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THE CONTRIBUTIONS OF LEONARD BERNSTEIN
TO MUSIC EDUCATION AND AUDIENCE DEVELOPMENT

By

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This thesis entitled

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Abstract

The Bernstein legacy defies description, classification and categorization, not surprisingly unlike Bernstein himself. It is an evolving entity which continues to exert influence on the world despite the fact that Leonard Bernstein has been dead since 1990. It is a body of work worthy of study and careful consideration. The sheer volume of achievement in so many areas of endeavor hampered by the apparent lack of satisfaction Bernstein demonstrated with the masterpiece of his life must be noted and absorbed. Yet the ultimate paradox that he gave so much in his relentless striving for self fulfillment leaves us with a formidable force that is really, still striving.

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Chapter I

Introduction

Few musical luminaries have elicited the wide range of opinion regarding their artistic merit as has Leonard Bernstein. The volume of material on Bernstein's musical legacy is large and continues to grow and to exert influence even after his death.¹ Among his colleagues and contemporaries, his name continues to spark debate. The status of Bernstein's professional reputation in all his areas of endeavor is in flux. In a 1998 article in *The New Yorker*, "The Trouble with Lenny," David Denby writes...

... we are still taking his measure, still arguing about him. His death has not yet been 'placed.' In many people's memories of him, there is often a note of anger or disappointment.

In the same article, Stephen Sondheim said,

Those who loved his talents as composer, or as conductor, or as host of the "Young People's Concerts" would like to have had him do more of whatever they loved. It was the fate of this protean figure to have exasperated almost as many people as he pleased, and then paradoxically, to have left in his wake a huge unfillable void, as if not just a musician but tremendous cultural possibilities had died on October 14, 1990.²

Paul Meyer in the introduction of his biography of Bernstein states,

Leonard Bernstein was an important composer of the twentieth century, despite his own self-doubts and the churlishness of some of the critics of his

¹ Humphrey Burton, *Leonard Bernstein* (New York: Doubleday, 1994). Bernstein was born on Aug. 25, 1918 and died on Oct. 14, 1990.

² David Denby, "The Trouble with Lenny: Why We are Still Taking the Measure of Leonard Bernstein's Protean Gifts" *The New Yorker*, vol.74, no. 24, (17 Aug.1998), 42.

day. I believe that his music will continue to be heard long after his many friends and protégés have ceased to proselytize on his behalf.³

Bernstein scholar and researcher Paul Laird, in summing up Bernstein's musical legacy states,

Several factors have made realistic assessment of Bernstein's music difficult: his composition of both concert works and Broadway scores; his rich eclecticism, the fact that some works (such as his symphonies) were conducted and recorded almost exclusively by Bernstein during his lifetime; and the reflection of his controversial personality in some of his music.... Outside of *West Side Story* and a few other pieces,... too little of Bernstein's music is known by a large enough public to pass real judgment on its worth.⁴

In a *New York Times* article from 1965, Bernstein himself said, "All our lives are spent in the attempt to resolve conflicts ... it is only after death that it can finally be perceived whether we ever succeeded."⁵

The true assessment of Bernstein's career and legacy will only come many years hence. Public opinion is a variable that does not bear much consideration. It varied widely during Bernstein's lifetime and from all evidence, will continue to do so in the future. There are, however, tangibles of Bernstein's work in the areas of audience development and music education that deserve consideration for the future positive repercussions that could be generated from such study.

Based on the ubiquity of his name and his musical works, Leonard Bernstein's influence is substantial. The Fall/Winter 2003-04 issue of *Prelude, Fugue and Riffs, A Newsletter for Friends of Leonard Bernstein* lists forty-nine events featuring the

³ Paul Meyers, *Leonard Bernstein* (London: Phaidon Press Ltd., 1998), 10.

⁴ Paul Laird, *Leonard Bernstein: A Guide to Research* (New York: Routledge Press, 2002), 38.

⁵ Humphrey Burton, *Leonard Bernstein* (New York: Doubleday, 1994), 332.

music of Bernstein in performance throughout the world from October 2003 through March 2004. This newsletter is published quarterly and available free upon request through the Leonard Bernstein Office. It is a teaching tool in itself, recounting historically significant events from Bernstein's life and providing information on the activities of the Bernstein children, all of whom are involved in the teaching legacy of their father.

Although this study is not purely biographical, Bernstein's family life, educational experiences and career development have had significant impact on his ultimate contributions and are therefore discussed within it. This study is both biographical and critical, an assessment of Bernstein's contributions to music education and arts advocacy. Data on the subject's life and career will be reported to the extent that they relate to the Bernstein legacy and advancement of music and arts education and will be included when it appears to have affected some aspect of his work. A study was completed at the Eastman School of Music by Brian David Rozen in 1997 titled "The Contributions of Leonard Bernstein: An Analysis of His 53 Young People's Concerts"⁶ which reported on the content of the programs and their value for use in current music education philosophy. Mr. Rozen's findings will be included as part of the critical review of the "Young People's Concerts." To evaluate Bernstein it is necessary to consider his achievements in all his various musical pursuits: as composer, conductor, performer, teacher, humanitarian, and writer. Ultimately, all his musical interests combine and allow Bernstein's passionate

⁶ Brian D. Rozen, "The Contributions of Leonard Bernstein to Music Education: An Analysis of His 53 *Young People's Concerts*" (Ph.D. thesis, Eastman School of Music, University of Rochester, 1997).

message to the world audience to be heard. The idea that music transcends all time, space, and cultural barriers to provide an intimate means of communicating with everyone was his life's work. In his own words, Bernstein said, "Everything I do is one way or another teaching. I even think of my conducting as teaching, in the sense that one is teaching one's own view of a piece to an orchestra and through them to an audience."⁷

Bernstein was one of the most innovative music educators of the twentieth century. He was tireless in his commitment to creative audience development strategies for music. As pianist, conductor, composer, author, pedagogue and charismatic advocate for classical music, Bernstein became part of everyday life as far back as 1950s America, an unusual accomplishment for a classical musician. Described by composer William Schuman as having had "the most remarkable career in the history of music,"⁸ Leonard Bernstein left a formidable body of work that has been relatively unexplored. The focus of this study is to examine the career of Leonard Bernstein and the imaginative methods he implemented for audience development and music education.

The use of the term *music education* in this document will not be restricted to methods and curriculum in current practice, but will be applied in a broader sense to encompass musical understanding, appreciation, and participation for all, as active consumers of the art form. The term *audience development* will be used to describe

⁷ Humphrey Burton, *Leonard Bernstein*, 411.

⁸ Joan Peyser, *Bernstein, a Biography* (New York: William Morrow & Company, Inc.1987), 320.

“a long-term process whereby presenters and artists can help people broaden or deepen their appreciation of the arts.”⁹

Trends in Arts Participation

The decline in arts patrons in the latter half of the twentieth century can be explained by recognition of the loss of the former widespread expectation that a degree of accomplishment and participation in music and the arts was basic for all educated and cultured citizens. In the 1960s and 1970s huge sums of money were spent on modernizing existing and building new facilities. Carnegie Hall was saved from demolition in 1960. The Lincoln Center project was still under construction in 1966 at a cost of \$166.8 million. In 1967, an annual fund campaign was launched to raise \$3 million to furnish ongoing financial support for the Lincoln Center facility. An additional \$9 million was needed for odds and ends of construction. William Schuman wryly commented, " Our business is to lose money wisely." ¹⁰

In January of 1964, Congress allocated \$23 million toward the construction of a National Cultural Center in Washington, D.C., later named the Kennedy Center for the Performing Arts. Actual construction of the Kennedy Center began in 1965. The first performance in 1971 featured the premiere of Leonard Bernstein's "Mass" composed in honor of the late John F. Kennedy. Today, the government subsidizes the Center, with support for artistic programming and outreach events covered by

⁹ Romalyn Eisenstark Tilghman, *Audience Development: A Planning Toolbox for Partners* (Washington, D.C.: The Association of Performing Arts Presenters, 1994), 1.

¹⁰ Milton Goldin, *The Music Merchants* (London: Macmillan Co., 1969), 192.

ticket sales, contributions from individuals, private corporations and foundations.¹¹

In the past three decades, as music and art forms became more reflective of modern life and its complexities, audiences dwindled, aged, and were less "inclined" to participate. Additional factors contributing to the decline in patronage of the arts include funding cuts for arts institutions and for music education in public schools.¹² In the 1984-85 school year New York City cut the number of its music teachers from 2200 to 793.¹³ Limited exposure to music and the arts in the developmental years creates students with a greater propensity to grow up as the "uninclined".¹⁴

Bringing audiences as adults to full understanding, integration and participation in the arts at the level of the "inclined" is difficult at best. The Leonard Bernstein legacy is one of life-long full immersion in arts education for the betterment of the individual, culture and the world. How Bernstein's life work has affected music education trends and audience participation is vital knowledge for educators and arts professionals. As David Rozen notes in his study, there has been no real advocacy to date for use and implementation of Bernstein's contributions and

¹¹ "History of the Living Memorial" www.kennedy-center.com, accessed May 18, 2001.

¹² Susan Elliott, "Panic in the Streets," *Musical America* (1993), 75.

¹³ Charles Fowler, *Strong Arts, Strong Schools* (New York: Oxford University Press, 1996), 76.

¹⁴ Nello McDaniel and George Thorn, *Learning Audiences Adult Arts Participation and the Learning Consciousness The Final Report of the Adult Arts Education Project* A Project of: The John F. Kennedy Center for the Performing Arts, The Association of Performing Arts Presenters and ARTS Action Research (1997): 13-26.

approaches to improve the musical instruction of American students.¹⁵ Cognizance of effective methodologies will aid the development and implementation of new strategies to engage contemporary American society in the performing arts. Efforts to build on past successes will be rewarded by increasing the numbers of participants and their depth of knowledge and understanding of the arts, which increases appreciation and direct involvement with arts experiences in daily life. Articulating the value of the arts must move beyond the familiar "arts heal the spirit" and "arts are economic stimulators" arguments. Both statements, while true, fail to rouse and compel people in the realms of political agendas and budgetary assaults.¹⁶ In *Champions of Change*, "Why the Arts Matter in Education,"¹⁷ the war-horse philosophies of John Dewey and Francis Parker remind us that, at one time, the elusive and intangible benefits of arts in the curricula were valued. But as is aptly stated, "today's culture is more inclined to value the immediate over the eternal and the applicable over the aesthetic"¹⁸ and has thus forgotten the wisdom of days past. It is vital to integrate the arts into education and people's daily life experiences not only

¹⁵Brian David Rozen, *The Contributions of Leonard Bernstein to Music Education: An Analysis of His 53 "Young People's Concerts"* (Ph.D. diss., University of Rochester, 1997), 2.

¹⁶Ben Cameron, "Toward a Comprehensive Vision of the Importance of the Arts," *ARTS INK: A Publication of Mid Atlantic Arts Foundation* (Winter 1995 Volume Six/ Number One), 5.

¹⁷Dennie Palmer Wolf, "Why the Arts Matter in Education" *Champions of Change: The Impact of the Arts on Learning*, edited by Edward B. Fisk (1999): 91-98.

¹⁸Dennie Palmer Wolf, "Why the Arts Matter in Education" *Champions of Change: The Impact of the Arts on Learning*, 92.

to promote individual development but also to prevent collective demise.¹⁹ Leonard Bernstein understood this imperative.

¹⁹ Susan Elliott, "Panic in the Streets," *Musical America* (1993), 82.

Chapter III

Review of the Literature

This study presents selected views from primary and secondary sources, family members, and colleagues who worked closely with Bernstein during his lifetime, in order to examine the significant impact Bernstein has had on the musical world, specifically in the fields of music education and audience development. The preliminary investigation included a search of the *New York Times Index*, the *Music Index*, the *Humanities Index*, *Social Sciences Index*, *Reader's Guide to Periodical Literature*, *Music Article Guide*, *Books in Print*, *Dissertations Abstracts International* (DAI), reference bibliographies and *Educational Resources Information Center* (ERIC) using the following descriptors: Leonard Bernstein, New York Philharmonic, and "Young People's Concerts".

Videotapes of the set of "Leonard Bernstein's Young People's Concerts" commercially available were obtained from the Bernstein Society and studied. Writings authored by the subject, including selected transcripts of the "Young People's Concerts" and several biographies were reviewed. Interviews were conducted and assessment made of Leonard Bernstein's career and achievements.

Information was also obtained from the New York Philharmonic Archives and a personal interview conducted in March 1998 with Barbara Haws, Archivist/Historian at Lincoln Center. At the Carnegie Hall Archives, interviews were conducted in March 1998 with Gino Francesconi, Principal Archivist and Kathleen Saraceni, Associate Archivist.

At the Museum of Television and Radio (formerly the Museum of Broadcasting), an interview was conducted in March 1998 with Robert Scott, Library Coordinator of Visitor Services. Schuyler Chapin, a personal friend and business associate of Bernstein, also former head of Columbia Records Masterworks Division and former Dean of Columbia University School of Arts and Sciences from 1976-1987, was interviewed in person and by phone, in March 1998.

Phone interviews were conducted with Alexander Bernstein, Executive Director of BETA Foundation (Bernstein Education Through the Arts); with Charlie Wine, Leonard Bernstein Fellow and musician; and with Marty Feldman of The Grammy Foundation, Los Angeles, CA, in July 2000. Additional phone interviews were conducted in April 2004, with Patrick Bolek of the GRAMMY Foundation, Leonard Bernstein Center for Artful Learning, and Kristin Houkom from the New York Philharmonic Orchestra education division.

Additional source materials were obtained from the exhibit at Symphony Space honoring Bernstein entitled "Wall to Wall Bernstein" in New York City, in March 1998. Information was obtained from the Library of Congress website, the official Leonard Bernstein website, the Kennedy Center website, the Fredrick L. Crumb Library and Julia E. Crane Music Library at SUNY Potsdam and the New York Library for the Performing Arts in New York City.

For this study, reference material will be categorized as follows: (1) scholarly resources including dissertations and theses, music references and professional journal articles; (2) primary source material including books written by Bernstein and television programs, lecture presentations and recordings created by him or of his

music; (3) selected personal interviews with Bernstein's associates and family members, biographies and books, and related articles about Bernstein appearing in popular press sources (i.e., newspapers and magazines).

