the choirs of Chichester, Salisbury and Winchester Cathedrals, all conducted by Marin Alsop in the very Cathedral for which it was written. ■

Leonard Bernstein at 100 Choreographers



Left to Right:

Row 1: Christopher Wheeldon, Mario Schroeder, Savion Glover, Larry Keigwin, Marija Garcia, Wayne McGregor, Matthew Couvillon, Miki Ohlsen

Row 2: Matthew Neenan, Mary Beth Cabana, Lincoln Jones, Julio Monge, Claudia Schreier, Robert Priore, Signe Fabricius, John Neumeier

Row 3: Jerome Robbins, Alexei Ratmansky, Chieko Imada, Simon Eichenberger, Annette Lundell, Otto Pichler, Peter Gennaro

Row 4: Justin Peck, Jack Ferver, Shylo Martinez, Liam Scarlett, Louisa Talbot, Timo Radünz, Robert North, Volker Michl, Josh Bergasse

Row 5: Kim Brandstrup, Kyle Abraham, Melissa King, Mirko Mahr, Stijn Celis, Isaac Martin Lerner, Adam Cooper, and Mara Newbery Greer

Leonard Bernstein at 100 has brought exciting choreographies to life and has revisited time honored dance works.

We salute the many choreographers who have turned to the music of Bernstein for inspiration. ■

Brandeis University and Bernstein

COURTESY OF THE ROBERT D. HARRINGTON BRUNSWICK YANCI AND ASSOCIATES SPECIAL COLLECTION



LB conducting at a rehearsal for the premiere of *Trouble in Tahiti* at the inaugural Brandeis Creative Arts Festival in 1952.

Leonard Bernstein served on the Brandeis University Department of Music faculty from 1951-56 and was a prominent supporter of the young university.

For the university's first commencement in 1952, he directed the inaugural Festival of the Creative Arts. Guest artists included Merce Cunningham, William Carlos Williams, Aaron Copland, and Phyllis Curtin. Bernstein conducted the world premiere of his opera, *Trouble in Tahiti*, and a new translation by Marc Blitzstein of *The Threepenny Opera*.

The following year, Bernstein gave the festival the theme of "The Comic Spirit," inviting S.J. Perelman, Fred Allen, and Irwin Corey, among others, to speak. There was a symposium on the

comic strip; a performance of comic poetry; a comic opera; and a concerto for tap dancer and orchestra. Bernstein taught courses on modern music and opera, and held an intimate seminar for undergraduate composers at which he workshopped his new score for *Candide*.

Bernstein served as a University Fellow from 1958-76 and was on the university's Board of Trustees from 1976 to 1981. He was a trustee emeritus until his death in 1990.

The Leonard Bernstein Festival of the Creative Arts at Brandeis has been honoring his legacy as an artist, an educator, an activist and a humanitarian throughout the year in celebration of *Leonard Bernstein at 100*.

The University began its year-long celebration in March,

with a panel discussion *Religion and Spirituality in the Music of Leonard Bernstein*, and will conclude the events with the exhibit *Leonard Bernstein: The Power of Music*, which was curated by the National Museum of American Jewish History in Philadelphia.

Festival highlights included a performance of *Trouble in Tahiti* performed by the Boston Lyric Opera; *Late Night with Leonard Bernstein*, a cabaret-style concert narrated by Nina Bernstein Simmons; and a concert performance of MASS. ■

[Note to Readers]

Selected Performances

Dear Readers,

Leonard Bernstein at 100 is moving into its second spectacular year, and there are over 4,500 events crammed onto our database—and still counting! As there are still many more events upcoming, we continue to experience our wonderful problem of lacking the space to list them all in this newsletter. And so, for a complete listing of upcoming performances, we request once again that you visit our website:

<https://leonardbernstein.com/at100>

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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West Side Story School Edition

Music Theater International has released *West Side Story School Edition*. With additional resources for students and directors, this new edition makes the iconic musical more accessible and meaningful for high school performers.

Re-creating Robbins’s innovative choreography and playing Bernstein’s gorgeous score has been a consistent challenge for high school performers. This School Edition removes these obstacles by providing an official Choreography Manual and Videos featuring easy-to-follow, step-by-step instructions for all of the show’s iconic dance numbers—highlighting students from all over the world under the supervision of Jerome Robbins expert Julio Monge. Judicious cuts were made to make both the dancing and the singing easier to realize with young performers.

In addition, some numbers were also enhanced so that more singers could be involved; for example, the song “Somewhere” is now a choral number rather than a solo number.



Also included with *West Side Story School Edition* are Guide Vocal Tracks, a Director’s Guide and an Enhanced Study Guide.

