

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Spring/Summer 2018



**Leonard
Bernstein**
at 100

WALTER STRATES, COURTESY NEW YORK PHILHARMONIC ARCHIVES



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To Our Readers

WHEW! My brother, sister and I, along with the entire Bernstein Office, worked hard over several years to encourage the world to celebrate *Leonard Bernstein at 100* – and now we’re certainly getting what we asked for. The most recent count, on our data base that keeps track of centennial-related events, has soared past 3,000 and continues to grow. We are truly, and gloriously, overwhelmed.

We three siblings have been “trifurcating” like mad: attempting to attend, or participate in, as many events as possible worldwide. A small sample: Nina goes to the U.K. to present two concerts of Bernstein works; Alexander goes to Los Angeles to see the Grammy Foundation’s Bernstein exhibit at the Skirball Center; Jamie goes to Seville, Spain, to narrate a family concert about LB (en español!). Nina goes to Brandeis to narrate “Late Night with Leonard Bernstein” and to Hong Kong to participate in festivities there. Jamie goes to Sapporo, Japan, to celebrate at the Pacific Music Festival, which Bernstein founded in 1990, and then to Ravinia to present a concert for young audiences (and catch Marin Alsop’s *MASS* in concert); Alexander goes to London to hear *West Side Story* at the Proms, and to Chichester, England, to celebrate *Chichester Psalms* in its birthplace. And we will finally all be in the same place, our father’s beloved Tanglewood, on August 25th – for the “bull’s eye” celebration.

It’s a bit frustrating; no matter how hard we travel, we’re always still missing something marvelous. But of course, these are wonderful problems to be having.

J.B. ■

Leonard Bernstein at 100

A Man in Full

The following article appeared in The Economist on January 18, 2018 – unattributed, as is their practice.

If you were a well-heeled Massachusetts lady in the late 1920s and wanted your hair fixed like the movie stars, there was one man to turn to: Samuel Bernstein. In 1927, this entrepreneurial immigrant, who had arrived in New York from Tsarist Russia aged 16, acquired the only local license to sell the Frederics Permanent Wave machine for curling hair. Like many businessmen of the times, he expected his eldest son to follow him into the family firm.

But Louis Bernstein, born in August 1918 and known to everyone as Lenny (he officially changed his name to Leonard as a teenager), had different ideas. The family had no musical roots to speak of, but ten-year-old Lenny found himself drawn obsessively to his aunt Clara’s piano. No matter that his father remained vehemently opposed to the notion that he should make music his life, there was but one path ahead.

For all his early misgivings, Samuel later conceded that his son was a genius. In his passport, Leonard Bernstein simply called himself a “musician”—characteristic humility from a man whose broad achievements are unique in musical history. Bernstein was a conductor whose interpretive gifts over the course of half a century shone light on the classics from Haydn to Mahler, Bartok to Stravinsky. He was a composer not just of Broadway masterpieces like *West Side Story*, but of ballet, opera and chamber music; orchestral, instrumental, choral and vocal works; and even a film score (*On the Waterfront*, starring a young Marlon Brando). He was a fine concert pianist and pioneering broadcaster; an educator, Harvard lecturer, writer and humanitarian; a husband, father, lover—and a bona fide celebrity with the good looks, charisma and hair (ironically) of a film star. Such a multifaceted life was not without complexities, contradictions and critics—but oh, what a life.

The Bernstein legend was forged on November 14th 1943. Having been out partying after



Bernstein prepares the premiere of *Trouble in Tahiti* at Brandeis University, 1952.

the premiere of his song cycle *I Hate Music*, the 25-year-old was woken by a phone call at 9:00 am requesting that he replace the indisposed maestro Bruno Walter in a major concert that afternoon. It was to be a live, nationwide radio broadcast with the New York Philharmonic (where Bernstein was two months into a gig as assistant conductor) featuring a fearsome programme including Schumann, Strauss and Wagner. There was no time for rehearsal. Bernstein put on “the one good suit that I had” (a double-breasted sharkskin) and went to Carnegie Hall. “No signs of strain or nervousness”, remarked a dazzled *New York Times* the next day—on its front page. Whether it knew it or not, America was seeking a musical figure who could harness the European classical tradition with a certain homegrown energy. They had found their man.

Bernstein was curious about all sorts of music, including jazz, folk, blues and klezmer. His own daughter Jamie—one of three children Bernstein had with his wife, Felicia Montealegre, a Chilean actress—tells of the joy of devouring Beatles LPs with him. (He was mad for them: “I learned more about music by listening to the Beatles with my dad than I think I did any other way.”) Bernstein’s own music, whether destined for Broadway or the concert hall, is helplessly eclectic—as well as unapologetically tonal when Schoenberg-influenced serialism was all the rage. His scores blithely, ingeniously united disparate musical elements and forged a path for future musical mixologists that would have been unthinkable without him.

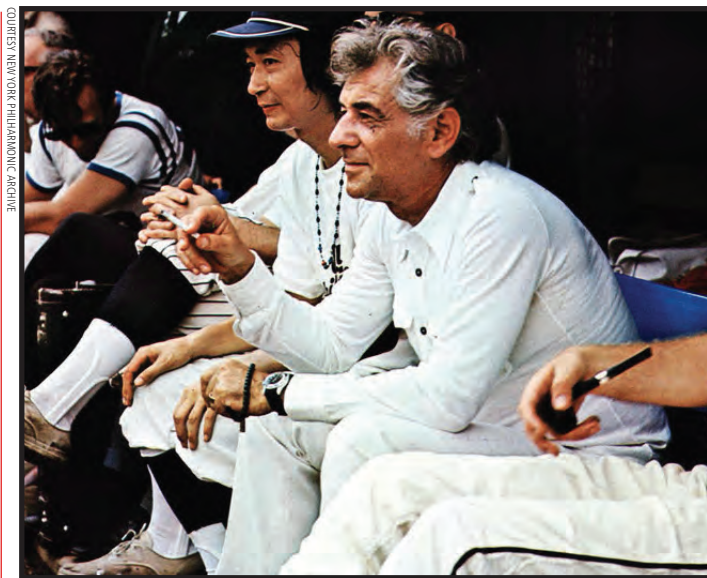
Great classical artists trade in elevated abstractions and are often given licence by the public to stay in ivory towers, seemingly unconcerned about the messy realities of life as it is actually lived.

There are some shining exceptions, such as Yehudi Menuhin, Mstislav Rostropovich and Daniel Barenboim. Bernstein, a lifelong progressive—“liberal and proud of it”, he once said—was a pioneer in this way.

The charitable and humanitarian causes he supported were legion. “All his life,” his daughter Jamie recalls, he “clung hard to the belief that by creating beauty, and by sharing it with as many people as possible, artists had the power to tip the earthly balance in favour of brotherhood and peace.” After the assassination of John Kennedy in 1963, he declared: “This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.” At the fall of the Berlin Wall in 1989, “empowered by the moment” as he later said, Bernstein conducted a concert of Beethoven’s Ninth symphony and was inspired to change a vital word in the Schiller poem which forms the final *Ode to Joy* movement, replacing the word *Freude* (“joy”) with *Freiheit* (“freedom”). It became known indelibly as the “Berlin Freedom Concert”; Bernstein was ever the showman.

Meanwhile, his own compositions attempted to address the world around him. His *Symphony No. 2: The Age of Anxiety* explored the psychic damage of the second world war. *Candide* was expressly conceived as a protest against 1950s McCarthyism. *West Side Story* tackled, with eternal relevance, the tragedy of gang warfare and the evils of bigotry and prejudice.

Bernstein’s political side did not go unnoticed. The FBI’s dossier on him included some 1,000 items. Another cache of documents, released in 2011, proves that the conflicts he exemplified in his career—between classical purism and the Broadway stage, between the public glory of conducting and the private isolation



of composing—were a mirror to the internal tensions he battled as a gay man who genuinely wanted to be a family man, loving husband and father. In 1951 Felicia had told him, in a letter: “You are a homosexual and may never change... I am willing to accept you as you are.” They remained happily married until her death in 1978.

Bernstein died, aged 72, in 1990. There have since been bold classical composers who straddle genres; charismatic conductors who have the common touch; visionary teachers who practise joyous inclusivity and access. But Bernstein was Bernstein. This year, more than 2,000 events will attempt to honour that singular legacy. From the American cities where he was such a beloved fixture (New York, Boston, Philadelphia, San Francisco, Washington and Chicago) to Europe east and west (London, Paris, Berlin, Vienna, Budapest) to countries as culturally diverse as Japan, China, India, Brazil, South Africa and Israel, 100 years since Bernstein’s birth, there is, it seems, a place for him everywhere. ■

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Seiji Ozawa and Leonard Bernstein playing baseball.

Celebrating the Leonard Bernstein Centennial: Contributions to Education



by Tom Dean

Most people know Leonard Bernstein as a world-renowned composer and conductor whose contributions to music and culture can be heard in concert halls around the world. Less known are his contributions to education, but they are no less impactful. Since the 1990s more than 250,000 students have been exposed to an educational method Bernstein created, called *Artful Learning*[®].