Scholarly Resources

Dissertation Abstracts currently lists fifty-three citations with Leonard Bernstein as the subject. Many of the studies pertain directly to Bernstein's music, listing his works included in performances and in varied programs and recitals. Many deal with areas of specialization in Bernstein's career (e.g., his fascination with Gustav Mahler or evaluation of his conducting style). Surprisingly few evaluate Bernstein as an educator and the methods he employed to inspire and inform children and general audiences about music. There are three dissertations, however, that have been particularly relevant to this study.

James W. Snowden's "The Role of the Symphonic Orchestra Youth Concert in Music Education," written in 1975, surveys the work of five major contributors in this field: Theodore Thomas, Walter Damrosch, Leopold Stokowski, Lillian Baldwin, and Leonard Bernstein. Included is a discussion of the American music educator James L. Mursell's philosophy of education as it relates to orchestral youth concerts.²⁰

Franklin Peynado wrote "Leonard Bernstein: Music Educator" in 1995. This document records Bernstein's early career achievements, focusing on his educational endeavors. He cites the writing of Patrick Smith who declared the void left by

²⁰ James W. Snowden, "The Role of the Symphonic Orchestra Youth Concert in Music Education" (Ph.D. thesis, University of Colorado, 1975).

Bernstein's death "unfillable"²¹ and charged the next generation of music educators with the task of building on the work that Bernstein began by seeking to create better informed music participants who will insure music education is accessible for future generations.

Brian David Rozen's dissertation, "The Contributions of Leonard Bernstein to Music Education: An Evaluation of His 53 Young People's Concerts" written in 1997, focuses specifically on the Bernstein "Young People's Concerts" and their effect on music education but with a broader view toward evaluating Bernstein's impact on audience development. He cites a thesis written in 1966 for the Master of Arts in Rhetoric and Public Address from Syracuse University by James L. Rees who names Bernstein's clarity of presentation and his "interestingness" as means he employed to communicate so effectively to his viewing audience.²² Rozen's document points out the dearth of material on the important subject of Bernstein the educator and recommends further research into the pioneering work Bernstein initiated. Bernstein was among the first to use the media to inspire and educate the public about music. It is important to note that in 2004, information on this specific area of Bernstein's work is still limited.

"The American Intellectual and Music; An Analysis of the Writings of Susanne K. Langer, Paul Henry Lang, Jacques Barzun, John Dewey, and Leonard Bernstein" written in 1968 by William W. Tromble from the University of Michigan gives an

²¹ Franklin Peynado, "Leonard Bernstein: Music Educator" (M.A. in Teaching, Florida Atlantic University, 1995), 83.

²² Brian D. Rozen, "The Contributions of Leonard Bernstein to Music Education: An Analysis of His 53 *Young People's Concerts*" (Ph.D. thesis, Eastman School of Music, University of Rochester, 1997), 9.

overview of Bernstein's philosophy of music and music education and audience development. Tromble states, "Educators tend not to like his informal and sensational way of teaching by television, and many musicians positively dislike his association with popular music and the jazz idiom, but he nevertheless, continues on in his unorthodox, individualistic, indomitable way." As Rozen points out, no means for qualifying this statement is given, but Tromble's remarks are probably an accurate assessment of a general consensus at that time based on the literature review.²³

Concerning Bernstein's work in audience development, Tromble asserts:

He draws American youth to music like a magnet because he capitalizes on their innate love for music and leads them into an experience with music that they never dreamed possible. He reaches across the footlights and joins hands with them and brings them into the world of Mozart or Beethoven and makes them feel so at home that they lose their fears and prejudices and begin to feel that such music is their own.²⁴

Tromble provides a glimpse of the battle-zone of the modernists vs. the tonalists that raged in the mid-sixties.

"Aesthetic Education as a Subversive Activity: A Phenomenological Case Study of Robert Kapilow" by Robert H. Franzblau provides information on the teaching style of composer and conductor Robert Kapilow, a New York City resident who teaches and strives to engage listeners with classical music. Kapilow uses metaphor as a route into people's lives and mirrors Bernstein's philosophy in seeking

²³ Brian D. Rozen, "The Contributions of Leonard Bernstein to Music Education: An Analysis of His 53 *Young People's Concerts*" 11.

²⁴ William Warner Tromble, "The American Intellectual and Music; An Analysis of the Writings of Susanne K. Langer, Paul Henry Lang, Jacques Barzun, John Dewey, and Leonard Bernstein" (PhD. dissertation, University of Michigan, 1968), 136,137.

to help people learn about music in the context of other things.²⁵ His goals for music education are aligned with those of MEAAE (Music Education as Aesthetic Education).

Dr. Jack Gottlieb is the recognized authority for the complete listing of Bernstein's musical works. Catalogued with precision and accuracy by the former Bernstein protégé and colleague, the "Red Books" (red was Bernstein's favorite color) are now in three editions.²⁶ The first, published in 1978 to celebrate Bernstein's sixtieth birthday, contained a discography of Bernstein as composer. The second edition came ten years later in 1988, in observance of Bernstein's seventieth birthday, and added a videography to the discography, still only making inventory of Bernstein's compositional output. Mr. Gottlieb noted at that time that "Bernstein as conductor has been prodigal in the field of recordings; it will be necessary to compile a separate Discography/Videography (to be released...)." ²⁷ The third edition of the "Red Book," *Leonard Bernstein A Complete Catalogue of his Works* subtitled "Volume I: Life, Musical Compositions and Writings" was published in 1998, in celebration of what would have been Bernstein's eightieth birthday year. This reference contains information such as Bernstein's awards and honors, on-line

²⁵ Robert H. Franzblau, "Aesthetic Education as a Subversive Activity: A Phenomenological Case Study of Robert Kapilow" (PhD. Dissertation, University of Nebraska-Lincoln, 1996), 142.

²⁶ Jack Gottlieb, ed. *Leonard Bernstein: A Complete Catalogue of His Works Vol.1: Life, Musical Compositions & Writings* (Leonard Bernstein Music Publishing Co., LLC, Publisher Boosey & Hawkes, Inc., Selling Agent) (1998), 82.

²⁷ Jack Gottlieb, "The Leonard Bernstein Discography: New on the Web 'Breaking the Octennial Cycle'" *Prelude, Fugue & Riffs News for Friends of Leonard Bernstein* (Spring/Summer 2002), 6.

resources, and contact information for various sources. Concerning this third edition, Gottlieb stated that Bernstein's discography and videography had again become so immense that a separate volume was required, and Volume II was released in 2002. This 124-page volume highlights the prodigious number of recordings Bernstein made in his lifetime. Gottlieb states this number is 826 with only Herbert von Karajan and Neville Marriner coming close.²⁸ Work still to be completed includes cataloguing of Bernstein's collected works as narrator and recordings of his compositions conducted by others.

Routledge Press published *Leonard Bernstein: A Guide to Research* by Paul R. Laird, University of Kansas, in 2002 as part of the Composer Resource Manual series. This work is thorough and looks at Bernstein's early career and his achievements as conductor, composer, educator and commentator, and pianist.²⁹ The main focus of this work is not biographical but rather Bernstein's musical style. It contains a list of his major compositions by genre with a short annotation on historical background, though for the complete list the author refers researchers to Gottlieb's "Red Book" as the most definitive source for this information. Representative samples of Bernstein's writings are listed in chronological order with complete citation and brief annotation. Biographical source references and information on Bernstein's relationship with other "luminaries" such as Aaron Copland, Betty Comden and Adolph Green, Alan Jay

²⁸ Jack Gottlieb, "The Leonard Bernstein Discography: New on the Web 'Breaking the Octennial Cycle'" *Prelude, Fugue & Riffs News for Friends of Leonard Bernstein* (Spring/Summer 2002), 7.

²⁹ Paul R. Laird, *Leonard Bernstein: A Guide to Research* (New York: Routledge 2002).

Lerner and Christa Ludwig are given. Sources for Bernstein's pursuits as conductor and educator are also listed. It contains a selected videography and gives detailed web site references.

The Library of Congress website devoted to the Bernstein Collection refers to Bernstein as "arguably the most prominent figure in American classical music this century, he made his impact as a conductor, composer of classical and theater music, and as an educator through his books, conducting students at Tanglewood, and, especially, his various televised lecture series that helped define the potentials of that medium."³⁰ The Leonard Bernstein Collection in the Music Division of the Library of Congress contains four series currently available for researcher use in the Library's Performing Arts Reading Room (PARR): Personal Correspondence (15,500 items from 3,300 correspondents), Writings by Bernstein (9,257 items; this series includes articles, lectures, program notes, talks, poetry, school papers, and drafts for his books and television programs), Photographs (17,439 items), and Scrapbooks (132 items). To date, the collection contains between four hundred and five hundred thousand items and is "as exceptional a collection as its namesake would suggest." This large, complex collection is presently considered a work in progress as the following additional series are in preparation: date books, programs, press, fan mail, and music. This is not the common practice of the Library of Congress, as normally an entire collection is processed before being made available for researchers. The Leonard

³⁰ The Library of Congress

<http://memory.loc.gov/ammem/amhome.html>.

<http://memory.loc.gov/ammem/lbhtml/lbcap.html>. Accessed March 2004.

Bernstein Collection is one of the most exceptional in the Music Division for this reason and for the large volume, variety and scope of material it contains. This unusual feature of the LOC Bernstein Collection seems in keeping with the Bernstein penchant for achieving the un-commonplace in all possible circumstances, an effect that may not necessarily have been intentional. Bernstein's passion and intensity for all of his varied interests often produced this outcome.

The *Grove Dictionary of Music Online* lists Leonard Bernstein as American composer, conductor and pianist and states, "He was the most famous and successful native-born figure in the history of classical music in the U.S.A." and as such he "bridged the worlds of the concert hall and musical theater, creating a rich legacy of recordings, compositions, writings and educational institutions."³¹

Pertinent scholarly articles include one from the July, 1960 issue of *Musical Times*, written by David Gow, entitled "Leonard Bernstein: Musician of Many Talents." The author describes the conventional reserved English character thus setting up the predictable resistance in England to the "great," young American conductor and composer of both serious and Broadway music. Gow gives Bernstein his due, however, and urges listeners to hear for themselves that Bernstein is a real talent and not a concoction of "an overzealous publicity agent."³²

President of Bard College, Leon Botstein wrote a controversial article "The Tragedy of Leonard Bernstein" that appeared in *Harper's Magazine* in May 1983.

³¹ David Schiff: 'Bernstein, Leonard,' *Grove Music Online*, ed. L. Macy, (Accessed 2 February, 2004), <http://www.grovemusic.com>.

³² David Gow, "Leonard Bernstein: Musician of Many Talents," *The Musical Times* Vol.101, No.1409 (July 1960), 427-429.

Stating Bernstein has five remarkable talents: as pianist, composer of light music, composer of music in the serious tradition, conductor, and teacher, Botstein discusses all the aspects of Bernstein's career that spark controversy. He states, "An assessment of Bernstein must include his talent and contribution as a teacher and poplizer of music, a role that has set him apart most from other performers. Bernstein was the prototype for Carl Sagan, Jacob Brownowski, and Alistair Cooke...."³³ Botstein continues with "The first 'Omnibus' programs and the "Young People's Concerts" of the '50s and '60s...displayed Bernstein's gift for analyzing and enthusing about classical music without sacrificing the integrity of the score, its complexity, or its simple genius. No one before or since Bernstein has been so effective - artistically and commercially - in proselytizing and bringing alive serious music to a mass audience."³⁴ The tragedy of Bernstein according to Botstein, however, is that there is too much emotion and not enough substance. Calling for Bernstein to make a dramatic change before it's too late in order to fulfill his potential, Botstein ends his admonishment with advice Gustav Mahler gave to his wife Alma, urging her to, "renounce all superficiality, all convention, all vanity and delusion...."³⁵

Ned Rorem wrote a letter to the editor in response to the Botstein article that appeared in the July issue of *Harper's Magazine*. Rorem charged Botstein with

³³ Leon Botstein, "The Tragedy of Leonard Bernstein" *Harper's Magazine*, Vol. 266 No.1596 (May 1983), 60.

³⁴ Leon Botstein, "The Tragedy of Leonard Bernstein" *Harper's Magazine*, Vol. 266 No.1596 (May 1983), 60.

³⁵ Leon Botstein, "The Tragedy of Leonard Bernstein" *Harper's Magazine*, Vol. 266 No.1596 (May 1983), 62.

playing more than doctor but acting more as a moralizing god declaring what Lenny should and should not do. “If Lenny had not always been what the Botsteins of this world ‘accuse’ him of being, he would never have been the Lenny he still remains.”³⁶

“Leonard Bernstein’s Educational Legacy” authored by Brian Rozen in 1991, came one year after Bernstein’s death and six years before Rozen’s more in-depth study of Bernstein’s contributions to music education. The article appeared in the December 1991 issue of *Education Digest* and profiles Bernstein’s accomplishments in all his areas of endeavor but focuses on his special ability as an educator and his passionate love of teaching. Rozen urges music educators and indeed all educators to learn from and emulate the Bernstein model to inspire and perpetuate the love of music in children.³⁷

Joseph Horowitz in an article titled “Professor Lenny” which appeared in the June 1993 issue of the *New York Review of Books* gives an historical overview of pre-Bernstein orchestral youth concerts, including an assessment of Walter Damrosch, one of Bernstein’s predecessors in music education efforts for the young with the New York Philharmonic Orchestra. Horowitz states that Bernstein quickly established a pedagogical agenda that eliminated the old reverence for the European classical repertoire in what Virgil Thompson termed the “music appreciation racket” and imbued the presentations with his own youthful exuberance and genuine love for all music from classical to pop and jazz. Horowitz noted the wide ranging content of the early “Young People’s Concerts” and “Omnibus” programs, acknowledging that the

³⁶ Ned Rorem, “Botstein vs. Bernstein” Letter to the Editor, *Harper’s Magazine*, Vol.267 No. 1598 (June, 1983) 5.