Stunning, professionally recorded Performance Accompaniment Tracks, prepared under the supervision of the Leonard Bernstein Office, are also available as an additional resource, in addition to the previously available OrchExtra orchestration for six or more musicians. ■

Corrections

We wish to expand the identification in our previous issue of Charlie Harmon, who has written a memoir, *On the Road & Off the Record with Leonard Bernstein: My Years with the Exasperating Genius*. Charlie was Bernstein’s personal assistant from 1982 through 1985.

He was Mr. Bernstein’s archivist from 1986 through 1990, and he was Bernstein’s music editor from 1991 to 1999. We apologize for the oversight.

Also in the last issue, Ed Seckerson was misidentified as Ed Eckerson. We sincerely regret our mistake. ■

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New Releases



As *Leonard Bernstein at 100* continues into the 2018-2019 season, so do the releases of new CD recordings and DVDs.

Deutsche Grammophon has released a new recording of Bernstein's *Symphony No. 2: The Age of Anxiety* performed by pianist Krystian Zimerman with The Berlin Philharmonic, conducted by Sir Simon Rattle. Included is a printed interview with Zimerman about Bernstein. DG has also released a new digital recording of Bernstein's complete solo piano works, performed by Katie Mahan. Another noteworthy DG release is *There's a Place for Us*, a solo album by rising star, soprano



Nadine Sierra, singing a selection of old and new songs from North and South America, including songs by Bernstein.

Warner Classics brings us *Leonard Bernstein: An American in Paris* featuring the recordings he made in the 1970s with the Orchestre National de France. The set features compositions by Berlioz, Bloch, Milhaud, Rachmaninov, Ravel, and Bernstein, including Ravel's *Piano Concerto in G Major* with Bernstein conducting from the keyboard. Soloists featured are Mstislav Rostropovich (cello), Alexis Weissenberg (piano), Donald McInnes (viola), Marilyn



Horne (mezzo-soprano) and Boris Belkin (violin).

SFS Media (San Francisco Symphony Media) has released a new digital recording of Bernstein's *Arias and Barcarolles*, with mezzo-soprano Isabel Leonard and bass-baritone Ryan McKinny. The orchestra, performing the Bruce Coughlin orchestration, is conducted by Music Director Michael Tilson Thomas.

C Major Entertainment has made available a number of DVDs for the 100th Birthday, ranging from performances of Haydn Symphonies to Bernstein teaching and lecturing at The Schleswig

(continued on page 20)

Sir Antonio Pappano Celebrates Bernstein

Warner Classics celebrated the Leonard Bernstein Centennial with the release of a new double album of his complete symphonies, as well as his jazz-inspired piece *Prelude, Fugue and Riffs*, with Sir Antonio Pappano conducting the Orchestra dell'Accademia Nazionale di Santa Cecilia. The reviews have been outstanding:

"Let me say straight away that these performances come at us with a theatricality that puts them firmly 'on stage' where they belong."

– Gramophone Magazine, Recording of the Month

"These brilliantly executed performances bring his once despised symphonic output into the mainstream."

– The Sunday Times, Album of the Week

"This is a hugely impressive achievement, brilliantly recorded and handsomely packaged, and played by an orchestra which Bernstein conducted regularly in his final decade."

– The Artsdesk

"These must be the symphonies' most accomplished recordings."

– BBC Music Magazine



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Leonard Bernstein

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LOOKING ahead

New Releases, continued

(continued from page 19)

Holstein Music Festival. In addition, for the first time, Bernstein's 52 *Young People's Concerts with The New York Philharmonic* will be made available in Europe. Also available for the first time is a concert performance of Wagner's *Tristan und Isolde*, with Peter Hoffman as Tristan and Hildegard Behrens as Isolde, with Bernstein conducting the Bavarian Radio Symphony and Choir. Sony Music Entertainment has released a 13-CD recording, *Leonard*

Bernstein at Harvard, which presents Bernstein's groundbreaking Charles Eliot Norton Lectures from 1973, titled *The Unanswered Question*. Sony Classical has released a comprehensive 56 CD box set, *Leonard Bernstein: The Vocal Work*. The set includes Bernstein's *MASS*; the operas *Der Rosenkavalier* by Richard Strauss, and Verdi's *Falstaff*, both recorded with the Vienna State Opera;

Verdi's *Requiem* and Beethoven's *Missa Solemnis*; and works by Bach, Haydn, Berlioz, Mahler, Handel, Poulenc, and others. Also included is a recital of Brahms Lieder with Christa Ludwig. The set features a booklet with an essay by Nigel Simeone. ■