The man who collaborated with some of the finest orchestras in the world, earned 21 Grammy Awards, and composed innumerable beloved songs was in his heart a teacher. He shared his philosophies, his understandings, and his ideas about music in a way that everyone could understand, leading others to grow as music lovers, musicians, and human beings. Bernstein said he was proudest of his accomplishments as a teacher, and it is Bernstein the educator who will have the longest lasting effect on the arts, music, and humanity.

Great teachers are also life-long learners, and Bernstein was exactly that before it was fashionable – or even a phrase. He simply could not absorb enough information about the things that

interested and excited him – and this quest for knowledge and understanding went far beyond music. He explored and studied Shakespeare, Russian literature, history, biology, astrophysics, and more with the same passion as he did music. What sets Bernstein apart, what makes him special, is that it wasn't enough for him to conduct and compose. He felt compelled to help us understand why music affects us the way it does, what makes music good, and how music works. His teachings are timeless and have inspired *Artful Learning*'s methodology that embeds the arts in the learning process and serves as a method of response for students to convey understanding across the curriculum.

Bernstein's first experiences with an audience outside of the concert hall started with segments he created for adults about classical music for the *Omnibus* television series hosted by Alistair Cookeback in 1954. Bernstein subsequently persuaded CBS in 1958 to televise his *Young People's Concerts with the New York Philharmonic*. Those *Young People's Concerts* continued until 1970. The videos are still available and the lessons still as applicable and timely today as they were then.

While these groundbreaking shows allowed Bernstein to spread his knowledge about music to larger audiences, it was his residency at Harvard that has had the most profound and lasting effect. Bernstein began his lecture series in the fall of 1973; they became known as *The Unanswered Question: Six Talks at Harvard*. During his first lecture, Bernstein explained the importance of interdisciplinary values – “that the best way to ‘know’ a thing is in the context of another discipline.” Through these lectures, Bernstein conveyed his ideas of the universality of musical language through analogies to linguistics, acoustics, music history, and aesthetic



ANGELA MCCOY

philosophy. From these ideas, his most lasting contribution as a teacher and educator was born: *Artful Learning*, and the *Artful Learning* methodology.

Artful Learning is a framework for educators to explore and deliver their curriculum, uniquely grounded in the artistic process in a way that revitalizes teaching, learning, and leadership throughout the school or district. It is adaptable to any learning community or educational system, allowing it to integrate flexibly into other school-site initiatives, or even to serve as the central instructional methodology.

What is different about *Artful Learning*? How does this teaching method differ from others? Among other things, the method requires:

- > Shared leadership between the administration and teachers
- > A commitment to meaningful, thoughtful, and dedicated professional learning
- > A community that fully supports the initiative
- > Educators who are curious and support the model

The *Artful Learning* Sequence consists of four main “quadrants:” *Experience / Inquire / Create / Reflect*.

Independent studies have shown that schools that embrace the *Artful Learning* methodology

(continued on page 8)

Meadow View Elementary School (CO) kindergarten students used sound waves to create aural portraits of Leonard Bernstein conducting the Masterwork of Beethoven's Fifth Symphony for their concept of patterns.



ANGELA MCCOY

Anniversaries for Orchestra: Program Note

by Garth Edwin Sunderland

Leonard Bernstein's *Anniversaries* are collections of short solo piano works that he wrote as gifts, or occasionally memorials, for people close to him. Written over the course of more than 40 years, they reveal the tremendous breadth of his voice as a composer, and the evolution of that voice over the course of his life.

Despite 18 years spent working with Leonard Bernstein's music, I had somehow never heard the *Anniversaries* performed together. But at a private concert in 2016, I encountered them in their entirety, and was transfixed by the way these works distilled the essence of Bernstein's music into 10 fingers and 88 keys. All the drama, wit, excitement, and expression of Bernstein's music was there, and I immediately heard possibilities to expand these small pieces into an orchestral tapestry. There is certainly a precedent – Bernstein himself was a consummate recycler, and a number of the *Anniversaries* made their way into his orchestral works; the 5 *Anniversaries* collection, for example, was effectively the sketch for his violin concerto *Serenade*.

In making selections for this new orchestral suite, I focused on the *Anniversaries* with the greatest potential to be scaled-up—those with the longest, most singing lines; the punchiest approach to color; the most interesting interplay of counterpoint. For the most part I avoided the *Anniversaries* that Bernstein had already reworked himself. In the end, this led to a selection of 11 *Anniversaries for Orchestra* comprising about 15 minutes of music. Creating the suite was a tremendously fun and rewarding experience. It isn't often that one gets an opportunity to “collaborate” with one of America's greatest artists, and I hope that this suite has done Bernstein proud.

I. For Helen Coates *One of the longest relationships of Bernstein's life, she was first the 14-year old Lenny's piano teacher, then later his personal secretary, remaining in that position until her death in 1989.*

II. For Paul Bowles *A close friend, Bowles began his career as a composer (championed by Bernstein, of course), and went on to become the celebrated “beat generation” novelist of The Sheltering Sky.*

III. In Memoriam: William Kapell *Like Bernstein, the pianist Kapell was one of the most celebrated young American artists of his day. Unfortunately, Kapell died tragically young in a plane crash in 1953, at the age of 31.*

IV. For Craig Urquhart *Bernstein's personal assistant in his later years, Urquhart supported Lenny faithfully through his last tours and performances, and through to the end of his life.*

V. In Memoriam: Alfred Eisner *Bernstein's Harvard roommate, Eisner died at the age of 23 from a brain tumor. This haunting music reflects one of Bernstein's first experiences of loss.*

VI. For William Schuman *Schuman is in the pantheon of great American composers, and was frequently programmed by Bernstein the conductor. They were also great friends. Schuman later returned the favor with a gift to Bernstein on his 70th birthday, with orchestral variations on themes from Bernstein's theater scores.*

VII. For Stephen Sondheim *Among his innumerable accomplishments, the great Stephen Sondheim is the lyricist of West Side Story. He shares with Bernstein an incomparable love of language, and a delight in word games. This tune later became a central theme of Bernstein's opera A Quiet Place.*

VIII. For my Daughter, Nina *By far the darkest of the Anniversaries, this sinister blues acts as a reminder that the*

Anniversaries were gifts, not portraits (Nina does not, as the music might suggest, live in a Raymond Chandler novel). I have maintained much of the original piano writing within an expanded orchestral context, turning this Anniversary into a mini-concerto.

IX. For Leo Smit *Smit was a composer and pianist, and a champion of American music. An arranger as well, he created the orchestral*

reduction of Bernstein's Symphony #2: Age of Anxiety.

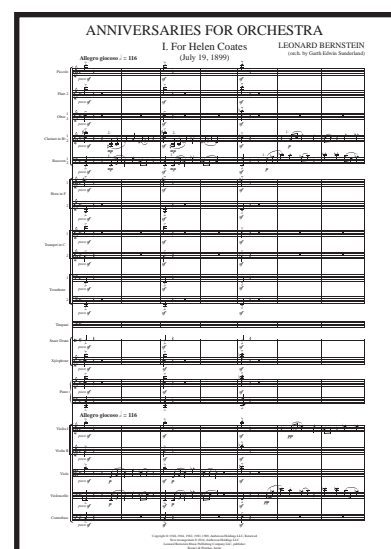
X. For Felicia Montealegre

Bernstein wrote this very first of the Anniversaries as a gift for the woman who, three years later, would become his wife. It is a reflection of the

grace, beauty, and quiet strength of the woman who knew him best.

XI. In Memoriam: Ellen Goetz *One of Bernstein's final works, this last of the Anniversaries was composed for a woman who was a passionate fan of Bernstein and his music-making, often appearing backstage at concerts and events. At the end, the orchestra gradually thins out until we are left with just the original solo piano, Bernstein's instrument – as if he is waving all of us goodbye.*

Garth Edwin Sunderland is Vice President for Creative Projects for The Leonard Bernstein Office. He is also a composer, performer and interdisciplinary artist, and artistic director of the Lost Dog New Music Ensemble.



Library of Congress Leonard Bernstein Collection



Leonard
Bernstein
at Harvard,
ca.1939.

by Craig Urquhart

In celebration of the 100th anniversary of Leonard Bernstein's birth, the Library of Congress has made available online – for the first time – additional musical manuscripts as well as scrapbooks from the legendary composer's personal and professional archives housed in the nation's library. These digital offerings and others nearly triple the existing content at loc.gov/collections/leonard-bernstein/about-this-collection/. The public can now access, for free, more than 3,700 items, including photos, writings, correspondence, scripts, musical sketches, scrapbooks, and audio recordings. This web presentation is a revealing snapshot of Bernstein's extensive collection at the Library.

"Bernstein arguably was the most prominent musical figure in America in the second half of the 20th century," said Mark

Horowitz, curator of the Leonard Bernstein Collection. "A polymath – a Renaissance man – he was a composer, conductor, pianist, educator and social activist..."