³⁷ Brian D. Rozen, “Leonard Bernstein’s Educational Legacy,” *Education Digest* (Dec. 1991, Vol.57, Issue 4): 70-72.

diversity in curriculum and engaging presentation Bernstein gave were of more interest than reading music texts. He gave examples of recent publications at that time such as *Layman's Book of Music* authored by Olga Samaroff in 1935 or Copland's *What to Listen for in Music* from 1939. Horowitz claims Bernstein was at his best in the early years when his optimism was at its highest but that his success as an explainer of music was "short-lived" since "no master educator has taken his place. His 'young people' have not musically inculcated their young." (Note: no method for verifying this statement was given.) "Nor has any American public or cable television company agreed to rebroadcast Bernstein's "Young People's Concerts as in Japan and Europe."³⁸ This statement was no longer true as of March 2002, when USA Cable-affiliated Trio began to re-broadcast the "Young People's Concerts."³⁹

"How Good Was Leonard Bernstein?" written by arts columnist Terry Teachout, appeared in the October 1994 issue of *Commentary*. Mr. Teachout explains that the rise and fall of reputations is a "futures market and Leonard Bernstein is looking more and more like a blue chip stock."⁴⁰ The author compares two of the latest biographies at the time in the interest of helping the reader to sort out Bernstein's true worth. *Leonard Bernstein* by Humphrey Burton is the biography approved in advance by family officials complete with permission to use family archives. A second biography, *Leonard Bernstein: A Life* by Merle Secrest was not

³⁸ Joseph Horowitz, "Professor Lenny," *New York Review of Books* (June 10, 1993): 39-44.

³⁹ Martin Steinberg, "Young People's Concerts Return to TV," (Reprinted w/ permission of The Associated Press) *Prelude, Fugue & Riffs: News for Friends of Leonard Bernstein* (Spring/ Summer 2002):1.

⁴⁰ Terry Teachout, "How Good was Leonard Bernstein?" *Commentary* (October 1994): 49-54.

sanctioned by the Bernstein family since permission for research and access to materials had already been granted to Burton. Secrest was not granted interviews with family members (with the exception of Bernstein's sister, Shirley Bernstein) nor access to internal documents, but relied upon extensive research and consultation with Shirley Bernstein. Both biographies were published in 1994.⁴¹ Teachout makes reference to speculations that Bernstein was not above going to bed with men who could help his career but noted that he did study with some of the toughest teachers in America, for example, Isabelle Vengerova and Fritz Reiner.⁴² This article lists some of Bernstein's accomplishments and says he should be praised for what he did do and not criticized for what he failed to do. Paul Laird cautions readers in *Leonard Bernstein: A Guide to Research* that this article contains "some factual errors and controversial opinion given as fact."⁴³

"The Bernstein Legacy" by Joan Peyser appeared in *Opera News* in July 2000, three years after the release of her expansive biography *Bernstein*. Employing the Bernstein trademark "rhetorical question," Peyser asks readers to consider Bernstein - brilliant conductor, composer of both serious and popular music, innovative educator. He provided a great example to young American musicians, but where has that example left us? In her attempt to answer, Peyser focuses mainly on the issue that caused Bernstein the most angst: his reputation and acceptance as a serious composer. Peyser gives examples of current composers and conductors who proclaim the positive effects Bernstein's compositional techniques and conducting style have

⁴¹ Ibid. , 50.

⁴² Ibid. , 52.

⁴³ Paul Laird, *Leonard Bernstein: A Guide to Research* (New York: Routledge, 2002), 119.

exerted on their work including Robert Spano, Aaron Jay Kernis, John Corigliano, Andrew Lipa, Michael Tilson Thomas, and Andrew Litton. Peyser states, “What I have learned in preparing this article is that Bernstein’s legacy as a composer would have astounded him. His influence on American composers appears to have been greater than anybody else’s.”⁴⁴

Primary Sources

The primary sources consulted in this study include videotapes and transcripts of selected Leonard Bernstein's "Young People's Concerts." Videotapes of 25 selected “Young People’s Concerts” are commercially available through the Leonard Bernstein Society. There were 53 programs produced in all but the others are not yet available to the public. Scripts for the programs not included in the Collector's Edition are available for study at the New York Philharmonic Archives and those programs may be viewed at the Museum of Television and Radio in New York City and at the Library of Congress in Washington, D.C. Additional primary sources include books and journal articles authored by Bernstein: *The Joy of Music*, *Leonard Bernstein's Young People's Concerts*, *The Infinite Variety of Music*, *The Unanswered Question*, and *Findings*. Notes from lectures, original manuscripts, scores, other television programs and videos, transcripts of speeches, correspondence, unpublished papers and notes, CDs of the subject's recorded works and conducting of other masterworks were also consulted. The main sources consulted for this study derived from *Leonard Bernstein: A Complete Catalogue of his Works* edited by Jack Gottlieb. The writings by Bernstein himself were reviewed first along with the videos of the 25

⁴⁴ Joan Peyser, “The Bernstein Legacy” *Opera News*, 65/1(July 2000): 22-27.

“Young People’s Concerts” commercially available.

The Joy of Music (1959) is Bernstein’s first book and, important in the survey of his writings demonstrates his unpretentious style in approaching music. Seven of Bernstein’s “Omnibus” television scripts are included in this book. Additional books authored by Bernstein include: *The Infinite Variety of Music* (1966), *Leonard Bernstein’s Young People’s Concerts* (1962, expanded 1970) *The Unanswered Question, Six Talks at Harvard* (1976) and *Findings* (1982). The complete set of *Leonard Bernstein’s Young People’s Concerts with the New York Philharmonic* that is commercially available on video, contains twenty-five of the fifty-three programs Bernstein and his production team made between 1958 and 1972. A complete list of the “Young People’s Concerts” is included in the Appendix with the programs available commercially noted. There is no plan to release the others at this time per the office representative at the Leonard Bernstein office (formerly the Leonard Bernstein Society) on April 16, 2004.

Secondary Sources

Secondary sources in this review include phone interviews with Bernstein’s son, Alexander Bernstein, Director of the BETA Foundation; Patrick Bolek, Director of the Grammy Foundation’s Leonard Bernstein Center for Learning through the Arts; personal and phone interviews with Schuyler G. Chapin, Commissioner of New York City Dept. of Cultural Affairs and long time Bernstein associate and friend; personal interview with Barbara Haws, New York Philharmonic Principal Archivist/Historian; phone interview with Kristen Houkom, New York Philharmonic Education Division Associate; personal interviews with Gino Franesconi, Principal Archivist,

and Kathleen Saraceni, Associate Archivist, at Carnegie Hall; and phone interview with Charlie Wine, a Bernstein Artist Fellow. Interview transcripts are included in the appendix. Information was also taken from various issues of *Prelude, Fugue & Riffs*, the Newsletter for Friends of Leonard Bernstein, published by the Leonard Bernstein estate.

Additional source materials include: *The Gift of Music* (Unitel/Deutsche Grammophon) 1993 videocassette; *Leonard Bernstein: Reaching for the Note*, American Masters 1998 videocassette by Susan Lacy (both of these biographical documentaries contain Bernstein's comments and narration throughout); videocassettes and DVDs of the films *On the Waterfront* (1954) and *West Side Story* (1958); recording of *Beethoven's Fifth Symphony* with teaching preface "How a Great Symphony was Written" recorded by Bernstein in four languages (English, French, German and Italian) and much of the Bernstein collection available on CD including *Candide*, *West Side Story* (both the Broadway and film versions), *On the Town* conducted by Michael Tilson Thomas, and *Mass* with Bernstein conducting.

Additional Secondary Sources: Books and articles about Bernstein

Additional secondary sources include books, journal articles, articles in periodicals and newspapers, archival material, concert programs and reviews, personal interviews with project associates, surviving family members and colleagues of Bernstein, miscellaneous brochures, pamphlets, leaflets, newsletters, CD and record jackets, and inserts related to the subject. In *Leonard Bernstein* by Humphrey Burton stated "(Bernstein) ...was an inspiration." He died tragically at 72, young by conductors' standards of longevity,

... but he had burnt his candles at both ends (and down the middle, too) pursuing at least five professions in one increasingly battered body; teacher, Broadway composer, symphonist, conductor, pianist. But all the strands came together in the single word musician, which is how Bernstein described himself...⁴⁵

Bernstein, by Joan Peyser offers insights and details of Bernstein's life that have incited many loyal Bernstein associates. The work made reference to Bernstein's personal life and sexual relationships and speculated on the personal lives and sexual preferences of other musical celebrities and has been criticized for the same. *Sennets and Tuckets: A Bernstein Celebration*, is a compilation of articles and testimonials from many of Bernstein's closest associates and friends which was published to honor Bernstein on the occasion of his seventieth birthday. It celebrates Bernstein's work as conductor, teacher, mentor, recording artist, media personality and spokesman, and visionary to American musical life. Its editor Steven Ledbetter states:

No other musician in American history has touched so many people at so many levels of musical experience ... from the child whose first televised concert includes Bernstein's clear-sighted, accessible explanations, to the professional performer at the highest level of international acclaim. ...the man has been tireless in his musical activities for a half century and has attained a measure of success in *all* his specialties that few people reach in a single one.⁴⁶

⁴⁵ Humphrey Burton, *Leonard Bernstein* (New York: Doubleday) 1994, /CD Jacket: "The Joy of Bernstein" Deutsche Grammophon 1994. CD #445 486 2GH.

⁴⁶ Steven Ledbetter, *Sennets and Tuckets: A Bernstein Celebration* (Boston: David R. Godine, Publisher, 1988), vii.

Chapter III

Biographical and Educational Background and Early Contributions to Audience Development (1918-1957)

Family Background

Bernstein was born on August 25, 1918, in Lawrence, Massachusetts. He was the son of Samuel and Jennie Bernstein (nee Charna Resnick) who were both first generation Jewish immigrants. Jennie arrived at the age of seven in 1905 with her mother and was given the name Jennie by an immigration official at Ellis Island.

Samuel Bernstein (born Shmuel Yosef) emigrated as a teenager from the Ukraine in 1897. Both Sam and Jennie were seeking escape from the deplorable living conditions in Europe at the turn of the century. They found life difficult in America in the beginning but ultimately true to its promise of a better life, at least economically. Sam was extremely hard working and quickly went from cleaning fish in New York City to owning a small business in Boston and providing a comfortable home for his family. Jennie was bright and educated beyond the normal level for young women at this time in history. Sam is thought to have inherited a serious and scholarly nature from his father. Like his wife Jennie, Sam was raised in an Orthodox family. He had a strong rabbinical heritage, which dominated the tenor of the Bernstein family home life. There was strife between the parents, however, and they separated more than once during Leonard's childhood.

Bernstein was named Louis (which means glorious in battle, Germanic) originally, after Jennie's younger brother and her recently deceased grandfather, and to please Jennie's mother Pearl. The immediate family, however, soon used Leonard

to avoid confusion with Jennie's brother (Len, Lenny also were used; Leonard means "bold lion" Germanic).⁴⁷ Soon after Leonard obtained his driver's license at sixteen years of age, he borrowed his mother's car and drove back to Lawrence from Boston to change his name officially to Leonard in the town registry.⁴⁸ *Leonard Bernstein, The Infinite Variety of a Musician*, by Peter E. Gradenwitz, makes reference to Bernstein's name change and states Leonard's brother Burton has no explanation for it.⁴⁹ Another family name variation centers on the pronunciation of Bernstein. It is documented that Sam Bernstein preferred the mid-European pronunciation Bern-STINE to the Jewish ghetto pronunciation of Bern-STEEN.⁵⁰ *Baker's Biographical Dictionary of Musicians* makes mention that Bernstein preferred the democratic Yiddish Bern-STEEN.⁵¹ The family used the patrician Bern-STINE. An additional note on the name changes within the Bernstein family, the name Bernstein translates from the German as "amber," the translucent yellow colored fossilized resin thought to have magical properties. Bernstein used Amber as a pseudonym on the piano transcriptions he published in his twenties and later used Amberson for the company he formed for his business and charitable enterprises, thus adhering possibly in a superstitious way to an Old Testament injunction to give but anonymously.⁵² A major theme present throughout Bernstein's life seems to be of that of searching, a yearning

⁴⁷ *Baby Names*, The Digest Series (Boca Rataan, FL & New York: Globe Publications, 1999), 73,74.

⁴⁸ Humphrey Burton, *Leonard Bernstein* (New York: Doubleday, May, 1994), 4.

⁴⁹ Peter E. Gradenwitz, *Leonard Bernstein The Infinite Variety of a Musician*, (New York: Berg Publishers Ltd., 1987), 21.

⁵⁰ Humphrey Burton, *Leonard Bernstein* (New York: Doubleday, May 1994), 4.

⁵¹ Nicholas Slonimsky, Ed. *Baker's Biographical Dictionary of Musicians*, sixth ed. (New York: Macmillan, 1978).

⁵² Susan Lacy, *Leonard Bernstein Reaching for the Note*, American Masters Series, (New York: Educational Broadcasting Corp.1998), Video.

to find himself, to see who he was reflected through others' eyes. In his first Norton Lecture "Musical Phonology," Bernstein introduced his passion for Noam Chomsky's theories. Bernstein drew a parallel between music and linguistics and stated, "...this philosophical science of linguistics seems to be our newest key to self discovery."⁵³

Music and the arts were not a part of the home life, but the rich faith traditions of the Hasidic Jewish community to which the family belonged brought opportunity for Leonard to internalize the melodies and rhythms that were to exert such an influence on him in the future. Many versions are circulated as to Bernstein's first musical experiences involving his Aunt Clara's piano. Bernstein recounts that when he encountered the piano for the first time and touched the keys, he knew he had found his destiny and had touched God.⁵⁴ His piano lessons were a source of friction between Bernstein and his father. The talent and focus young Leonard demonstrated seemed to upset his father, whose concept of career musicians were *klesmers*, Jewish musicians who performed music for special occasions, akin to wandering minstrels in the old country who had no security nor respect within their communities. This was a fate not to be permitted for his son. This mindset was further supported by the hope that his son Leonard would succeed him and continue the operation of the beauty supply business Sam had worked hard to build. This conflict, of course, led to consistent struggles between father and son and probably exacerbated the tension between Sam and Jennie. Acceptance from his father concerning his musical aspirations was not forthcoming for many years (if it was ever attained) and it is

⁵³ Leonard Bernstein, *The Unanswered Question, Six Talks at Harvard*, Harvard University Press: Cambridge, MA, 1976), 8.

⁵⁴ Meryle Secrest, *Leonard Bernstein: A Life* (New York: Vintage Books, 1994), 15.

speculated to have been a major influence in the self-destructive behavior that plagued Bernstein throughout his life. Leonard had a sister, Shirley, born in 1923 and a brother, Burton, born in 1932. He was very close to his siblings throughout his life but especially in their youth. The children were a support for one another in the troubled home life caused by the friction between their parents. The Bernstein children exhibited highly creative tendencies, inventing their own language called *Rybernia* and living quite independently from their parents emotionally.

Bernstein's Formal Education

Bernstein attended the W.L. Garrison Grammar School in Roxbury, MA graduating in 1929 and then the Boston Latin School from 1929-35 where he was awarded the Modern Prize in 1929-30 and the Classics Prize in 1932-33. He studied piano with local teachers and with Heinrich Gebhard's assistant from Harvard, Helen Coates. This was a significant relationship in Bernstein's life as Helen Coates recognized his musical ability and encouraged Bernstein in his studies. They maintained a lifelong professional relationship and friendship. As Bernstein's fame grew, Helen Coates managed his appointments and travel arrangements, giving him a degree of stability which was apparently valued.

The expense of the music lessons was sometimes problematic but when his father refused to pay for his lessons, Bernstein found ways to make the necessary money by giving lessons and playing jazz locally.

In 1931, Bernstein's Bar Mitzvah took place at Temple Mishkan Tefila in Boston. As a gift, Sam Bernstein presented his son with a concert grand piano.⁵⁵ The

⁵⁵ Humphrey Burton. *Leonard Bernstein* (New York: Doubleday, 1994), 18.

next year Bernstein performed in his first student piano recital. He performed Grieg's Piano Concerto, Mvt. I with the Boston Public School's Symphony Orchestra in 1934 at Roxbury High School with T. Francis Burk conducting.⁵⁶ Bernstein's father failed to attend the performance.

But it was Sam Bernstein who took his son to his first symphony performance when he was fourteen in May of 1932. They went to hear Arthur Fiedler conduct the Boston Pops in a performance that featured Ravel's *Boléro*, and Bernstein was completely enthralled.

Bernstein attended Harvard College (1935-39) for his undergraduate degree in music, studying piano with renowned Heinrich Gebhard, counterpoint and fugue with Walter Piston, orchestration with Edward Burlingame Hill, harmony and counterpoint with Arthur Tillman Merritt. Bernstein studied aesthetics with philosophy professor David Prall, another important early influence. He graduated in 1939, *cum laude*. He made his composition and conducting debut shortly before his graduation in April, with his incidental music for Aristophanes, ' *The Birds* and directed Marc Blitzstein's *The Cradle Will Rock* from the piano in May 1939. Blitzstein attended the performance and was one of the many influential friends Bernstein made throughout his varied musical endeavors at Harvard. This was the same year Bernstein made his first television appearance as the accompanist for The Revuers, a musical ensemble specializing in satire, comprised of his friends Adolph Green, Betty Comden and Judy

⁵⁶ Jack Gottlieb, Editor, *Leonard Bernstein: A Complete Catalog of his Works* (Leonard Bernstein Music Publishing Co. LLC Publisher, Boosey & Hawkes, Inc. Selling Agent 1998), 10.

Holliday.⁵⁷

Relationships of Influence

It is important to note that during his undergraduate experience at Harvard, Bernstein met many other important and influential people who would later have significant impact on his career. One of the first (and most romanticized by Bernstein) was Dimitri Mitropoulos. In January of 1937, Bernstein attended a reception for the guest conductor given by the Greek student organization. Bernstein played for Mitropoulos and impressed Mitropoulos enough for him to invite Bernstein to attend his upcoming orchestra rehearsals with the Boston Symphony, which Bernstein did. (Bernstein later wrote a short story that gave a fictionalized account of this chance meeting titled “The Occult,” written for an English composition course in 1938.)

Another chance encounter occurred on Nov. 14, 1937. Bernstein attended a dance performance of Anna Sokolow in New York City as an invited guest after having seen the premiere already in Boston. He was seated next to composer Aaron Copland in the first row of the balcony, and this event was on Copland’s birthday. Bernstein got himself invited to a post-concert birthday celebration at Copland’s apartment making additional important connections including composers Virgil Thompson and Paul Bowles. Not long after this meeting, Bernstein met composer William Schuman, who was in Boston for a performance of his Second Symphony with Koussevitzky conducting. Bernstein studied the score in advance and was one of the few in the audience who hailed the performance afterward. Schuman and

⁵⁷ Ibid.

Bernstein became friends and remained so for fifty years.⁵⁸

Early Evidence of Pedagogical and Literary Abilities

During his undergraduate experience, Bernstein wrote his first published music criticism with an article appearing in *Modern Music* in 1938. He reviewed concerts featuring new music in Boston; one concert featured works of Prokofiev and was conducted by the composer. *Peter and the Wolf* was among the pieces reviewed. Bernstein liked it but was not overly enthusiastic in his assessment of the rest of the program.⁵⁹ Bernstein's facility with language and love of words was a gift he enjoyed using in his efforts to communicate his ideas. He was driven to share his feelings and insights on the vast subject range about which he was knowledgeable. A similarity to Robert Schumann can be seen in Bernstein's ability to write music criticism with the insight and sensitivity of a composer. Bernstein served as music editor and critic for the *Harvard Advocate* in 1938; providing another early demonstration of his zeal for communicating his thoughts about music to others.

Koussevitzky and Tanglewood

After graduation from Harvard (1939), Bernstein moved to New York and continued his work with the Revuers performing live and making a recording with them of "The Girl with Two Left Feet." He was too late making an application to the Juilliard School in New York for the fall term to continue his studies, however, with recommendations from Copland and Mitropoulos, Bernstein was admitted to the Curtis Institute in Philadelphia, Pennsylvania to study conducting with Fritz Reiner and piano with Isabella Vengerova. The following summer, Bernstein attended the

⁵⁸ Humphrey Burton, *Bernstein* (Doubleday: New York, 1994), 43.

⁵⁹ Leonard Bernstein, *Findings* (New York: Doubleday, 1982): 19-21.

opening of the Berkshire Music Festival (later known as the Tanglewood Music Center) and met the next of the mentors who exerted so much influence on Bernstein's career, Serge Koussevitzky. Bernstein entered Koussevitzky's conducting class and along with Lukas Foss, became one of his "favorite sons." Bernstein flourished under Koussevitzky's tutelage and loving, generous spirit. Much of Bernstein's zeal for teaching and commitment to education in the arts can be traced to Bernstein's wholehearted admiration and affection for Koussevitzky. The relationship was apparently reciprocal. Koussevitzky called Bernstein "Lenushka" and offered sage advice and helpful career planning as he was able, and groomed Bernstein to take over the Boston Symphony as his successor, with disappointment the resultant emotion on both parts when that plan failed.

Koussevitzky instilled in Bernstein a devotion to "The Central Line." This concept was Koussevitzky's most fundamental ideology emphasizing

*...the composer comes first. In the beginning was the Note, and the Note was with God; and whosoever can reach high for that note, reach high, and bring it back to us on earth, to our earthly ears – he is a composer and to the extent of his reach partakes of the divine.*⁶⁰

Koussevitzky was faithful to his belief in the power of the composer to inspire and inform the public with music. Bernstein built upon the foundation laid by Koussevitzky and continued to demonstrate through his own work the importance of "The Central Line."

The young Bernstein was acutely aware and sufficiently impressed with the many varied ways Koussevitzky promoted his love for music and furthered its cause, setting up scholarships and funds for the arts so that the benefits of Tanglewood

⁶⁰ Humphrey Burton, *Leonard Bernstein* (New York: Doubleday, 1994), 79.

would endure. The vision Koussevitzky held for Tanglewood was shared with Bernstein, and Bernstein became committed early in his career to helping promote young, talented students, as demonstrated in many of the programs he planned for the “Young People's Concerts” featuring young artists. Later in his career, Bernstein was also generous and philanthropic in setting up scholarship funds. Bernstein established the Bernstein Education Through the Arts program and an annual music festival in Sopporo, Japan, which form part of his legacy and will be discussed in Chapter Four.

After he graduated from Curtis with a diploma in conducting in 1941, Bernstein returned to Tanglewood and continued his various other musical endeavors. He was composing actively and made his first public appearance with a professional orchestra conducting the Boston Symphony in an open-air performance of Wagner’s *Prelude to Die Meistersinger*.⁶¹ In the summer of 1942, he worked for Harms Inc., transcribing jazz and commercial arrangements under the pseudonym of Lenny Amber, and he was appointed Koussevitzky’s conducting assistant at Tanglewood. His *Sonata for Clarinet and Piano* was premiered at the Institute of Modern Art in Boston with David Glazer and Leonard Bernstein performing.

Early Career Development

On Bernstein’s twenty-fifth birthday, August 25, 1943, Artur Rodzinski appointed Bernstein as his assistant conductor for the Philharmonic Symphony Society of New York (popularly known as The New York Philharmonic [NYP]) on the recommendation of Koussevitzky. This was Bernstein’s first permanent

⁶¹ Jack Gottlieb, Editor, *Leonard Bernstein: A Complete Catalog of his Works* (Boosey & Hawkes, Inc. 1998), 11.

conducting position. On Sunday, November 14, 1943, Bernstein made his legendary debut conducting the New York Philharmonic at Carnegie Hall for an audience of three thousand people. He was called in to substitute on short notice for Bruno Walter who was ill. The performance featured Schumann's *Manfred Overture* and Wagner's *Meistersinger Prelude*. It was broadcast live nationwide on CBS radio. He received a standing ovation and front-page coverage in the *New York Times* the following day.

The audience, captivated by Bernstein's enthusiasm and skill, awarded him a thunderous ovation, and the front pages of the next day's newspapers brought word of the dramatic event to the world.⁶²

This marked the launch of Bernstein's career. He was twenty-five years old at the time of this pivotal event, after which, Bernstein received invitations to conduct orchestras all over the world.

Bernstein spent only one year as assistant conductor and before the end of the season he had conducted the Philharmonic eleven times, substituting or sharing the podium with Rodzinski, Barlow, and Walter. His mentor Fritz Reiner invited Bernstein to conduct Bernstein's first symphony, *Jeremiah*, with the Pittsburgh Symphony in January 1944. The performance met with acclaim and Bernstein was awarded the New York Critics award.⁶³

For the next year he was named as one of the Philharmonic guest conductors. From 1945–47, he held the position of Music Director of the New York City Symphony Orchestra, formerly under the direction of Leopold Stokowski. Bernstein

⁶² Gino Francesconi, Museum Director and Archivist "Leonard Bernstein, the Early Years, 1918-1943" Brochure from The Rose Museum at Carnegie Hall Exhibit.

⁶³ Howard Shanet, *Philharmonic: A History of New York's Orchestra* (Garden City, New York: Doubleday & Co. 1975), 302.

invigorated his musicians and here began his audience development work through his adventurous and innovative programming. He created a growing audience for new music by regularly featuring new works of Copland, Britten, Shostakovich, Stravinsky, Hindemith, Milhaud, Diamond, Bartok and Blitzstein.⁶⁴ New York Times music critic Harold Schonberg recognized Bernstein's gift for programming, noting it was "an art in itself" and commended the innovative programs Bernstein presented at the New York Symphony in the early 1940s.⁶⁵

Bernstein had become the first American-born conductor to gain international acceptance. He continued appearing as guest conductor throughout the country and the world for the next few years. His longstanding relationship with the Israel Philharmonic and the people of that nation began in this period. In April of 1947 Bernstein conducted the Palestine Philharmonic Orchestra (later renamed the Israel Philharmonic). Bernstein performed several concerts on the front lines for the troops during the War for Independence in October and November 1948. Those memorable concerts forever endeared Bernstein to the Israeli people. He served as musical adviser for the orchestra in 1947-48 and again in 1988. The mutual devotion and respect Bernstein and the Israel Philharmonic Orchestra held for each other continued throughout Bernstein's career.

His reputation continued to grow as an international conductor after his 1953 debut at Milan's *Teatro alla Scala* conducting performances of Cherubini's *Medea* with Maria Callas in the title role. Bernstein was the first American to conduct opera at the famed opera house and he was warmly received in Italy. He forged new

⁶⁴Paul Myers, *Leonard Bernstein* (London: Phaidon Press Limited, 1998), 52.

⁶⁵ Meryle Secrest, *Bernstein: A Life* (New York: First Vintage Books, 1995), 241.

relationships throughout Europe, helping to open doors for future American conductors and artists in Europe as he legitimized American musical training and ability in European circles with his “blinding facility.”⁶⁶ He was the first American to conduct the Berlin Philharmonic, the London Symphony Orchestra and the Royal Concertgebouw, among others.

Bernstein’s limitless energy and virtuosity were legend in New York in the 1940s when he seemed to be everywhere at once. At the same time, he began building a conventional conducting career, with the advice and counsel of such mentors as, Koussevitzky, Artur Rodzinski, and Mitropoulos, virtually reinventing the role of the serious American composer, freely moving between Broadway and the concert hall.⁶⁷

Composition Chronology

Throughout all his varied musical pursuits in the early years of his career, Bernstein was actively composing. The night before he filled in for Walter and conducted so impressively, his song cycle “I Hate Music” was premiered by mezzo-soprano Jennie Tourel in her debut recital at Town Hall in New York. Bernstein’s parents were in the city to attend that event and were thus present for the Sunday afternoon surprise concert with their son as the last minute replacement conductor. During this period, Bernstein’s compositional output was strong. The ballet, *Fancy Free* premiered on April 18, 1944 at the Metropolitan Opera House. Bernstein collaborated with choreographer Jerome Robbins on this, the first of their many creative ventures. His first Broadway musical *On the Town* opened on December 28, 1944 in New York’s Adelphi Theater and was well received. This work was an

⁶⁶Martin Mayer, “The Blinding Facility of Leonard Bernstein,” *Esquire Magazine* (Vol.67 February 1967), 66.

⁶⁷ www.leonardbernstein.com, accessed May, 2001.

example of the creative synergy that flowed when Bernstein, Adolph Green, Betty Comden and Jerome Robbins shared their different gifts on a project. The next Bernstein-Robbins collaboration *Facsimile* for the American Ballet Theatre premiered in New York to mixed reviews in 1946.

In April of 1949, Bernstein's second symphony *The Age of Anxiety* premiered in Symphony Hall by the Boston Symphony, with Koussevitzky conducting and Bernstein as piano soloist. In 1949 he wrote *Prelude, Fugue & Riffs* for solo clarinet and jazz ensemble. The piece was commissioned by Woody Herman and first performed in 1955 on a television broadcast of the "Omnibus" series, "The World of Jazz." His one act opera, *Trouble in Tahiti*, dramatizes marital discord and may reflect Bernstein's home life growing up. It was written while he was on his honeymoon and premiered in 1952 at Brandeis University as part of the Brandeis Creative Festival of the Arts. *Wonderful Town*, Bernstein's next work for Broadway, opened in February of 1953. Bernstein composed incidental music for two other Broadway plays, *Peter Pan* in 1950 and *The Lark* in 1955. The film *On the Waterfront* (Columbia Pictures) with film score by Leonard Bernstein premiered on July 29, 1954, and was nominated for an Academy Award, with the Oscar going to Dimitri Tompkin for best musical score for *The High and the Mighty*.⁶⁸ Bernstein's operetta *Candide* premiered in December of 1956 in the Martin Beck Theater in New York and *West Side Story* opened in 1957. *Candide* proved to be vastly ahead of its time, forecasting a political atmosphere not yet comprehended by most of its audience. *West Side Story* ranks among the most celebrated achievements of

⁶⁸ Humphrey Burton. *Leonard Bernstein* (New York: Doubleday, 1994), 237.