New online content includes materials on Bernstein's involvement in the civil rights movement; his time as a student at Harvard; and scripts for the "Ford Presents" and "Omnibus" programs. Other highlights include:

- > West Side Story outlines, synopses and notes, including an early synopsis titled "Romeo and Juliet" in which the gangs pit Jews against Catholics as opposed to Anglos versus Hispanics;
- > West Side Story audition notes, including Bernstein's comments about Warren Beatty's audition for the role of Riff ("Good voice – can't open jaw – charming as hell – cleancut");
- > All of Bernstein's musical sketches for *Candide*, including "Glitter and Be Gay" (titled "Cunegonde's Jewel Song"); "I Am Easily Assimilated" (originally titled "Old Lady's Jewish Tango"), and the Overture;
- > Materials relating to the Black Panther Party fundraiser that resulted in the infamous Tom Wolfe article in *New York Magazine*, "Radical Chic: That Party at Lenny's"; also included are letters from Coretta Scott King, Gloria Steinem and Jacqueline Kennedy Onassis;
- > A sound recording of Bernstein's sermon, "Hope in the Nuclear Age," presented at the All Souls Unitarian Church, Jan. 27, 1985.

The Bernstein Collection consists of an estimated 400,000 items, one of the largest and most varied in the Library's Music

Division. In addition to music and literary manuscripts, personal correspondence, audio and video recordings, fan mail, business papers, photographs and date-books, there are unexpected items that range from passports and license plates to batons and the suit in which Bernstein conducted his New York Philharmonic debut in 1943. Also among these unusual items are Bernstein's notes for a Holocaust opera (tentatively titled "Babel") that he was working on in the year of his death; a manuscript for an unproduced circa 1941 ballet, "Conch Town," that included the music for what became "America" from *West Side Story*; and a seven-page, color-illustrated letter to his mother documenting a trip to Israel during the 1948 war.

The conductor's collection is also one of the most heavily used in the Music Division. Among its researchers has been Bernstein's own daughter Jamie, who has published a new memoir. Jamie said, "It's beyond gratifying to see that not only musicians and scholars can access these materials, but also students of all ages, and in fact virtually anyone on the planet with an internet connection. The word I so often find myself using to describe my father is not a word he knew in his lifetime: broadband. The Bernstein collection has this same delightful broadband quality."

www.loc.gov/collections/leonard-bernstein ■

Craig Urquhart is a composer and pianist and is Senior Consultant to The Leonard Bernstein Office.

January 17th, 1970

Dearest Felicia and Lennie,

Please, please don't be too upset by the idiocy of that New York Times editorial. The anti-Panther obsession was made obvious by the references to other black leaders and to Martin Luther King's memory. Everybody from Coretta King and Abernathy to Kenneth Clark and Roy Wilkins supports the Panthers fundamentally, whatever the normal differences that exist among themselves, and we're contacting some of them to refute the Times. I'm not sure it's worth the effort even, the Times being so clearly in the wrong on this, but the important thing is not to discourage other such fund-raising, and maybe letters would help.

Then there's the class problem. The ambitious middleclass - like those who write Times editorials - work and discipline themselves up to what they fondly believe to be the upperclasses, only to find that those on top - especially those who got there through sheer talent - quite naturally prefer the vitality and reality of those on the bottom; those who know, just as the top level knows, that all that middleclass shit isn't what's important. To have that truth pointed out in mid-struggle is just more than the socially-conscious upward-mobile folks at the Times can bear.

This is the same problem we keep having with fund-raising for Cesar Chavez. After we got similar publicity for a party at George Plimpton's, I advised Cesar against a Southampton fund-raising party that Andrew Stein wanted to give. In spite of Ethel Kennedy's presence, it was bound to give the Farm Workers the reputation of being chic. Cesar just laughed, and said he'd be happy to be chic if we raised even \$500. One hundred strikers can live for a week on \$500; that's all that matters.

And getting the Panthers out of jail is all that matters here. If one man gets out of solitary sooner because of your party, then all the work and editorials will have been worth it. I know how hard it is to take public disapproval - I get upset even by readers' letters - but it's changing individual lives that counts. He said a true revolutionary is motivated by love, so something the Times doesn't understand any more than do

John Feltens of this world. Says to you - and from to the People - Gloria

Handwritten musical score for "Gloria" with lyrics:

Yet wife my mother longless till now living
 but we now have know with brooding care -
 The joy of love (Gloria) have in the room
 especially when you millionaires.

Leonard Bernstein

WEST SIDE STORY
 EDITIONS - Tuesday, May 7, 1957

- 1040 FIFTH AVENUE
- Dear Felicia and Lennie -
- You know it's in the world
 could be more longed for a treasured
 than Lennie and Beethoven's 9 Symphonies
 We thank you with all our hearts
- I think it is wonderful - what
 did for civil liberty - for the Black
 Panther - and so does everyone who can
 with all love
Jackie
- Don McGray (Tony) *Rock body - nasal*
 - ✓ Chita Rivera (Anita)
 - ✓ Diana Corto (Maria) *speaking voice monotonous*
 - ✓ Harry Ross (Baby John) *Press - more sentimental than winning*
 - ✓ Lee Becker (Anybody) *Tenif*
 - ✓ Al de Sio (Baby John - A-Rab) *Press - not singing draft*
 - ✓ Lew Antonio (Action - Riff) *OK type - great Rocker in Beat. Obv.*
 - ✓ Ernesto Gonzalez (Bernardo) *great reading Voice small but OK - w*
 - ✓ Larry Kert (Bernardo) *Great singer - low notes*
 - ✓ Anita Ellis (Anita) *Great Riff better - But looks?*
 - ✓ Jimmy Gavin (Riff) *(Bernardo) - X*
 - ✓ Will Mach (Riff - Action) *Great Riff but no singing, great kid quality, "Bird"!*
 - ✓ Sondra Lee (Anybods)
 - ✓ Cherry Davis (Anybods) *Vilena?*
 - ✓ Carole Lawrence (Maria) *Lonely as Jesus. Not quite Maria*
 - ✓ Artie Johnson (Baby John) *Good singer - nice to hear with accent*
 - ✓ Tony Mordenti (Baby John - Action) *Good great little thing, high*
 - ✓ David Winters (Baby John) *Fun lover, real center*
 - ✓ Arch Johnson (Shrank) ✓
 - ✓ Micky Galin (Riff) *no actor, Tap dance, clean good looking*
 - ✓ Art Smith (Doc) ✓
 - ✓ Joe Cronin (Baby John)
 - ✓ Sandra Devlin (Anybods) ✓ *Rapa.*
 - ✓ Dick Davalos (Riff) *Wrong.*
 - ✓ Jan McArt (Anita)
 - ✓ Danny Carroll (A-Rab) *Good type - Sun? Riff thing - thousand times*
- NO

Items from the Library of Congress Leonard Bernstein archives, clockwise from top left: Gloria Steinem's letter regarding the Black Panther/ New York Times editorial; music notes from "Candide" "Glitter and Be Gay"; audition notes from West Side Story; and a letter to Felicia and Leonard Bernstein from Jacqueline Kennedy Onassis regarding the Black Panthers' fundraiser.

'Just think of love': Vadim Gluzman on Leonard Bernstein's

by Vadim Gluzman

I first learned Bernstein's *Serenade* 20 years ago, when I was invited by Hamburg Ballet to take part in *Bernstein Dances*. That's when the love affair began. It's one of the greatest violin works of the 20th century and Bernstein himself considered it his best "serious" work.

It's very difficult, technically, but so are many other concertos. Maybe some orchestras don't like that it's for strings, harp and percussion, rather than full orchestra. Or maybe they are worried about scheduling anything "new" and think it's better to program the Bruch Concerto because it's famous. If we subscribe to that model we might as well call it a day – there is no future whatsoever.

Bernstein was commissioned by the Koussevitsky Foundation to write a piece based on Plato's *Symposium*, a treatise on love. In his introduction Bernstein writes: "There is no literal program for this *Serenade*, despite the fact that it resulted from a re-reading of Plato's charming dialogue." [The *Symposium*.] However, Isaac Stern, who gave the premiere of the work in 1954 with Bernstein conducting, told me the story that the composer had forgotten about the commission. He remembered only a few weeks before the deadline and quickly put the piece together, reworking two of his existing piano pieces as two of the movements.

Each of the five movements represents the view of a Greek philosopher (Phaedrus, Aristophanes, Eryximachus, Agathon and Socrates, respectively).

Each one speaks about matters of love, whether emotional, physical or spiritual. The diversity of emotion is enormous. The challenge is to switch between these feelings, from the intimate lyricism of the opening, through the whirlwind of the third movement and the profundity of the fourth, to the party music of the fifth. It's also hard not to let your emotions get the upper hand, because you can become very excited.