Bernstein's career, and also of his collaborators: Jerome Robbins, choreographer, Arthur Laurents, playwright and Stephen Sondheim, lyricist.

Bernstein has stated that all of his musical endeavors — as conductor, composer, and performer were really subsets of his role as that of teacher.⁶⁹

Bernstein's musicals have demonstrated a profound impact on audiences.

We can hope, as one so often does at the close of a Bernstein musical: for an end to racism, in *West Side Story*, for a renewed sense of integrity in our presidents, in *1600 Pennsylvania Avenue* (1976). Think of how the deadpan final line of Voltaire's *Candide*, "we must cultivate our garden," became the soaringly optimistic anthem "Make Our Garden Grow," in Bernstein's *Candide*. That same belief that life is perfectible — that we can realize our dreams — infuses "On the Town." As Bernstein said, "the subject matter was light, but the show was serious."⁷⁰

Thus through the dramatic works he composed for the stage, specifically *Trouble in Tahiti*, *Candide*, *West Side Story* and *Mass*, he changed audience expectations of what constitutes music theater.

Marriage and Family

Bernstein married Felicia Montealgre-Cohn, in September of 1951. Felicia was half Jewish and born in Costa Rica. They met in 1946. Their courtship was lengthy and unpredictable but their marriage provided a stable backdrop for Bernstein's tempestuous temperament. A talented pianist, actress, and artist, Felicia was well suited to the lifestyle and celebrity status Bernstein achieved. The Bernsteins had three children: Jamie Anne Maria (1952), Alexander Serge Leonard (1955) and Nina

⁶⁹ Brian D. Rozen, "The Contributions of Leonard Bernstein to Music Education: An Analysis of His 53 *Young People's Concerts*" (PhD. Diss. University of Rochester, 1997), 38.

⁷⁰CD liner notes from "On the Town" Deutsche Grammophon recording, London Symphony Orchestra, Michael Tilson Thomas, conductor, synopsis by Ethan Mordden, 1993. CD #437 516-2.

Maria Felicia (1962).

Bernstein Assumes the Role of Educator

After Koussevitzky's death in June 1951, Bernstein took over the orchestral and conducting departments at the Tanglewood Music Center. He returned each summer through 1955 (with the exception of 1954) in that capacity and later throughout his life, as his schedule would allow.⁷¹

Koussevitzky had been involved in the founding and establishing of a school of music at Brandeis University. Bernstein, following his example, accepted an appointment as visiting professor of music at Brandeis in Waltham, MA. He chaired the Creative Festivals of the Arts at Brandeis in the early 1950s as part of his service.⁷² In planning for the Jazz Symposium for the Spring Festival of the Arts at Brandeis, Bernstein wrote about some of his plans in a letter to his secretary, Helen Coates dated January 30, 1952. He listed the topics to be covered in the Symposium and discussed artists to be invited to perform. He mentioned the importance of having a name artist and mentions Benny Goodman but noted that box office draw is not the only consideration in choosing artists. He states, "Let's not forget that every item on this festival is dedicated to a point: and that as soon as we lose sight of that point we are simply running a series of performances."⁷³ Bernstein possessed an intuitive gift

⁷¹ Jack Gottlieb, *Leonard Bernstein: A Complete Catalogue of His Works* Vol.1 (Leonard Bernstein Music Publishing Co. LLC, Publisher, Boosey & Hawkes, Selling Agent, 1998), 12.

⁷² Paul Laird, *Leonard Bernstein: A Guide to Research* (New York: Routledge Press, 2002), 10.

⁷³ From letter dated Jan. 30, 1952 from Leonard Bernstein to Helen Coates from the Leonard Bernstein Collection, the Library of Congress on-line. Accessed May18, 2001. <http://memory.loc.gov/>. Copy of letter included in appendix.

for programming which his nemesis, Harold Schonberg, music critic for the *New York Times*, would later call “an art in itself,” and commend the innovative programs Bernstein presented at the New York Symphony in the early 1940s.

Brandeis later awarded Bernstein with an Honorary Doctorate of Humane Letters.⁷⁴ During this period, he made guest appearances speaking on current music topics at various functions and began writing articles outlining his philosophy of music education such as “The Arts Belong to the People” for the *Christian Register* (February 1946) and “The Essences of Music Study” in *Etude Magazine* (April, 1946).⁷⁵

His lifelong commitment to the Tanglewood Music Center, sharing his experience and philosophy of conducting with young aspiring musicians, is one of Bernstein’s towering achievements. Koussevitzky had taught Bernstein the importance of observing “The Central Line” in a work; that is “the line to be followed by the artist at any cost, the line leading to perpetual discovery, a mystical line to truth as it is revealed in the musical art.” The fundamental and indestructible lesson from Koussevitzky was “the composer comes first.”⁷⁶ Bernstein took the philosophy to heart but added his own interpretation as illustrated in the televised episode of “The Creative Performer” (January 31, 1960). As part of the *Ford Presents* series on CBS, the program featured a discussion of Beethoven’s Third Symphony and the conductor’s “right” to creative freedom concerning *tempi* as prescribed in the score.

⁷⁴ Rozen gives 1959 as the date for this award, citing Gottlieb, (1988 edition); Gottlieb (77) in the 1998 edition of the Red Book lists 1958.

⁷⁵ Brian D. Rozen, “The Contributions of Leonard Bernstein to Music Education: An Analysis of His 53 *Young People’s Concerts*” (PhD. Diss. University of Rochester, 1997), 48. Articles cross-referenced from Gottlieb, 68.

⁷⁶ Humphrey Burton, *Leonard Bernstein* (New York: Doubleday, 1994), 79.

Bernstein states,

It is not after all what do I, as conductor want from this music; nor is it even what does Beethoven want from this music but what is it that I *understand* Beethoven to have wanted? It is this marriage of gifts that makes the performer so important. The chemical union of the composer's intentions with the performer's understanding of them, only this union can animate and transform the printed score into an event of consummate importance.⁷⁷

It is this deeply personal interpretation that Bernstein gave to every piece he conducted that set him apart and made each of his performances "events." This is another of the Koussevitzky tenets that Bernstein easily assimilated. However, the zeal with which he attacked his work and the total abandon he exemplified in performance also made him the target of criticism.

Bernstein stated:

When I conduct Beethoven, I don't care whether I conduct the way Beethoven would have conducted. What's important is that I'm convinced that what I've done is in the spirit of Beethoven even if I know that Beethoven would have done it differently. One is not a slave to a work of the past, but a creator here and now!⁷⁸

He continued on his crusade to expand the standard concert program and incorporated jazz into his programs and the public loved it. In the summer of 1956, 15,000 people crowded into Lewisohn Stadium at New York City College to hear Louis Armstrong play "The St. Louis Blues" with the New York Philharmonic

⁷⁷ Leonard Bernstein: *The Gift of Music, An Intimate Portrait of Leonard Bernstein as Composer, Conductor, Performer and Teacher*, produced by Michael Bronson, directed by Horant H. Hohlfeld, 85 minutes, a production of JTTC and Unitel in association with Amberson Productions, Inc., 1993, Deutsche Grammophon videocassette #440 073 200-3.

⁷⁸ fanfaire.com Leonard Bernstein, review of *Heights of Rapture-Depths of Melancholy* by Hildegard Behrens. Accessed April 17, 2004.

Orchestra, and composer W.C. Handy was among them.⁷⁹

There is a whole generation of Tanglewood fellows who studied with Bernstein who are working in music today including Marin Alsop, Joann Falletta, John Mauceri, Seji Ozawa, Bright Sheng, Carl St. Clair, and Michael Tilson Thomas.

In his own words, Bernstein explains, “More than loving to teach, I love to watch people learn. That’s really the joy of it.”⁸⁰

Television Becomes One of Bernstein’s Educational Methods

Robert S. Clark, former editorial director of *High Fidelity* and music critic for *Hudson Review* names three divisions to describe Bernstein’s television work in his essay “Congruent Odysseys.” The first group includes the programs with Bernstein as “pedagogue and exegete” for many and various styles of music – mainstream classical, contemporary classical, jazz, musical comedy and rock. The second group lists the collection of Bernstein’s televised musical works including his symphonies, stage works – e.g. *Mass*, *Trouble in Tahiti*, *Wonderful Town* and *Chichester Psalms*. The third group of televised works includes recorded performances with Bernstein leading various international orchestras performing the works of other composers. Clark ranks the first group as the most unique and important, and for the purpose of this survey, this group is the most relevant.⁸¹

On November 14, 1954 (the anniversary of his debut with the New York Philharmonic Orchestra), Bernstein made his first appearance in the role of music

⁷⁹*The Gift of Music* (Unitel/Deutsche Grammophon) 1993 videocassette #440 073 200-3.

⁸⁰ CD liner notes from *The Joy of Bernstein*, Deutsche Grammophon, Concept & compilation Wende Persons & R. Peter Munves. CD # 445 486 2GH

⁸¹ Robert S. Clark, “Congruent Odysseys” *Sennets and Tuckets: A Bernstein Celebration* (Boston: David R. Godine, Publisher, 1988), 127.

educator on television, creating and hosting a landmark episode of the “Omnibus” series. “Omnibus” ran weekly for ninety minutes and boasted it held “something for everyone,” according to host Alistair Cooke. The series ran for seven seasons between 1952 and 1959 and was funded by the Ford Foundation. The programs were in the form of a “culture magazine” show and remain examples of the power of television to entertain and inform, foreshadowing the role of public television. Producer Robert Saudek invited Bernstein to create a presentation on Beethoven’s Fifth Symphony. Bernstein accepted and the first of the highly imaginative and instructive episodes of “Omnibus” involving Bernstein was created. In clever use of the studio space, Bernstein had the first page of the movement painted on the studio floor and had the musicians take their places at their musical parts, thus providing a visual and aural illustration of the complexity of Beethoven’s orchestration. Over the years Bernstein performed in a total of ten programs for the “Omnibus” series.⁸² The complete list of the titles and production information appears in the appendix. Seven of the “Omnibus” program scripts are reprinted in Bernstein’s *The Joy of Music*. Bernstein also appeared in several other televised broadcasts featuring the New York Philharmonic as part of *Lincoln Presents* (1958-59) and *Ford Presents* (1959-62).

His early work on CBS - the “Omnibus” series and the shows sponsored by Ford and Lincoln - remains the most distinguished, the most entertaining, and the most influential body of analytic programs about music ever made. ... There were, in all, twenty-five of these stimulating programs - and they were for adults, a rarity then and unheard of these days.⁸³

⁸² Jack Gottlieb, *Leonard Bernstein: A Complete Catalogue of His Works*_Vol.1 (Leonard Bernstein Music Publishing Co.LLC, Publisher, Boosey& Hawkes, Selling Agent), 1998,

⁸³ Humphrey Burton, “ Leonard Bernstein: Video Man” (Boston: David R. Godine, Publisher, 1988), 137.

Bernstein's affiliation with the New York Philharmonic Orchestra and the "Young People's Concerts" represents a second phase in his television activity. The "Young People's Concerts" are part of Bernstein's most successful life work and have made significant contributions to both music education and audience development and will be discussed in the next chapter.

Chapter IV

Bernstein's Music Education Achievements and Contributions to Audience Development (1957-1990)

Throughout his life, anchored deep at the heart of all Bernstein's pursuits was the ardent desire and the profound ability to educate, inform, engage and inspire others. His love of music was total and all encompassing. He loved it all and wanted to motivate as many others as possible within his sphere of influence to love it too. Friends and colleagues often described him as a natural teacher.⁸⁴ This natural gift for teaching, coupled with his own insatiable quest for knowledge, has bequeathed a substantial legacy of substance for examination, as Bernstein's contributions to music education are considered next.

Bernstein illuminated minds and hearts within each of his areas of specialization. When conducting and performing his own or others' music, Bernstein was masterful in sharing his insights to aid the musicians in understanding the composer's intent. He pushed hard to elicit more emotion and response to the music from the musicians first, in an effort to elicit more emotion and response from the listener. He stretched the musical abilities of his orchestra while building their confidence in him and in themselves. His intuitive and expressive communication skills transmitted the unspoken message from the composer's score to the musicians and ultimately to the audience, with Bernstein serving as a relay station.

Bernstein expanded the standard repertoire throughout his career, encouraging

⁸⁴ Paul Laird, *Leonard Bernstein A Guide to Research* (New York: Routledge Press, 2002), 9.

professionals and the general public to become familiar with new works by new composers, in the hope of having his own personal appreciation for the new material accepted. His incorporation of all musical styles was pivotal in aiding and supporting his mission to attract new participants to the world of art music, even in seeming contradiction to his dogmatic and traditional views on issues such as tonality. While academics battled over the virtues of atonal composition, Bernstein maintained the belief that tonal structure was really a commitment to the audiences of the future. He struggled with this issue throughout his professional life and this premise was the foundation for the Norton Lectures, which Bernstein presented at Harvard in 1973 as the Charles Eliot Norton professor of Poetry.

Leonard Bernstein Begins A New Phase with the New York Philharmonic

In the spring of 1957, Leonard Bernstein was named Musical Director for the “Young People’s Concerts” with the New York Philharmonic Symphony for the upcoming 1957-58 season. He was also named Principal Conductor of the New York Philharmonic Symphony with Dimitri Mitropoulos for the upcoming 1957-58 season. When Mitropoulos stepped down early in the new season, Bernstein assumed the position as Musical Director for both the Symphony and the “Young People’s Concerts.”

Educational Improvements to the New York Philharmonic Program

Bernstein was the first American-born and trained artist to be appointed to this position of leadership. During his first year the educational efforts of the New York Philharmonic were extended. The most dramatic and effective means to meet this objective was via the televised broadcasts of the “Young People’s Concerts.” Soon

after Bernstein's appointment as Music Director for the "Young People's Concerts," Bernstein succeeded in negotiating with William Paley of CBS (who was also a member of the Philharmonic Board) to broadcast four concerts annually. Roger Englander, a CBS staff producer-director who later became the producer and director for the "Young People's Concerts," was also investigating this concept of a quality music program to be developed for children at this time. This advance in media policy and mission of the New York Philharmonic would afford significantly increased access to the general public. Tens of thousands of people would otherwise miss the concerts unless they lived within reasonable distance and had the financial means to attend. Larger audiences could experience the thrill of one of the world's great orchestras in performance. With commentary specifically designed to increase the listener's understanding and enjoyment of the music, audiences of all ages attended and performances were usually sold out in advance.

Once the project was launched, it was decided that the concerts would be televised without adding any special effects or making any changes from the concert as it was presented live to preserve the idea of "reporting" it. This philosophy was maintained even after live broadcast was given up in exchange for delayed taping. No major edits were made to preserve the spontaneity and freshness. The only change made in response to television protocol was the addition of an extra rehearsal.

Students were offered tickets at reduced prices to select subscription events, with the Philharmonic Society covering the difference in the ticket prices. Approximately five thousand tickets were sold at the student price annually in the 1960s at \$1.50 per ticket.

When Lincoln Center was established in 1960, provisions were established for outreach education opportunities for youth with the Lincoln Center Student Program. Prizes were awarded to honor outstanding high school seniors each year as part of this initiative.

The Philharmonic collaborated with various arts organizations for the purpose of extending its reach. Collaborators included the American Symphony Orchestra League, the New York State Council on the Arts (NYSCA), the American Conductor's Project, and the Mitropoulos International Music Competition. The Orchestra selected its assistant conductors from the winners of this competition. Bernstein chose three assistants each year rather than one, in order to maximize the apprenticeship experience. Additional funding was provided by Bernstein to support this program through his Bernstein Foundation.⁸⁵

In all Bernstein's varied pursuits, one can detect his agenda for expanding an event to an opportunity for learning. He was well suited to lead the New York Philharmonic for many reasons, but none more than this shared mission to enhance educational efforts and bring more people into relationship with music. His thematic and innovative program plans with accompanying program notes supported this organizational and personal artistic vision and mission significantly.

Howard Taubman of the *New York Times* had been incensed with the state of the New York Philharmonic prior to these changes in the artistic leadership. He was hopeful that Bernstein would encourage better music making and focus attention on the important work of educational programming. In an article following Bernstein's

⁸⁵ Howard Shanet, *Philharmonic: A History of New York's Orchestra*, (Garden City, New York: Doubleday, 1975), 328-29.

first televised “Young People’s Concert “ in January of 1958, Taubman wrote:

What counts is that as the incoming musical director for the New York Philharmonic, he regards this task [children’s concerts] as vital and is willing to take on some of it instead of delegating it entirely to a guest or assistant conductor.

Taubman cited two innovations planned for the new season as particularly praise-worthy. The first was that Bernstein was preparing to create Thursday night “Previews,” in which the conductor would offer remarks and musical insights to aid the listener before and throughout the concert to help audiences more fully enjoy the performance. This change would also provide the orchestra with an additional performance opportunity for a live audience before the press reviewed the concerts. The second idea that Taubman approved of was the creation of a season plan for the music, so there would be an overarching theme for all the concerts in the season, for example a survey of American music.⁸⁶

Bernstein honed his teaching ability while working with the Philharmonic. His rehearsals were opportunities for him to share his expectations and personal insights into the composer’s “Central Line.” This helped to develop a sense of ensemble among the players, and he was quickly able to regain discipline and the technique that had been lost under Mitropoulos’ leadership of the orchestra.

I think that teaching is perhaps the essence of my function as a conductor. I share whatever I know and whatever I feel about the music. I try to make the orchestra feel it, and understand it too, so that we can do it together.⁸⁷

⁸⁶Howard Shanet, *Philharmonic: A History of New York’s Orchestra*, (Garden City, NY: Doubleday & Co., 1975): 328-29.

⁸⁷ John Gruen, *The Private World of Leonard Bernstein* (New York: Viking Press, 1968): 26-28.

Musicians who played under Bernstein report that he was able to elicit more from them than they believed they could really achieve, just with a look, based on his belief in them. Isaac Stern related an anecdote that Rostropovich taught a simple lesson for musical success that states, “every concert must be an event, and with Lenny, it was an event.”⁸⁸ With Bernstein’s new thematic, cohesive programming plans for each season, he explained that gone was the former reference to

...a well-balanced variety program - this does not any longer belong to the Philharmonic. The function of the orchestra has to be different - because it is in New York, the center of the music world. The programs should add up to something: they should have a theme running through them. Each series, cycle, block should be a festival of a particular composer or a particular time or...movement. There should always be a sense of festival about going to the Philharmonic... in a way my job is an educational mission...⁸⁹

Bernstein had absorbed this sense of a performance as an “occasion” from Koussevitzky; that concept, coupled with his own natural flair for the dramatic, made for an orchestra that understood it too was something very special. Much of what Bernstein was able to accomplish through his flamboyant pedagogical efforts yielded higher orchestral revenues as ticket sales increased and the audience /artist relationship flourished. Eventually Bernstein dropped the Thursday night teaching sessions as “...the subscription audience, heretofore a rejected, bored assemblage, turned into a sophisticated and knowledgeable group of people.” Bernstein said he no longer needed to speak to the audience as they had “...become quite hip and they

⁸⁸Susan Lacy, *Leonard Bernstein: Reaching for the Note*, American Master videocassette, distributed by Fox Lorber, 1998.

⁸⁹Meryle Secrest, *Leonard Bernstein: A Life*, (New York: First Vintage Books edition, 1995), 240.

have remained hip ever since.”⁹⁰

“Young People’s Concerts” Pre-Bernstein

“Young People’s Concerts” had been given regularly with the New York Philharmonic since January 26, 1924 in Town Hall and Carnegie Hall under the musical direction of American pianist-composer conductor Ernest Schelling.⁹¹ Before Schelling, there had been sporadic efforts at youth educational programming by Theodore Thomas in the 1880s with his own orchestra and Josef Stransky who conducted “Young People’s Concerts” on a small scale for several seasons starting in 1913-14. Frank and Walter Damrosch had been successful since the first season at Carnegie Hall (1891) with concerts for children. The first conductor of those Carnegie Hall concerts, Walter Damrosch, wrote in a December 1891 ticker flyer, “the programs will be on a character to cultivate in children and young people an appreciation for the highest standards in music.”⁹² Thus, New York had a respectable track record for children’s programming prior to Schelling’s expansive program plans for the 1923-24 season; however, some mid-Western cities (Chicago, St. Louis, Cleveland, Kansas City and Minneapolis) had been cooperating with local schools in the presentation of educational concerts and taken the lead in this education of the youth endeavor.

⁹⁰John Gruen, *The Private World of Leonard Bernstein* (New York: Viking Press, 1968), 27.

⁹¹ Note: 1924 is the date the New York Philharmonic recognizes as the official start of the “Young People’s Concerts.” The Orchestra held an 80th Birthday Party concert to celebrate this anniversary on March 27, 2004 at Avery Fisher. Program for this concert is included in the Appendix.

⁹² Barbara Cohen- Straytner, Writer, Jennifer Wada, Editor& writer, *Echoes and Artifacts: 100 Years Carnegie Hall* (New York, Allied Printing Services, Inc. Carnegie Hall Corp.1990), 16-17.

Schelling's plan for the 1924 season was to expand these earlier efforts into a substantial series, and with this effort, to restore New York City to a leadership position in educational programs for youth.⁹³ When asked by the Philharmonic Board chairman what he considered the best plan for enlarging the orchestra's sphere of influence, Schelling answered that symphonic concerts for children and young people could "form the taste of the future Philharmonic audiences."⁹⁴ Schelling's concept of the principal aim of the Children's Concerts was to excite the imagination and the interest of the children so that, when they reached adulthood, they would be sensitive enough to *enjoy* symphonic music and enlightened enough to *support* it, thus demonstrating the vital mindsets and vision required of the artistic leadership. Schelling recognized artistic excellence must be coupled with financial savvy to insure fiscal stability, the future of the organization and the art form.

The prevailing attitude of refined musicians of that time period held that such concerts (the Children's Concerts) were "of paramount importance to fight the influence of jazz" on the young. Walter Damrosch is quoted in Shanet's *Philharmonic: A History of New York's Orchestra* in a remark from 1918, as hoping that "some popular substitute could be found for the interminable jazz that is ravaging not only our country but all of Europe." However, Shanet cuts Damrosch off before he wishes out loud for a Leonard Bernstein. In *My Musical Life*, Damrosch agrees with a colleague who asks, "Don't you think jazz music is horrible?" He answered with,

⁹³ Howard Shanet, *Philharmonic: A History of New York's Orchestra*, (Garden City, New York: Doubleday & Co., 1975), 240-241.

⁹⁴ Ibid.

I wish that either some popular substitute could be found for the interminable jazz that is ravaging not only our country but all Europe or that a genius would come along who would pour into this very low form of art some real emotion which, welling from the very heart of man, might give life to what is at present but a nervous excitement.⁹⁵

Rudolph Ganz assumed the leadership for the “Young People’s Concerts” (from 1940-47) after Schelling. Guest conductors filled in for the next few years until Igor Buketoff took over in 1950. Wilfrid Pelletier was the immediate predecessor to Bernstein, from 1953-1957. Though the “Young People’s Concerts” were a tradition before Bernstein, they were never televised until he took over.

Leonard Bernstein’s “Young People’s Concerts” with the New York Philharmonic Orchestra

The first “Young People’s Concert” with Leonard Bernstein took place on January 18, 1958, titled “What Does Music Mean?” and was broadcast on CBS- TV. The broadcasts aired live from Carnegie Hall on Saturdays at 12:00 p.m. for the first five seasons. The program opened with Bernstein asking questions of the audience which he would answer for them in the course of the program. “What does music mean?” was followed by “What is any piece of music all about? For instance what do you think this tune is about?” At this point, the orchestra played the opening of Rossini’s *William Tell Overture*. Bernstein then launched into an explanation of programmatic and absolute music, though not using those terms, but rather keeping to analogies the audience would more likely relate to. For example he explains that the opening bars of the Rossini overture are not in any way intended to convey a story

⁹⁵ Walter Damrosch, *My Musical Life* (New York: Charles Scribner’s Sons, 1930), 268.

nor are they related to “The Lone Ranger” as his daughter Jamie Bernstein had suggested.

Now all music is a combination of such sounds put together according to a plan. The person who plans it is the composer whether he is Rimsky- Korsakoff or Richard Rodgers. And his plan is to put the sounds together with rhythms and different instruments or voices in such a way that what finally comes out is exciting, or fun, or touching, or interesting or all of these together. That is what is called music and what it means is what the composer planned. But it’s a *musical* plan so it has a *musical* meaning, and has nothing to do with any stories or pictures or anything of that sort. Of course, if there is a story connected with a piece of music, that’s all right too. In a way it gives an extra meaning to the music; but it’s extra like mustard with your hot dog. The mustard isn’t part of the hot dog. It’s extra. Well, the story isn’t part of the music either. And so, whatever the music really means, it’s *not* the story - even if there is a story connected with it.⁹⁶

He uses *Don Quixote* by Richard Strauss to illustrate that the same music could be used to tell very different stories or no story at all but that the musical ideas would still be exciting. Next he discusses music that paints pictures and creates images. The musical examples he quotes are from Beethoven’s Sixth Symphony, and Mussorgsky’s *Pictures at an Exhibition*. He eventually comes back to the original question, stating the answer is closer now.

The better the music is, the more it will make you feel the emotions that the composer felt when he wrote it. The meaning of music *is the way it makes you feel when you hear it*. We don’t have to know everything about sharps and flats and chords to understand music. If it tells us something, not a story or a picture, but a feeling - if it makes us change inside, then we are understanding it. That’s all there is to it. Because those feelings belong to the music. They’re not *extra*... They’re what the music is about.... If you like music at all, you’ll find out the meanings for yourselves, just by listening.... The meaning of the music is in the music, and nowhere else.⁹⁷

Additional music examples are taken from Symphonies Nos. 4 & 5 by Tchaikovsky,

⁹⁶ Leonard Bernstein, *Leonard Bernstein’s Young People’s Concerts* (New York: Doubleday, 1962; Revised and expanded 1970), 8.

⁹⁷ *Ibid.* , 26-31.

Six Pieces by Webern and *La Valse* by Ravel.

In an article by Laurance Laurent dated January 20, 1958, the press reported "Bernstein's Program Lives Up to Expectation." The article was carried in the *Washington Post* and the *New York Herald* and stated Bernstein agreed to perform with the New York Philharmonic Orchestra on television because of the aim of the four programs. "The aim, explained the articulate Bernstein, is to encourage young people to listen to music for its own values - to depend less on stories, pictures, dancers and other accoutrements to make music more understandable and enjoyable." Public response continued to be positive through the season as evidenced in an article headline from the *New York Times* dated April 6, 1958: "Eager Response, Youngsters Find It's Fun to Make Music" by Howard Taubman.⁹⁸

Bernstein articulates his ambition and objective in the work of the "Young People's Concerts" to Humphrey Burton:

The great benefit, for me, is the educational value, not only in the pedagogical sense but also in the best sense of acquainting people with new stuff they can come to love (which is what I meant by education, rather than having to memorize the conjugation of an irregular verb). Bringing music close to people: as you know that has always been my lifelong desire and goal even in writing my own music. And I think there is nothing that comes near to television for this purpose. This is the best communicative means and after all, communication is what television is about.⁹⁹

The formula Bernstein uses is straightforward for the televised broadcasts. In a friendly and non-threatening way, Bernstein greets his audience and states a misconception to be corrected or a question to be answered and proceeds to accomplish this through the use of musical examples, "cozy" metaphors and

⁹⁸Articles from New York Philharmonic archives Box #4; (019:03:01-53; 195).