The third movement is one of the most technically demanding things I've ever played, with the violin and orchestra going round and round each other. The fifth-movement cadenza between the violin and solo cello makes me think of Shostakovich, and after it time stands still, as if nothing can come afterwards. Yet a minute later the orchestra comes in and we have a party. Bernstein writes of this moment: "If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party."

Bernstein is quintessentially American. America is an extraordinary melting pot of many cultures and traditions, and Bernstein's work reflects this. It may not seem to have one cohesive sound, but it is this very "multi-stylism" that is his style. At the same time, there is a specific language. Whether you listen to *The Age of Anxiety*, *MASS*, *Kaddish* or *Candide*, you recognize Bernstein. His writing is unmistakable – maybe more or less at different times, but it's



always there.

When I was a child in Russia, my father had in his collection a couple of recordings of Bernstein conducting, smuggled from the West. When I came to the US and I learned English, I started reading about him and listening to his Harvard Lectures, which had a great influence on me. They offered the most enlightening moments I've ever spent listening to any musician talk. Being one of the greatest communicators the world has ever seen, Bernstein was able to project his ideas and connect to everyone, on every level of expertise – from professional to layman – without being condescending.

When I first learned the

Artful Learning, continued

(continued from page 4) show a higher level of growth in all tested subject areas regardless of students' race, sex, or economic status. This growth has been shown to be continual and sus-

tained in all areas over a 20-year period of time.

Putting the power of the arts at the center of an educational methodology has had profound effects not just on student and

school test scores, but also in students' ability to acquire, use, and retain information; organize and plan; work with others; understand complex interrelationships; be creative, problem solve, and

Serenade after Plato's 'Symposium'



Serenade I read Plato's *Symposium* in a terrible Russian translation – Greek was not an option and my English wasn't good enough back then. I asked Isaac Stern how literally one should take the text when performing the piece, and how important it is to know what each of the quoted philosophers said. Isaac said that Bernstein had told him, 'Just think of love.' From that I took that for Bernstein, the music and the literary inspiration were parallel universes. You can try to make the connections, but love is always the guiding light when performing it.

Love manifests itself in so many ways throughout one's life, whether it's an infant's moth-

er-love, parental love, first falling in love, first relationship or first heartbreak – and all the rest. All these shades and colours find a place in this music, although it's not necessary to ascribe one to every bar: as long as you remember it and yearn for it, there will be a connection.

I adore this piece. I know every note of the score sideways and backwards and it's part of my being, physically and emotionally. Pedagogically speaking, it has every element that you will ever need to help you improve – it's all there. So when you're exploring 20th-century repertoire, don't automatically go to the Barber Violin Concerto, just because it's more popular (even though it's a

gorgeous piece). Don't follow the well-trodden path and go where everyone else goes. Be curious. Try this masterpiece. ■

Vadim Gluzman is an Israeli violinist who has performed with the major orchestras and conductors of the world. Accolades for his extensive discography include the Diapason d'Or of the Year, Gramophone's Editor's Choice, Classica Magazine's esteemed Choc de Classica award, and Disc of the Month by The Strad, BBC Music Magazine, ClassicFM, and others. He founded the North Shore Chamber Music Festival in Illinois with his wife and recital partner pianist Angela Yoffe.

Serenade is one of the most popular symphonic works being performed worldwide during the Leonard Bernstein at 100 celebrations. Here are some of the violinists taking on the challenge:

Left to Right:
 Row 1: Hilary Hahn, Andrew Wan Charles Yang, Erez Ofer, Eric Gratz, Mark Johnston, Alexandra Conunova, Mengla Huang, Michael Hanson, Ryu Goto, Robert McDuffie
 Row 2: Anne Akiko Meyers, Augustin Hadelich, Eilina Vähälä, Dan Zhu, Dan Chong, Kolja Blacher, Ning Feng, Yumi Hwang-Williams, Simone Lamsma
 Row 3: Midori Goto, Daniel Hope, James Ehnes, Itamar Zorman, Liza Ferschtman, Lara St. John, Baiba Skride, Frank Almond, Sayaka Shoji
 Row 4: Joshua Bell, Philippe Quint, Nicola Benedetti, Sergej Krylov, Sharon Roffman, Vadim Gluzman, Violeta Smilovi, Zsolt-Tihamér Visontay, Renaud Capuçon, Tai Murray

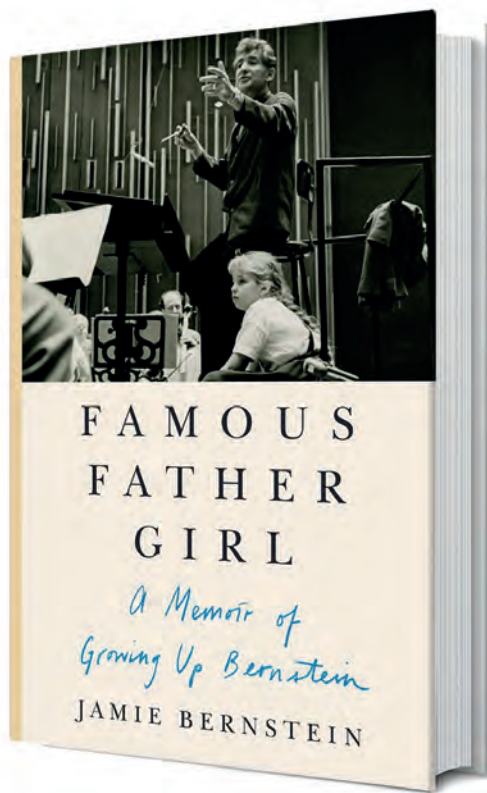
reason. *Artful Learning* has also been shown to raise students' self-esteem, level of responsibility and integrity, and acceptance and celebration of that which makes each of us unique.

Want to learn more about the *Artful Learning* model? Visit leonardbernstein.com/artful-learning ■

Tom Dean is the Classroom and

Choral Editor for J.W. Pepper. Prior to working for Pepper, Tom taught instrumental and choral music as well as audio engineering at the high school level in Delaware public schools for 32 years.

Famous Father Girl by Jamie Bernstein



Reviewed by Humphrey Burton

I guess I know more than most about the facts of Leonard Bernstein's life. But reading Jamie's un-put-downable description of this familiar territory, it's as if I've quaffed some magic potion concocted by Lewis Carroll which allows me to pass through the looking glass and move directly into the joys and miseries of the Bernstein households, starting where she lived as a baby, opposite Carnegie Hall at the Osborne, then over to a swish duplex on Park Avenue, and eventually to the bohemian Dakota, not forgetting golden summers at Fairfield, Connecticut. It is over her shoulder that I am watching the family games of the 1950s, the fun with Steve Sondheim and

Bernstein's kid brother Uncle BB. Her teenage life coincides with her father's New York Philharmonic era. By then he's America's Mr. Music, everybody's maestro, and she's been mocked as "famous father girl." Inevitably she's disenchanted with the role as she moves into womanhood and her mother contracts cancer. So vivid is her account of Felicia's descent from depression to catastrophe it's as if we are at her mother's bedside watching her reversion to her childhood Catholicism and receiving absolution from a local priest. Jamie's description of her distraught father lying on the bed beside his dying spouse, his breath smelling foully of stale scotch and cigarettes and his spirit rent by guilt, is seriously distressing.

Felicia is honoured in this memoir but does not escape daughterly criticism. Still, she played the role of Mrs. Maestro to perfection. When Jamie goes on a concert tour with her *beau* (the pianist Justus Frantz who, she hints, had previously had an affair with her father) she has a vision of the tedious social life her mother had to endure and quickly puts an end to the affair.

Being Bernstein's daughter became a millstone around Jamie's neck. She spent her twenties attempting to become a singer-songwriter, a latter-day Joni Mitchell. Her father encouraged her and later wrote stuff for her to perform with her siblings, Alexander and Nina, and her husband David Thomas. All three are presented sympathetically here, though there is no attempt to con-



ceal the dependence on marijuana which she and Alex developed in their teens. The Quartet often poked legitimate fun at Daddy, notably at his 70th Birthday Bash in Tanglewood; only two years and two months later he was dead and Jamie has to write a second powerful chapter about a parent's dying days. She also gives us sympathetic portraits of the family circle, notably grumpy playwright Lillian Hellman, brilliant film-maker Mike Nichols, loyal and gossipy actor Mendy Wager and unique lyricists Betty Comden and Adolph Green. "Nanny" Helen Coates comes off lightly considering that her mother couldn't stand her constant fussing. Jamie reserves harshest criticism for Harry Kraut, her father's manager for the last nineteen years of his life. She blames Kraut for encouraging Bernstein's gay side to such a degree that in 1976 "Daddy" broke up the family by leaving home to set up house (briefly) with his young researcher Tommy Cothran. Another accusation concerns what she

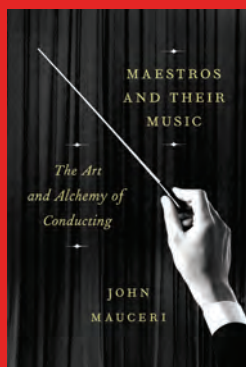
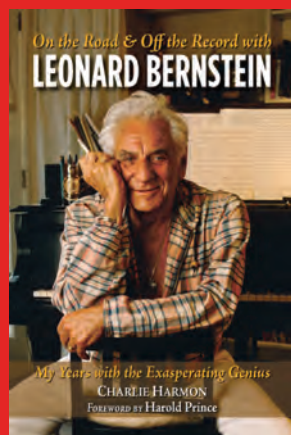
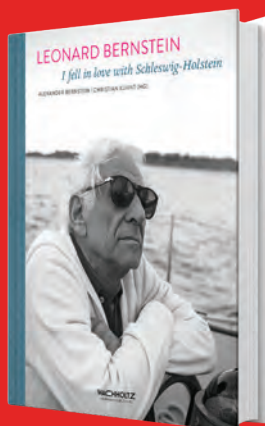
"In my mind's eye, my father is always in a scruffy brown wool bathrobe; my cheek still prickles at the memory of his scratchy morning hugs."