⁹⁹Humphrey Burton, "Leonard Bernstein: Video Man" *Sennets and Tuckets: A Bernstein Celebration* (Boston: David R. Godine, Publisher, 1988), 141.

analogies with carefully constructed explanations designed not to overtax. He uses lots of familiar examples from pop and contemporary music to make connections for the audience to help make the unfamiliar the familiar. “His intention, whether implicit or explicit, is always to enable the music to make an emotional impact upon the newly awakened hearer.” Clark points out the important fact that the “panoply of staging devices, and emerging tricks of the television - camera trade” were widely employed. “Superimposition, cross-cutting, quick panning, zooming, and tilting and the art of using the television camera as an active participant in the filming process rather than a witness ... was due in large part to the talented producers Robert Saudek for ‘Omnibus’ and Roger Englander for the ‘Young People’s Concerts.’”¹⁰⁰

Bernstein sent out letters to the subscribers of the “Young People’s Concerts” with advance news of what the audience should expect in attending a televised program and invited them to come early for more specialized instruction on conduct. He informed the ticket holders that they may take a backstage tour and that they may be photographed during the filming. He prepared them to encounter the massive television equipment required for such a production. Ever the teacher, he explained 3,000 hours of preparation were required to set up the six tons of electronic equipment needed in Carnegie Hall. He explained about the lights and the fact that they could light up the streets of a forty-block area and that 14,000 miles of coaxial cable would be used to transmit the concerts from coast to coast. He requested the

¹⁰⁰ Robert S. Clark, “Congruent Odysseys,” *Sennets and Tuckets: A Bernstein Celebration* (Boston: David R. Godine, Publisher, 1988): 131-132.

audience be in their seats by 11:45 a.m. for a 12:00 p.m. start time.¹⁰¹ Ticket prices ranged from \$15.00 in the lower Box seats to \$2.50 in the upper section of the balcony.¹⁰²

Roger Englander was the producer director for the “Young People’s Concerts” from their inception, and in his article “No Balloons, Tap Dancers or Marching Bands,” he details his involvement with Leonard Bernstein on this monumental project. Englander notes that expectations for the broadcasts were for one or two seasons only. The success of the “Young People’s Concerts” was not really predicted. Bernstein emphasized the fact that he never “talked down “ to his young audience but rather encouraged them to reach. That premise, coupled with his passion for all aspects of music, was enough to insure that the performances were inspired. He was convinced that “all children have a natural musical gift and that musical training ought to be an integral part of education instead of being considered a luxury”¹⁰³ or “frill “as refuted in Ernest L. Boyer’s statement on arts education in the Carnegie Foundation’s Report on secondary education in America released in 1983.¹⁰⁴

Bernstein created fifty-three programs in all that were broadcast over fourteen years from January 18, 1958 through March 26, 1972 on CBS. Bernstein continued leading the “Young People’s Concerts” during his sabbatical year from the New York Philharmonic in 1964-65 and even after he stepped down as the director of the orchestra in 1969. Bernstein made the following statement:

¹⁰¹From copy of subscriber letter from Bernstein on NYPO letterhead from the New York Philharmonic archives. Copy of letter is included in appendix.

¹⁰²Notes from research at New York Philharmonic archives visit, July 2000.

¹⁰³Meryle Secrest, *Bernstein: A Life* (New York: Vintage Books, 1995), 247.

¹⁰⁴Ernest L. Boyer, *High School: A Report on Secondary Education in America* (New York: Harper Colophon Books, 1985 edition), 98.

During the 1964-65 season, I spent a sabbatical year away from conducting - away from all orchestras including my own New York Philharmonic. And in that period, I made only one exception; the “Young People’s Concerts.” Why? Because these are among my favorite, most highly prized activities of my life. These concerts are not just concerts - not even in terms of the millions who view them at home. They are in some way, the quintessence of all I try to do, as a conductor, as a performing musician. There is a lurking didactic streak in me, that turns every program I make into a discourse, whether I utter a word or not; my performing impulse has always been to share my feelings or knowledge, or speculations about music – to provoke thought, suggest historical perspective, encourage the intersection of musical lines. And from this point of view, the “Young People’s Concerts” are a dream come true, especially since the sharing is done with young people - that is, people who are eager, unprejudiced, curious, open and enthusiastic. What more could an old incorrigible pedagogue ask for? I hope I shall never have to give these concerts up; they keep me young.¹⁰⁵

The first five seasons were broadcast live from Carnegie Hall at 12:00 p.m. on Saturdays. The concerts were typically sold out with waiting lists formed for subscription tickets, some parents really did sign their children up at birth hoping to make it to the top by the time their child was old enough to attend. The topics covered ranged from music appreciation themes including “What Does Music Mean? “, “Musical Atoms: A Study of Intervals,” “What Is a Mode?” to introducing contemporary composers such as Dmitri Shostakovitch, Jean Sibelius, Gustav Holst, Aaron Copland and Charles Ives; seven segments featuring specific works, for example, “Fidelio, A Celebration of Life,” “Two Ballet Birds” featuring the ballet music of Stravinsky, and “Second Hurricane,” by Aaron Copland, (the only person to be featured twice during the fourteen year run).

The last group that can be identified in categorizing the fifty-three episodes is the eleven programs made that feature young artists. This was a special interest of

¹⁰⁵ *Prelude Fugue & Riffs*, Fall 1993, online
<http://www.leonardbernstein.com/>. Accessed 12/02.

Bernstein's in keeping with his pedagogical mission, to facilitate opportunities and connections for young artists, much in the way he himself had been helped by his many mentors in early career. André Watts made his performance debut at sixteen years of age on the "Young People's Concerts" in 1963. Jacqueline DuPré was another of the rising stars that made an early appearance on the "Young People's Concerts."

The concerts were moved to an evening prime time slot, Saturdays at 7:30 p.m. for three years in response to an F.C.C. complaint that television was "a vast wasteland." Program sponsors included Shell Oil Company, the Bell System, the Polaroid Corporation, and the Kitchens of Sara Lee. Bernstein expressed personal satisfaction in the work he did with the "Young People's Concerts." Next the "Young People's Concerts" were aired on Sunday afternoons, but had by then attained status as part of the pop culture, complete with references to Beethoven and Bernstein in *Peanuts*. Bernstein is quoted as saying:

When you know that you're reaching children without compromise or the assistance of acrobats, marching bands, slides, [a reference to the glass lantern slides popularized by Schelling in his concerts for children] and movies, but that you are getting to them with hard talk, a piano, and an orchestra, it gives you a gratification that is enormous.¹⁰⁶

When Bernstein stepped down from his position as conductor of the New York Philharmonic Orchestra in 1969, after conducting an unprecedented nine hundred and thirty- nine concerts, Bernstein was honored with the title "Laureate Conductor." After he stopped presenting the "Young People's Concerts," other conductors took over and for a time the broadcasting continued under Englander's technical direction.

¹⁰⁶Meryle Secrest, *Bernstein: A Life* (New York: Vintage Books, 1995), 249.

Bernstein was succeeded by Aaron Copland, Dean Dixon, Yehudi Menuhin, Peter Ustinov and Michael Tilson Thomas, who led the “Young People’s Concerts” for five years.¹⁰⁷

¹⁰⁷ Roger Englander, “No Balloons or Tap Dancers: A Look at the Young People’s Concerts” *Leonard Bernstein: The Television Work* (The Museum of Broadcasting: 1985), 34.

Chapter V

Summary of Bernstein's Legacy

The work initiated by Leonard Bernstein during his lifetime in the fields of music education and audience development continues. The focus of Bernstein's life work in his own words was to "bring music close to people." It is the determination of this researcher that every aspect of Bernstein's professional endeavors including composing classical works and Broadway shows, leading America's foremost orchestra at home, on tour, or guest conducting internationally, writing, lecturing, recording, appearing in television programs and films, speaking out on political and social justice issues, all demonstrate the success of his core mission to educate, inform, and inspire as many people as he possibly could.

The work of the Leonard Bernstein Center for Learning in association with The GRAMMY Foundation's "Artful Learning" program for school reform is one illustration of the impact of Bernstein's commitment to education. The Leonard Bernstein Center was founded in April 1992 and at that time began extensive research on school reform. After seven years, the Bernstein Model was developed. Five schools in Nashville, Tennessee, and schools in New York City, Boston, Dallas and Miami formed the core of the center's research activities. In September 1999, the Center moved to the GRAMMY Foundation under the aegis of the National Academy of Recording Arts and Sciences. (Note: Artful Learning Brochure included in Appendix.)

The Leonard Bernstein Center for Learning draws attention and recognition to the importance of music and arts education. Defined as a K-12 comprehensive school reform model, this approach prepares teachers through professional

development to use the arts and the artistic process to reinforce teaching and learning in all subjects. Termed *Artful Learning*,TM this design based on ten years of intensive collaboration and field research was developed using Leonard Bernstein's philosophy that "the best way to 'know' a thing is in the context of another discipline." This national initiative is strengthening academic learning and guiding students to develop a lifelong love of learning. Recognizing a way to advance the ideals of educational excellence, New American Schools has endorsed *Artful Learning* as its first and only arts-based school reform model. The model is being implemented in schools across the nation to include California, Florida, Georgia, Illinois, Iowa, New York, Oregon, and Pennsylvania.¹⁰⁸

In an interview with Program Manager Patrick Bolek of the Bernstein Center, he stressed the ultimate goal of the *Artful Learning* model "to make the school the hub of learning not only for the students enrolled but to create for the community a culture of continuous learning. The whole adult community should be involved in learning with the schools."

Throughout his life as an artist, teacher, and scholar, Bernstein was committed to communicating what he learned through his scholarship and artistic work. He observed that the artistic process of creating and experiencing art is a fundamental way of learning, and one transferable to any discipline. The Leonard Bernstein Center for Learning was developed to strengthen education on a national level and prepare teachers to use the arts and the artistic process to reinforce teaching and learning across all academic subjects.¹⁰⁹

Bolek stated the Bernstein model infuses the curriculum with artistic strategies to improve student performance. In addition it provides varying levels of professional development for teachers with variety in lesson planning and synergy in relationship building, developed with the Bernstein professional team. When a school becomes a Bernstein affiliate, a cadre of twenty specialists is involved and different team members at different times, spend a total of twelve days of the academic year on-site

¹⁰⁸ The GRAMMY Foundation Leonard Bernstein Center for Learning brochure, 1.

¹⁰⁹ [http://www.artfullearning.com./](http://www.artfullearning.com/)

assisting the teachers in implementation of *Artful Learning*. The mission of the GRAMMY Foundation to stimulate and deepen academic learning through the arts while preserving and honoring the legacy of Leonard Bernstein is accomplished by:

- *Emphasizing interdisciplinary scholarship

- *Endorsing a personal and passionate approach to teaching and learning

- *Activating the use of *Artful Learning* as the structure for arts-infused teaching and learning

Artful Learning provides educators the needed structure to infuse their curriculum with arts-based skills and strategies that have lasting and practical applications to academic rigor. These strategies assist students in making interdisciplinary connections through total engagement. Teachers, administrations, and the wider school community receive high quality professional training in the arts and leadership development. Best practice schools become professional learning communities characterized by a culture of continuous research and improvement.¹¹⁰

There are thirty-six schools currently participating nationwide in the Bernstein Center for Learning reform program including sites in California, Florida, Georgia, Illinois, Iowa, Oregon, New York and Pennsylvania. Empirical data exists to verify the claims of improved performance across the disciplines. The Bernstein Center for Learning is working closely with the participating schools and with independent researchers at the U.C.L.A. Center for Research on Evaluation Standards and Student Testing (CRESST). The purpose is to improve methods to track student achievement, to give evidence of the program's effectiveness, and also to aid schools in evaluating

¹¹⁰Ibid.

their own progress. A report titled "Realizing a Legacy: Opportunity and Challenge in the Continued Development of The Leonard Bernstein Center for Education through the Arts" (An Evaluation Submitted by Performance Assessment Collaboratives for Education Harvard Graduate School of Education) documents practices in use and suggestions for development and implementation of advances to further the goals of the Center.

Bernstein Model *Artful Learning* Components

Built on the Bernstein philosophy that the arts provide a fundamental model for lifelong learning, the school improvement plan is supported by professional development, action research, and scholarly reflection. It is a basic tenet that the expert in the classroom is the teacher. Artful learning professionals aid in assisting the educators to develop engaging, content rich interdisciplinary Bernstein units of study. It is very clearly a reform from within and not an add-on program. The Bernstein Classroom Practices in the *Artful Learning* Sequence involve the examination of a masterwork in the four contexts of Experience, Inquiry, Creation, and Reflection. Community building is emphasized and leadership is shared. Students and educators are valued as artists, teachers and scholars. The Bernstein Model provides the "scaffolding" to foster student and teacher growth and sustainability.¹¹¹

The program continues to grow and evolve and bear witness to the relevance of the Bernstein philosophy of the importance of the arts and education in our culture.

Lukas Foss, long time colleague and friend of Bernstein, articulated some of the most apparent contradictions in Bernstein's work, stating:

¹¹¹ Artful Learning brochure, 2.

In an age of specialization Bernstein dares to excel in performance as well as composition, in the classical idiom as well as in the popular one. In an age of impersonal music, and often *impenetrable* music, Leonard Bernstein dares to be personal, human, and even vulnerable. Indeed his music has the rare quality of *instant communication*.¹¹²

In the film documentary *Reaching for the Note*, Foss elaborates on this comment, stating that oftentimes composers don't really care if they are communicating to anyone else except to other composers with their works, but that was not true of Bernstein; he was committed to transmitting his message to everyone.

Peter Grandewitz summarizes Bernstein's overall performance with:

Here is not a 'star artist 'at work, a 'glamorous world favorite' out for public success, as the media and music industry present him (no doubt for their own commercial reasons), but the devout musical servant of the great masters at the helm of an orchestra as well as a composer who wants to communicate and be understood, but not at the price of making any artistic concessions.¹¹³

In an article by David Denby from 1998, titled "The Trouble with Lenny: Why We are Still Taking the Measure of Leonard Bernstein's Protean Gifts," the author notes the incongruity inherent in Bernstein:

... He wanted to pull everything together - serious music and popular, youngsters and grown-ups, tragedy and comedy. He yearned for America to become mature musically and culturally. ...It may seem a paradox that a man so disharmonious within himself would try to bring everyone together. But a more unified person could not have raised so many hopes, touched so many people. ...He was a man energized, rather than paralyzed, by ambivalence. Throughout his life he allowed the entertainer to coexist with the serious artist. By erasing the line between "high" and "low," he became the most original Broadway composer since Kurt Weill, and a radical new kind of conductor.

Denby summarizes the New York critic Harold Schonberg's attitude toward Bernstein as adversarial after an initial honeymoon phase.

¹¹² Peter Gradenwitz, *Leonard Bernstein: The Infinite Variety of a Musician* (New York: Berg Publishers Ltd., 1984), 287.

¹¹³ *Ibid.*, 285.