More Books About Bernstein

dubs “Harry Kraut Specials” – over-ambitious multi-media performance projects which stretched her father’s failing reserves to breaking point. (The “World Tour for Peace” in 1985 comes to mind.)

This is a searingly honest memoir. It can be bleak, as on the day Jamie’s recording for Island Records is rejected and she is forced to accept that she will have no career as a composer. It can be tough, as she is on Aunt Shirley who obviously did not age well. And it can be tragic, as in her account of the aftermath of Felicia’s Black Panther fund-raiser in 1970, notoriously pilloried in *Radical Chic*. She certainly has it in for author, the late Tom Wolfe, laying considerable blame on him for her mother’s rapid decline into depression and illness. Happily, *Famous Father Girl* is shot through with Jamie’s own humour, her own spunky voice, her loyalty to her siblings and to the two “kitchen-of-life” heroines in the family, Julia and Rosalia. And *deo gracias* the story ends positively with Jamie drawn back into her father’s orbit after decades of scepticism. Nowadays she has a flourishing career which she handles with pride and flair: as a film-maker and educator she has found her Bernsteinian métier. ■

Humphrey’s friendship with Leonard Bernstein and his family goes back to 1959. In the three decades that followed, he directed over two hundred music films and documentaries with Bernstein, followed by three years in New York writing the biography which Alex Ross of the New Yorker recently described as “the essential account of America’s dominant musical figure.”



Leonard Bernstein at 100 has brought renewed attention to his remarkable life – as evidenced by the many new books about the Maestro and his legacy.

The Schleswig Holstein Musik Festival, which Leonard Bernstein helped found, has published *Leonard Bernstein: I Fell in Love with Schleswig-Holstein* —a commemorative photo book celebrating Bernstein’s participation in the early days of the Festival. Curated by the Festival’s Intendant Christian Kuhnt, the book features essays by Alexander Bernstein, Justus Frantz, Christian Kuhnt, and Craig Urquhart.

Charlie Harmon, Bernstein’s assistant from 1984 to the end of 1985, has written about his experience in his memoir *On the Road and Off the Record with Leonard Bernstein: My Years with the Exasperating Genius*, published by Imagine Publishing.

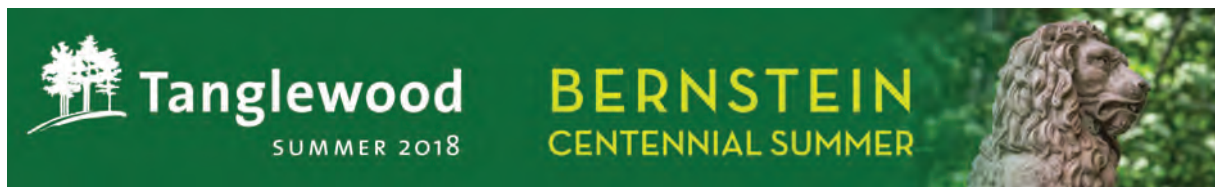
Conductor John Mauceri, who worked closely with Bernstein and serves as a Musical Advisor to The Leonard Bernstein Office, has written *Maestros and Their Music: The Art and Alchemy of Conducting*. Mauceri’s book includes many stories of the impact Bernstein and his counterparts had on the music scene of the last century.

There are also new biographies being published in Germany. *Leonard Bernstein und seine Zeit (Leonard Bernstein and his Time)* by Andreas Eichorn, publisher Herausgeber; and *Leonard Bernstein: Der Charismatiker (Leonard Bernstein: The Charismatic)* by Sven Oliver Müller, published by Reclam. Additionally, Austrian Michael Horowitz has published *Leonard Bernstein: Magier der Musik (Leonard Bernstein: Magician of Music)*, which also features interview excerpts from people close to Bernstein.

And last but not least, Bernstein’s daughter Jamie Bernstein has written a memoir, *Famous Father Girl*; see article, opposite. ■

IN THE news

Celebrating Lenny at Tanglewood



This summer, from June 15 – September 2, the Tanglewood festival will pay tribute to Leonard Bernstein’s legacy as a consummate artistic figure of the 20th century and to his incomparable contributions to Tanglewood from 1940 to 1990.

One of the places most closely associated with Leonard Bernstein, Tanglewood will honor Bernstein’s contributions as a composer for orchestra, Broadway, and film; as a brilliant programmer and conductor of the world’s great orchestras; and as an innovative and provocative educator through his widely popular televised *Young People’s Concerts with the New York Philharmonic*.

Bernstein’s close relationship with the Boston Symphony Orchestra spanned a half-century: from the time he became a protégé of legendary BSO conductor and Tanglewood founder Serge Koussevitzky in the first Tanglewood Music Center class in 1940, all the way to his final concerts at Tanglewood in 1990, conducting the Tanglewood Music Center Orchestra and the Boston Symphony.

In September 1940, following Bernstein’s summer as a Conducting Fellow studying with Serge Koussevitzky in the inaugural year of the Tanglewood Music Center, he wrote:

“This summer to me was

beauty—beauty in work, and strength of purpose, and cooperation. I am full of humility and gratitude for having shared so richly in it. These last six weeks have been the happiest and most productive of my life. I have been able, for the first time, to concentrate completely on my main purpose...”

The summerlong Celebration will culminate in a gala concert on Bernstein’s actual 100th birthday, August 25. *The Bernstein Centennial Celebration at Tanglewood* will feature a kaleidoscopic array of artists and ensembles from the worlds of classical music, film, and Broadway—including Christoph Eschenbach,

Jose Antonio Abreu



by Jamie Bernstein

We lost a big one. When I first heard about El Sistema, the program Jose Antonio Abreu invented four decades ago in his native

Venezuela, it sounded much too good to be true. So I went down to Caracas to see El Sistema for myself; it was even more miraculous than I could have imagined.

Maestro Abreu’s idea was to put youth orchestra programs in impoverished, crime-ridden neighborhoods. These centers, or “nucleos,” would serve as safe havens for children after school every day.

But the nucleos turned out to be so much more. Not only were hundreds of thousands of kids across Venezuela learning how to play an instrument and discover the joys of Mozart and Tchaikovsky; they were also

finding themselves in a daily environment where, both literally and figuratively, they experienced harmony, learned how to listen, and worked in concert with their peers. Maestro Abreu’s epiphany was that an orchestra is a template for a world that works – and children who experience that world on a regular basis are better prepared to bring their gifts and energies to whatever awaits them as adults.

Over the past decade, El Sistema has grown into a global movement. Millions of kids, from Norway to South Korea to New Zealand to Turkey, are sharing music and learning crucial lessons

Thomas Hampson, Yo-Yo Ma, Midori, and Michael Tilson Thomas—all musicians who worked directly with Leonard Bernstein early in their careers—along with conductors Andris Nelsons and Keith Lockhart; concert singers Susan Graham, Isabel Leonard, and Nadine Sierra; Broadway singers Jessica Vosk and Tony Yazbeck; and Austrian-Persian cellist Kian Soltani, recent winner of the Schleswig-Holstein Music Festival’s Leonard Bernstein Award. Hosted by Audra McDonald, who will also participate as a vocalist, and directed by James Darrah, this special concert will also showcase the Boston Symphony Orchestra, joined by the Tanglewood Festival Chorus and musicians from the Israel Philharmonic, New York Philharmonic, Tanglewood Music Center Orchestra, and Vienna Philharmonic—all ensembles Bernstein worked closely with throughout his life—as well as musicians from the Schleswig-Holstein and Pacific Music Festivals, both founded by Mr. Bernstein.

The entire first half of the pro-



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gram is dedicated to selections from *Candide*, *West Side Story*, *MASS*, and *Serenade*. Music from the classical canon very dear to Bernstein’s heart—selections from Mahler’s *Des Knaben Wunderhorn* and music by Copland as well as a new composition by John Williams for cello and orchestra—will make up a good portion of the concert’s second half.

The finale of Mahler’s *Resurrection* Symphony will close the program. This multi-media event will also include video montages about Bernstein’s extraordinary life, and messages from people around the world who have been inspired by his legacy as a musician and as a dominant cultural figure of his time. ■

Leonard Bernstein conducting at Tanglewood.

about empathy and compassion; about sticking with a task; about reaping the benefits of jointly created beauty. What Maestro Abreu created has the potential to make the world of future generations a far better place than the one we live in now.

El Sistema’s most famous alumnus is the conductor Gustavo Dudamel, who is often compared to my father because of his dynamic energy on the podium. After a concert that Dudamel conducted in Los Angeles, I finally had occasion to meet Maestro Abreu. When I told him who my father was, he gasped with pleasure, grabbed my hand, and

pulled me backstage to meet Gustavo. It turned out that both musicians were rabid Bernstein fans. And the fun began.

Over subsequent years, Dudamel performed Bernstein works with many orchestras around the world – and Maestro Abreu invited me to Venezuela to introduce young audiences to my father’s music through my family concert, “The Bernstein Beat.” Hearing the young musicians in one of Caracas’s premier Sistema orchestras playing Bernstein with such passion and polish was one of the greatest experiences of my life.

If only my father had lived long enough to see El Sistema for

himself! For here was a program that combined two of his greatest lifetime dedications: sharing the joy of music with young people, and making the world a better place. Had Bernstein witnessed El Sistema, I’m certain he would have been beyond excited. And would that he could have met Maestro Abreu! —although I daresay the force of my father’s ardor might have broken several of the frail, brilliant gentleman’s ribs.

If there is a heaven, there is quite a musical party going on there now. Down here, we will limp for a while, recovering from the loss of a great man. ■

Komische Oper Berlin



The Komische Oper Berlin will celebrate *Leonard Bernstein at 100* with a festival beginning on November 23, with a concert

featuring the pianist Fazil Say and conductor Ainars Rubikis performing *Symphony No. 2: The Age of Anxiety*, with the Orchestra of the Komische Oper. Following the concert will be a “Nachtkonzert:” *One Touch of Genius*, with Fredrika Brillembourg, mezzo-soprano, and pianist Frank Schulte, presenting songs of Bernstein and Kurt Weill.

On November 24 the opera will present a new production of *Candide* directed by Intendant Barrie Kosky.

On the morning of November 25 a chamber concert, *Around Bernstein*, will present music by composers associated with Bernstein—including Ives, Copland, William Schuman, and others. After the concert will be a Lunch Talk: *Candide in the Time of Trump*. The panel will include Nina Bernstein Simmons, Barrie Kosky, Michael Steinberg, director of The American Academy Berlin, and others. The afternoon will feature a screening of the movie *On The Waterfront* accompanied by a live performance of Bernstein’s score. The Festival will close with *Dinner With Lenny*, an evening of music, stories from friends, and favorite foods of the Maestro.

Later in the season, the Komische Oper will revive its critically acclaimed production of *West Side Story*.

Speaking of Bernstein, Barrie Kosky remarked, “It is with great joy and excitement that the Komische Oper Berlin can present in the season of Leonard Bernstein’s 100th birthday a new production of *Candide*, the movie *On The Waterfront* with live orchestra, the second symphony *Age of Anxiety*, chamber concerts and a revival of our acclaimed *West Side Story* production. Lenny has a home at Komische Oper Berlin and is with us in heart and soul!” ■



MASS in London at the Southbank.

“The rarely performed *MASS* by Leonard Bernstein.” For decades, these words have been used by journalists the world over to describe *MASS*, but happily, they no longer apply. During the first year of *Leonard Bernstein at 100*, *MASS* will be performed 38 times in 21 cities worldwide.

Performances have already taken

place in Los Angeles, London, Paris, Glasgow, and Tucson. Upcoming US performances are scheduled in Austin, TX, Baltimore, MD, New York, NY, and at the Ravinia Festival. Abroad, performances of *MASS* are scheduled in Lille (France), Dusseldorf (Germany), Freiberg (Germany), Mainz (Germany), and Vienna (Austria). ■

BBC Proms

This summer the BBC Proms in London celebrate Leonard Bernstein at 100 with an exciting array of concerts. August 6 will kick off with the *Overture From Candide* and two works associated with Bernstein, the Gershwin *Piano Concerto in F Major* and the Ives *Symphony No. 2*. Osmo Vanska will conduct the Minnesota Orchestra with Inon Barnatian as piano soloist.

The Orchestra of the Academy of Santa Cecilia will present Bernstein’s *Symphony No. 1: Jeremiah* with Elizabeth DeShong, mezzo soprano. Also, on the program will be Mahler’s *Symphony No. 1*. Sir Antonio Pappano will conduct.

August 11 will bring two concert performances of *West Side Story*, with the John Wilson Orchestra and students from Mountview Academy of Theatre Arts and Arts Educational Schools London. John Wilson conducting.

A late night concert on August 16 will bring pianist Benjamin Grosvenor and the National Youth Orchestra, with Guy Barker and Mark Armstrong as directors, in a concert of Gershwin and Bernstein.

On August 25, Bernstein’s 100th birthday, the London Symphony Orchestra conducted by John

Wilson will present *On the Town* in concert. On August 26, the Royal Philharmonic Orchestra conducted by Joshua Weilerstein will present a range of repertoire, including Bernstein.

The August 27 Lunch Time Concert at Cadogan Hall will present Wallis Giunta, mezzo soprano; Michael Sikich and Ian Farrington, pianists, and Toby Kearney and Owen Gunnell on percussion, in a program of Bernstein, Bushra El-Turk, Copland, Barber, Blitzstein and Sondheim.

This will be followed by a Relaxed Prom Matinee performance of the BSO Resound Ensemble of the Bournemouth Symphony Orchestra, Sian Edwards, conductor.

Conductor Marin Alsop will bring the Baltimore Symphony Orchestra with piano soloist Jean Yves Thibaudet on August 27. The concert will feature Bernstein’s *Slava! (A Political Overture)* and *Symphony No. 2: The Age of Anxiety* as well as Shostakovich *Symphony No. 5*. On September 3, Conductor Andris Nelsons and the Boston Symphony Orchestra will conclude the celebrations with Bernstein’s *Serenade*, Baiba Skride, violin; and Shostakovich *Symphony No. 4*. ■

Bernstein Exhibits in Vienna

In Vienna this October, there will be two major exhibits about Leonard Bernstein:

Jewish Museum Vienna

October 17, 2018 – May 5, 2019

Two questions will run like a leitmotif through *Bernstein: A New Yorker in Vienna* celebrating the 100th birthday of Leonard Bernstein: Why did the Viennese need Bernstein? And: Why did Bernstein need Vienna? But these questions in turn raise new ones: Why, as early as 1946, did the Viennese Philharmonic Orchestra with its Nazi past invite the young Jewish American conductor Bernstein, who had made his debut just three years earlier with the New York Philharmonic? Why did Bernstein prefer at the time to conduct in Palestine? Why did he come to Vienna to conduct the Vienna State Opera after all, in 1966? Why was he received so enthusiastically by the Viennese? And did he come more and more frequently to Vienna so as to demonstrate to New Yorkers that he wasn't dependent on them?

In 1966, over twenty years after the Holocaust and during his first production at the Vienna State Opera, Bernstein wrote to his parents: "I am enjoying Vienna enormously—as much as a Jew can... What they call 'the Bernstein wave' that has swept Vienna has produced some strange results; all of a sudden it's fashionable to be Jewish..."

Bernstein went on the offensive during his Vienna years: he bought a "Trachtenjanker," the traditional jacket ("as therapy against German nationalism"); he brought Gustav Mahler back to Vienna; and he even mediated in Austrian internal politics.

For Vienna, the New Yorker Leonard Bernstein represented progress, not least because he

managed, as Michael Steinberg put it, "with cosmopolitanism and sensitivity, humor and passion," to give back to the Viennese "the aura of a vanished past."

The exhibition presents extraordinary objects, photographs, and audiovisual material from Leonard Bernstein's life and work, both from Vienna and New York. The exhibition is a collaboration of Haus der Musik, Vienna with the Archive of the Vienna Philharmonic Orchestra; it is curated by Werner Hanak and Adina Seeger, and designed by Fuhrer, Vienna.

Haus Der Musik Vienna

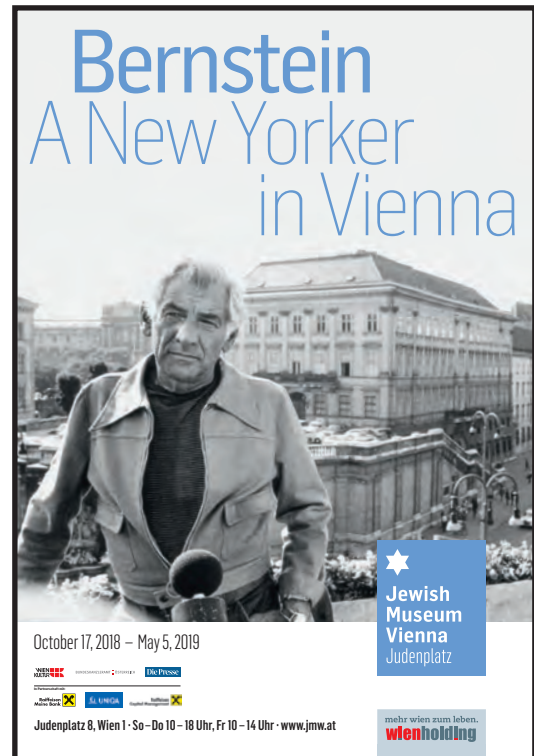
October 16, 2018 – April 11, 2019

Simon Posch, Managing Director, has announced that the Haus der Musik Vienna will present a unique exhibition to commemorate the 100th birthday of Leonard Bernstein in collaboration with the Jewish Museum Vienna and the Historic Archive of the Vienna Philharmonic Orchestra. The exhibit will be located in the great entrance hall of Haus der Musik with free admission from 9am to 10pm.

The exhibit includes a film, *Bernstein on Wagner* (28 minutes, UNITEL), which was shot on May 25, 1985, at the Freud Museum in Berggasse 19, Vienna (the former offices of Sigmund Freud). In the film, Bernstein reveals his complex views of both Richard Wagner and Sigmund Freud. Bernstein "asks" Dr. Freud for help in trying to understand Wagner and his work:

"...there are moments when I have to slam the book shut, and I hear myself saying: Richard Wagner, I hate you, but I hate you on my knees! Can you help me to resolve that one, Dr. Freud?"

This film will be shown in a loop, all day, accompanied by written text on the content of the film and its purpose. The Museum will also present a facsimile of the



first handwritten draft by Leonard Bernstein of the film script as well as a poster of a famous caricature of Bernstein and Freud on the couch from 1985 by Austrian artist Erich Sokol.

A second presentation focuses on "Bernstein the teacher," exploring his ability to explain complex correlations in his inimitably easy-to-follow way, as seen in the *Young People's Concerts with the New York Philharmonic*.

Over a period of 25 years, Bernstein conducted 97 concerts with the Vienna Philharmonic Orchestra. The exhibit will present a time-line featuring the memorable milestones of their joint history.

On the occasion of the opening of the exhibition at the Jewish Museum Vienna and the Haus der Musik we will also present an expert evening round table at Haus der Musik. ■

Nina Goes to the Vienna Philharmonic Ball



SHOWING: NINA BERNSTEIN SIMMONS

Nina Bernstein Simmons and Plácido Domingo.

by **Nina Bernstein Simmons**

Austrians really know how to throw a party. No half-measures for them.

The fun began Wednesday evening with a photo exhibit on an upper floor of the Musikverein.

These were photos of LB from all his years with the Vienna Philharmonic, beginning in 1966 when their “great love affair” began. Some of the youngest players of that era were on hand to reminisce about the magic of that relationship and the unforgettable performances they created together: Strauss, Mahler, Beethoven... One photo in particular had been blown up to beyond life-size. In it, LB is in one of his ecstasies. “Mahler?” I asked. “Of course...”

After the multi-course dinner, we were herded up to the Brahms hall, where I had never been. Imagine a miniature version of the main hall where the acoustics are ideal for chamber music. (Note to self: hear a concert there when next in Vienna.) We were furnished with (more) champagne while we awaited instructions on our grand entrance to the ball. Now it was time to ogle the milling crowd: as expected, the ladies were exquisitely turned out.

One, dazzling in royal blue velvet, even sported a real tiara and a long white fur stole. As for the gentlemen, all wore the required “frack,” and some dignitaries wore medals and sashes reminiscent of WW I era aristocracy. One gentleman introduced himself to me, saying that he had studied with LB at the Schleswig-Holstein Festival back in the 80’s. I asked if he was now in the orchestra. “I’m the President of Parliament,” he replied. Oh...

A number of men dressed in livery, looking like supernumeraries from a production of *Figaro*, opened the doorway to the main hall. A powerful fanfare announced the arrival of the VIPs (us!) and slowly we marched through the middle of the hall, flanked by the Debs in long white dresses, kneeling and steadied by their partners. Other ball attendees watched from the upper tiers. This was as close to an out-of-body experience as I’ve ever had. ■

Alexander Gets Totally Immersed

Alexander Bernstein and Vadim Gluzman.

by **Alexander Bernstein**

On January 27th, a Saturday, I attended a *Total Immersion: Leonard Bernstein*. Presented by the BBC Symphony Orchestra and Chorus, in and around London’s Barbican Center, it was a day and evening of top notch performances and some rarely heard LB delights. One event led nicely to the next, building smartly all day long – and every venue was packed!

First off, at Milton Court Concert Hall, immensely talented students from the Guildhall School of Music & Drama gave gorgeous renditions of *Arias and Barcarolles*, the Clarinet Sonata, *Touches*, and a truly thrilling *Prelude, Fugue and Riffs*, conducted by Scott Stroman.

Up next, at the Fountain Room, a conversation between “Bernstein Expert” Edward

Eckerson, and Producer Andrew McGregor. Using recorded excerpts of interviews and performances, they provided an intriguing glimpse into LB the man and musician.

On to St. Giles’ Church at Cripplegate! What a treat it was to experience The BBC Singers perform *Hashkivenu*, *Missa Brevis* and *Chichester Psalms* in that venue. Ragnar Bohlin conducted the singers, percussion, organ and harp with great sensitivity to the acoustics of the church.

The big closing concert at Barbican Hall was, as we Anglophiles like to say, “smashing.” The terrific BBC Orchestra, under the direction of David Charles Abell, began with a rousing *Candide Overture*. Violinist Vadim Gluzman then played *Serenade* with precision, grace and love. And then, *SONGFEST!* So



ALEXANDER BERNSTEIN

rarely performed, due to the need for six singers and full orchestra, it came across as the masterpiece it is. I must name all the extraordinary singers: Sophia Burgos (no relation to *Julia de*), J’Nai Bridges, Fleur Barron, Nicky Spence, Nmon Ford, and Brandon Cedel. All superb and brilliantly led by Maestro Abell. ■

Dateline: Tucson

by Jamie Bernstein

Arriving at the first rehearsal of the *Kaddish* symphony, I instantly surmised that this very young, diverse, and scrappy Tucson Symphony was up for anything. They were tearing full-tilt into this difficult, intricate music with its wild dissonances, rhythmic shifts, and enormous mood swings. And the chorus: they too were full of energy, really conveying the spirit of the piece. And the boys' chorus was astonishing! Their super-tricky canon was spot-on. The soprano was our family favorite, Kelly Nassief, who "owns" this role; she has performed the *Kaddish* symphony many times, and sings it with a rare purity.

And all of this was being elicited by a conductor who was new to me: Jose Luis Gomez. Remember that name. This Venezuelan-born conductor seemed to contain the entire *Kaddish* score inside his body; I never heard a more rhythmically visceral performance. Also, he grunted his way through the music on the podium – just like my own dad!

One of the unexpected delights of the centennial so far has been the warm reception for this long misunderstood symphony. Why does this work resonate so palpably today? Maybe it has to do with the despair-making state of the world, the renewed fears about nuclear annihilation – fears that drove my father to write this dark, fist-shaking symphony in the first place.

My final activity was the panel that included a high school chorus's performance of *Chichester Psalms*. I thought I'd had all the happiness I could hold from my six busy days – but the ardor of those kids singing "*Chich,*" as my dad affectionately called it, was deeply moving. Their final chorale was so breathless and heartfelt that tears just rolled right down my cheeks. Afterward, the chorus members all came up to me for hugs and selfies, and they told me how much they loved this music and what an experience it had been to learn it. Maybe that was the best thing of all: to witness young people discovering Leonard Bernstein. Of all my many Tucson smiles, I think that was the biggest one. ■

Explore *The Bernstein Experience* on Classical.org

On January 25, 2018, seven months before Leonard Bernstein's 100th birthday, WGBH debuted Classical.org, its new digital classical music entertainment experience. WGBH, a media partner and official digital partner of the Leonard Bernstein Centennial, is devoting the first year of Classical.org to *The Bernstein Experience* — celebrating the life, music, and legacy of the legendary American composer and conductor.

"The opportunity to launch a site with the potential of Classical.org by paying tribute to Leonard Bernstein is a once-in-a-century thing," said Anthony Rudel, Executive Director of Classical.org and Station Manager of 99.5 WCRB, Classical Radio Boston. "Working with the Bernstein family, we have built a site that captures the incredible creative power of Maestro Bernstein. That energy and creativity will transfer beautifully when we relaunch Classical.org later this year as a national

site that will grow the audience for classical music, something Bernstein himself did so well."

The Bernstein Experience on Classical.org centers around "The Bernstein Channel," a free, 24/7 curated digital stream of Bernstein compositions and recordings by other composers that Bernstein performed on the piano or conducted.

"My brother, sister and I are thrilled that the launch of Classical.org is devoting its inaugural year to celebrating our dad's centennial," says Jamie Bernstein, referencing siblings Alexander Bernstein and Nina Bernstein Simmons. "This 100th birthday celebration is a wonderful way to remind those who grew up with Leonard Bernstein about what an amazing, multifaceted person he was. Perhaps even more importantly, it also provides an ideal opportunity to introduce our father to a new generation — and Classical.org is uniquely qualified to spread the multimedia message."

The Bernstein Experience on Classical.org features a combination of exclusive archival material



and new content, including interviews, photos and recordings related to Bernstein, all presented in a stunning, user-friendly design, with new curated thematic collections and features published throughout the year.

"Each week, we bring you the best in Bernstein compositions and performances on our 24/7 digital stream – free," says Rachel Hassinger, managing editor of Classical.org. "From Mahler to Beethoven to *West Side Story* and *Candide*, listen to the best of Bernstein music and performances while browsing the site." ■

[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 3,300!

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

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Prelude, Fugue & Riffs

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e-mail: curquhart@leonardbernstein.com

We appreciate notice of any performances or events featuring the music of Leonard Bernstein or honoring his creative life and we shall do our best to include such information in forthcoming calendars.

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

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Royal Ballet Celebrates Bernstein

To celebrate the centenary year of the composer's birth, The Royal Ballet has united all three of its associate choreographers to celebrate the dynamic range and danceability of Bernstein's music. The program included two world premieres by Resident Choreographer Wayne McGregor and Artistic Associate Christopher Wheeldon. McGregor sets his ballet *Yugen* to Bernstein's *Chichester Psalms* and Wheeldon uses *Serenade* (after Plato's Symposium) for his *Corybantic Games*. Also on the program was Artist in Residence Liam Scarlett's *The Age of Anxiety*, created in 2014 to the *Symphony No. 2: The Age of Anxiety*.

Mark Monahan for *The Telegraph* wrote, “The chief individual star of the Royal Ballet's



Bernstein Centenary triple bill is, wouldn't you know it, Leonard Bernstein.” ■

Got Memories?

by Jacob Slattery

The *Leonard Bernstein at 100 Memory Project* wants your stories, revelations, experiences, and anecdotes of the Maestro in celebration of his Centennial year!

Wynton Marsalis recalled: “I went to Tanglewood when I was 17. I was in the Berkshire Music Center Fellowship Orchestra, and one of the things you heard was that you'd have the chance to play under Bernstein. We all thought, ‘Who's going to be lucky enough to play in the orchestra that he conducts?’ — because we all rotated around. When I found out I was going to get to play under him — whew! It's very difficult for me to even describe what that did to all of us. The excitement of playing with him! We played Prokofiev 5th, and the whole summer, everybody was thinking: ‘wait ‘til he comes.’ When he came, his presence was electric.”

Your stories are important in building the ongoing legacy of

one of the 20th century's greatest musicians. But not only can you help us build a greater historical documentation; you can also experience others' wildly entertaining stories on our website.

What did Bernstein hear on Bourbon Street? What Marvin Gaye record was he listening to the in 80s? Did he really do the splits on the piano bench at the Hollywood Bowl?

To play your part, fill out the form on LeonardBernstein.com/memories/submit/, email jslattery@leonardbernstein.com, or send your memory via snail mail — with a note granting us permission to republish your story publicly on our website!

We strongly recommend submitting photos from your personal archive and/or video-taping an oral history to submit to our growing digital memorial. ■

Jacob Slattery is the Digital Media and Promotion Manager of The Leonard Bernstein Office.

New Releases

Deutsche Grammophon (DG) is continuing to offer new releases from its extensive Leonard Bernstein catalogue as part of its celebration of the 100th Birthday. Most recently DG released *Leonard Bernstein: The Complete Works*. This 26-CD, 3-DVD Limited Edition brings together recordings of Bernstein's published compositions. The collection is as complete as it is currently possible to assemble. Included is a 140-page book with a foreword by Craig Urquhart, Consultant to the Leonard Bernstein Office, and a new essay on Bernstein's composing life by Nigel Simeone, as well as numerous photographs from the DG archives.

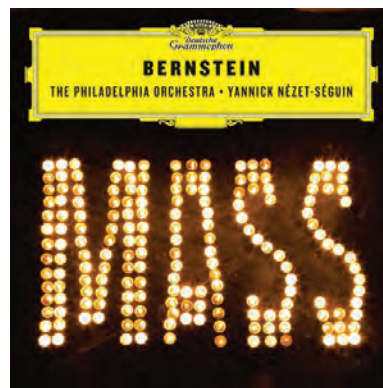
DG has also released *Bernstein on Broadway*: a collection of songs from *On The Town*, with the London Symphony Orchestra conducted by Michael Tilson Thomas; *Candide* with the London Symphony Orchestra conducted by Bernstein; and *West Side Story*, also conducted by Bernstein. Additionally, a new DG recording of *MASS* is now available, with Yannik Nézet-Séguin conducting the Philadelphia Orchestra.

Sony Classical has released *Leonard Bernstein the Pianist*. This set celebrates Bernstein's often overlooked accomplishments as a piano soloist. Included are his own *Seven Anniversaries* and Copland's *Piano Sonata*, as well as works for piano and orchestra including the Ravel *Piano Concerto in G Major*; Mozart's K 450, K 453 and K 503 Concertos;

Beethoven's *Concerto No. 1*; Shostakovich's *Piano Concerto No. 2*; and Gershwin's *Rhapsody in Blue*. In all the orchestral offerings, Bernstein conducts from the piano.

Also included in *Bernstein the Pianist* are Mozart and Schumann collaborations with the Juilliard Quartet, as well as recordings with mezzo-soprano Jennie Tourel, featuring Mussorgsky's *Songs and Dances of Death*; Bernstein's own songs and their March 2nd 1969 Carnegie Hall concert. This collection also includes the long-unavailable performances of Mahler's *Des Knaben Wunderhorn* in the piano version with mezzo-soprano Christa Ludwig and bass-baritone Walter Berry, live in Vienna; Ludwig's Brahms lieder recital; and a Mahler program with baritone Dietrich Fischer-Dieskau.

NAXOS has released *Leonard Bernstein: The Complete Naxos Recordings* featuring Marin Alsop conducting The Baltimore Symphony, the São Paulo Orchestra and the Bournemouth Symphony Orchestra. The repertoire includes the three symphonies, *MASS*, *Serenade*, *Facsimile*, and *Orchestral Suite from 1600 Pennsylvania Avenue* as well as premiere recordings of *CBS Music*; *A Bernstein Birthday Bouquet*; and *12 Anniversaries* orchestrated by Garth Edwin Sunderland. Soloists include Jean-Yves Thibaudet, piano; Kelley Nassief, soprano; Claire Bloom, speaker; and Jubilant Sykes as the Celebrant in *MASS*, among others.



Decca has released the premiere recording of Garth Edwin Sunderland's 2013 adaption of Bernstein's opera *A Quiet Place*. This recording features Orchestre Symphonique de Montreal conducted by Kent Nagano. The cast includes Claudia Boyle as Dede; Joseph Kaiser, François; and Gordon Binter, Junior.

Nagano says about this recording, "For Bernstein, music was life—the two were synonymous, inseparable. He never stopped exploring and pushing his own compositional language. The goal
(continued on back cover)

Commemorative Stamp

In celebration of Leonard Bernstein's 100th birthday, Austrian Post will issue a commemorative stamp. The stamp

celebrates Bernstein's long association with the cultural life of the country which was centered mostly in Vienna.



Leonard Bernstein

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LOOKING ahead

New Releases, continued

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in this particular adaptation is to allow the spirited brilliance and poetic depth of the work to shine through – including dance rhythms and elements of American folklore. Our hope is that the timeless and universal quality of the piece and the genius of the composition are laid bare in this new recording.”

In August, Warner Classics will offer a new set of the three symphonies and *Prelude, Fugue and Riffs* recorded live in concert by the Orchestra, Coro e Voci Bianche dell'Accademia Nazionale di Santa Cecilia conducted by Sir Anthony Pappano. *Symphony No. 1: Jeremiah* features Marie-Nicole Lemieux as the mezzo soprano soloist. The piano soloist for *Symphony No.*



2: *The Age of Anxiety* is Beatrice Rano. *Symphony No. 3: Kaddish* has Dame Josephine Barstow as the speaker; Nadine Sierra is the soprano soloist. *Prelude, Fugue and Riffs* features Alessandro Carbonare on the clarinet.

Maestro Pappano remarked, “This CD set is a way of saying thank you to Leonard Bernstein... there is such honesty in these works, and particularly for me in the First Symphony, the *Jeremiah*

Symphony. I find these compositions revelatory in the true sense of the word in that I think Bernstein reveals more of himself in them than he does in, say, *Candide* or *West Side Story*. He isn't the whizz-kid, incredible talent of the musicals or operas here; he is just the musician, the scholar, the philosopher, the insecure-in-his-faith believer”.