Bernstein was accused of salesmanship, and ‘cultural vaudeville;’ he was repeatedly called exhibitionistic and an egoist who wouldn’t let music speak for itself. But from the vantage point of the late nineties we can see that Bernstein may have been onto something that the critics, safe in their reviewing cocoons, did not see. In the twentieth century, serious music could no longer speak for itself - not in America, at least, where rock was speaking louder. For the young, classical music no longer fulfilled its old American role as a form of cultural aspiration. Bernstein’s show-biz approach - his mission to reverse this trend - now seems like the stoniest realism.

Concerning the "Young People's Concerts" Denby explains:

... everything in his grand mission came together - learning and eros, moral seriousness and entertainment. These shows are classics of barrier-crossing pedagogic art at mid-century, as significant, in their way, as Tennessee Williams’s plays and Robert Lowell’s poetry. ... In one of those baffling American cultural scandals, the “Young People’s Concerts” have been widely broadcast in Japan and Europe, but corporate sponsorship cannot be found to rebroadcast them here.¹¹⁴

The "Young People's Concerts" have been rebroadcast in the U.S. since the Denby article appeared. Featured on the front page of *Prelude, Fugue & Riffs, News for Friends of Leonard Bernstein* in the Spring/ Summer edition of 2002 was the headline “"Young People's Concerts" Return to TV.” USA Cable –affiliated TRIO, which reports 14.3 million subscribers, and is billed as a popular arts network, began airing the programs on March 15, 2002. The network was confident in taking on the challenge of selling classical music. “We went back and looked at them and found them to be riveting, exciting, somehow fresh, new and relevant,” said Chris Slava, network vice-president of acquisitions and scheduling. TRIO enlisted three celebrities to assist in the marketing and to act as hosts: Whoopi Goldberg, John Lithgow and Joshua Bell. By popular demand, cable channel TRIO presented another run of

¹¹⁴ David Denby, “The Trouble with Lenny: Why We are Still Taking the Measure of Leonard Bernstein’s Protean Gifts.” *The New Yorker* vol.74, no. 24, (17 Aug.1998): 42-53.

twenty-five of Leonard Bernstein's "Young People's Concerts" with the New York Philharmonic. They were aired on Saturday and Sunday mornings in the fall of 2002.¹¹⁵

In a *New York Times* article from the early '90s titled "Is Bernstein Passé on Television? Only in America," former Bernstein manager Harry Kraut reported some of the difficulties encountered in trying to secure the rights from CBS –TV and the high price tag associated with preparation of the "Young People's Concerts" for a world-wide re-release on PBS. The problems had precluded the success of this venture until the TRIO airings. Kraut indicated there is still interest in getting the concerts back on the air but only if a concert network is created and that project may be in the works as well.¹¹⁶ CBS –TV holds the rights jointly with the Leonard Bernstein estate for the "Young People's Concerts" and has no plans to broadcast the programs presently.

Jamie Bernstein and conductor Michael Barrett have created a program for young people based on her father's music called "The Bernstein Beat." The first performance took place in Salt Lake City in April 1999 and has been successfully touring internationally with orchestras since.

Presently in New York City, the New York Philharmonic Orchestra continues the "Young People's Concerts" tradition with only a few changes from the Bernstein days. Most significant is that the programs are no longer broadcast on television and that the leadership is not under the aegis of one musical director but shared with the

¹¹⁵ *Prelude, Fugue & Riffs, News for Friends of Leonard Bernstein* (Spring/Summer 2002), 1-2.

¹¹⁶ Joseph Horowitz, "Is Bernstein Passé on Television? Only in America" (*New York Times* April 5, 1992), Section 2/36.

Education division and the artistic arm of the orchestra. The concert season features four “Young People’s Concerts,” each hosted by various special guest conductors. There are pre-concert activities in the *Kidzone* held the hour before the concerts begin in the Hallway entrances of Avery Fisher Hall. Information about the concerts is available in advance for teachers and also for interested participants on the web. Attendance is steady but the registration for subscription tickets is no longer in such high demand as during Bernstein’s tenure. (Interview with NYPO representative in Appendix)

Evidence of Bernstein’s legacy influencing music education can be found in many other areas. Ann Mayle, a teacher from Morgantown, West Virginia, has been teaching *West Side Story* in her seventh grade music class for seventeen years with great success and positive experiences for her students.¹¹⁷ Performances of Bernstein’s works are so numerous and continuous, there are three to four full pages in the calendar section of *Prelude, Fugue, & Riffs* on average, listing from fifty to seventy-five performances scheduled for the quarter all over the world. (See appendix for sample.)

Bernstein scholars have a unique opportunity to study Bernstein’s conducting scores housed at the New York Philharmonic archives. Special lecture presentations are given by Charles Zachary Bornstein, conductor at the Rubin Academy for Music in Jerusalem. These special lecture presentations have been made possible through the creative collaboration of Bornstein and Barbara Haws, Principal Archivist at the New

¹¹⁷ Ann Mayle, “West Side Story: A Teaching Diary” *Prelude, Fugue & Riffs News for Friends of Leonard Bernstein*, Spring/ Summer 2002, 3.

York Philharmonic, to continue the Bernstein education legacy and allow students and scholars access to Bernstein's actual scores and preparatory remarks.¹¹⁸

Tanglewood will be in its sixty-fourth season in the summer of 2004, and the tradition of excellence established by Koussevitzky and strengthened by Bernstein for students of conducting continues. Festivals Bernstein founded modeled on Tanglewood include the Los Angeles Philharmonic Orchestra Conducting Institute in 1984, the Schleswig-Holstein Music Festival founded in July of 1986 and the Pacific Music Festival in Sapporo, Japan, in 1990.

New releases of the vast Bernstein discography continue, SONY dubbing this the Bernstein century. Presently two of Bernstein's stage works are running on Broadway: *Wonderful Town* and a four - run staged version of *Candide* at Lincoln Center which was sold out three out of four nights weeks in advance. Interestingly, the cast for this production of *Candide* was derived from both Broadway and opera professionals.

Long before the M.E.N.C. National Standards For The Arts were written, Bernstein was intuitively meeting them. The contributions of Leonard Bernstein to education and audience development are many. He had the wisdom to recognize it is vital to integrate the arts into education and people's daily life experiences, not only to promote our individual development but also to prevent our collective demise. The use of the media to aid in this effort was a successful mechanism to familiarize the general public with all the subtleties music holds. There is a drastic change in the cultural climate of today; however, in Bernstein's era, the "Young People's Concerts"

¹¹⁸ *Prelude, Fugue & Riffs, News for Friends of Leonard Bernstein*, Fall/ Winter 2003-04, 2-3.

could address such topics as sonata form and the complexities of intervals and modes and assume a point of reference from which to start such a lesson. Today we start young audiences with the most basic information on the families of instruments and learning to recognize the individual instruments visually and aurally. This is new information for many. The vision and assumptions Bernstein made in determining the world at large stood to gain by his music lessons for all on television, are major factors contributing to his effectiveness. He acted on what he knew he knew.

Every professional endeavor he made turned ultimately to a teaching experience. His audience development plans and inclusive ideologies were far in advance of the trendy multiculturalism of today. Bernstein was already concerned about such issues in his undergraduate years at Harvard. It is well documented how prescient his skillful score for *West Side Story* is in light of the importance of Latin American musical and cultural influences today.

Scholars concur that only the passage of time will provide the perspective that can give Bernstein his rightful place as a serious composer, but since he was so agile at ignoring distinctions, perhaps posterity should take note. In considering Bernstein's legacy, one is reminded of Bach in the shadow of Handel and the scriptural reference that "no one is a prophet in his own home town."¹¹⁹ John Dewey closes his pedagogic creed with "...every teacher should realize the dignity of his calling... In this way the teacher always is the prophet of the true God and the usherer

¹¹⁹ Holy Bible: Mathew 14:57

in of the true kingdom of God. “¹²⁰ Bernstein understood this intuitively and lived it fully. *Dayenu*. It was enough.

¹²⁰ John Dewey, *John Dewey on Education: Selected Writings*, (New York: Random House, 1964), 439.

Appendix A

Leonard Bernstein *Omnibus* Programs 1954-1961

- 1) "Beethoven's Fifth Symphony", with Symphony of the Air, November 14, 1954
- 2) "The World of Jazz", October 16, 1955
- 3) "The Art of Conducting", December 4, 1955
- 4) "The Role of the University in American Life" (at Harvard), March 25, 1956
- 5) "The American Musical Comedy", October 7, 1956
- 6) "Introduction to Modern Music", January 13, 1957
- 7) "The Music of Johann Sebastian Bach", March 31, 1957
- 8) "Bernstein: A Musical Travelogue" (of Israel), December 1, 1957
- 9) "What Makes Opera Grand?", March 23, 1958
- 10) "A Midwinter Night's Dream", (re Lincoln Center), January 1, 1961

Leonard Bernstein *Lincoln Presents* Programs With the New York Philharmonic 1958-1959

- 1) "Beethoven's Ninth Symphony", November 30, 1958
- 2) "Jazz in Serious Music", January 25, 1959
- 3) "The Infinite Variety of Music", February 22, 1959
- 4) "The Humors of Music", March 22, 1959

Leonard Bernstein *Ford Presents* Programs With the New York Philharmonic 1959-1962

- 1) "Leonard Bernstein and the New York Philharmonic in Moscow", October 25, 1959
- 2) "Leonard Bernstein and the New York Philharmonic in Venice: The Ageless Mozart", November 22, 1959
- 3) "Christmas Startime", December 22, 1959
- 4) "The Creative Performer", January 31, 1960
- 5) "Rhythm", March 13, 1960
- 6) "Leonard Bernstein and the New York Philharmonic in Berlin", November 24, 1960
- 7) "Romanticism in Music", January 22, 1961
- 8) "Drama into Opera: Oedipus Rex", February 26, 1961
- 9) "A Joyful Noise", December 14, 1961
- 10) "Leonard Bernstein and the New York Philharmonic in Japan", February 6, 1962
- 11) "The Drama of Carmen", March 11, 1962

Appendix B

Chronological List of "Young People's Concerts" Written and Performed by Leonard Bernstein with the New York Philharmonic

1. What Does Music Mean?..... January 18, 1958

EXCERPTS FROM: *

William Tell Overture *Rossini*
Don Quixote *Strauss*
Symphony No. 6 *Beethoven*
Pictures at an Exhibition *Moussorgsky*
Symphonies Nos. 4 and 5 *Tchaikovsky*
Six Pieces *Webern*
La Valse (complete) *Ravel*

2. What Is American Music?..... February 1, 1958

EXCERPTS FROM:

An American in Paris..... *Gershwin*
Symphony No. 5 *Dvorák*
Dance in Place Congo *Gilbert*
Ragtime *Stravinsky*
Rhapsody in Blue *Gershwin*
American Festival Overture..... *Schuman*
Symphony No. 3 *Harris*
Symphony No. 2 *Thompson*
The Mother of Us All..... *Thomson*
Music for the Theatre..... *Copland*
Billy the Kid *Copland*
Symphony No. 3 *Copland, conducted*
by the composer

* Note: Brief examples, less than thirty seconds long and played on piano are not given.

3. What is Orchestration? March 8, 1958

EXCERPTS FROM:

Capriccio Espagnol Rimsky-Korsakoff
Brandenburg Concerto No. 3 Bach
Kleine Kammermusik for Wind Quintet Hindemith
Serenade in B-flat, No. K. 361 Mozart
Fantasia on a Theme by Thomas Tallis Vaughn Williams
Symphony for Strings Schuman
Introduction and Allegro Ravel
L'Histoire du Soldat Stravinsky
Bolero (complete) Ravel

4. What Makes Music Symphonic? December 13, 1958

EXCERPTS FROM:

Symphony No. 4 Tchaikovsky
Symphony No. 3, "Eroica" Beethoven
Overture Fantasy: Romeo and Juliet Tchaikovsky
Symphony No. 104, "London" Haydn
Symphony No. 41, "Jupiter" Mozart
Symphony No. 2 Brahms

5. What is Classical Music? January 24, 1959

EXCERPTS FROM:

Symphony No. 102 in B-Flat Haydn
Symphony No. 40 in G-Minor Mozart
Overture: The Marriage of Figaro Mozart
Concerto No. 21 in C-Major, K 467 Mozart
Overture: Egmont (complete) Beethoven

6. Humor in Music February 28, 1959

EXCERPTS FROM:

Symphony No. 88, Finale Haydn
Classical Symphony, Mvts. I and II Prokofieff
Symphony No. 1, segment of Mvt. II Mahler
"Polka" from *The Golden Age* Shostakovich
"Burlesque" from *Music for the Theatre* Copland
Symphony No. 4, Scherzo Brahms

ALSO EXCERPTS FROM WORKS BY:

Piston, Paul White, Gershwin, Mozart, Kodály Wagner, and Richard Strauss

7. What is a Concerto?..... March 28, 1959

EXCERPTS FROM:

Concerto for Two Mandolins, Strings and Cembalo, Mvt. I Vivaldi
Brandenburg Concerto No. 5 in D-Major,
for Harpsichord, Violin, Flute, and Strings, Finale Bach
(John Corigliano, Sr., violin; John Wummer, flute;
John Bernstein, harpsichord, soloists)

*Sinfonia Concertante for Violin, Viola, and
Orchestra in E-Flat Major*, K. 364, Mvt. II Mozart
Concerto for Violin and Orchestra in E-Minor, Finale Mendelssohn
(John Corigliano, Sr. soloist)
Concerto for Orchestra, Mvts. V and VI Bartók

8. Who Is Gustav Mahler? February 7, 1960

EXCERPTS FROM:

Symphonies Nos. 4, 2, and 1
Das Lied von der Erde
Des Knaben Wunderhorn
(Reri Grist, soprano; Helen Raab, contralto;
William Lewis, tenor, soloists)

9. Young Performers No. 1 March 6, 1960

EXCERPTS FROM:

Concerto for Cello and Orchestra in B-Minor, Mvt. I Dvorák
(Daniel Domb, age 15, cello; Kenneth
Schermerhorn, conductor)
Concerto for Violin and Orchestra No. 2, Finale Wieniawski
(Barry Finclair, age 14, violin; Stefan B. Mengelberg,
conductor)
Peter and the Wolf Prokofieff
(Alexandra Wager, age 9, narrator; Leonard Bernstein,
conductor)

10. Unusual Instruments of Present, Past, and Future March 27, 1960

EXCERPTS FROM:

Toccata: "Little Train of Caipira" (from

Bachianas Brasileiras No. 2)..... Villa-Lobos

Brandenburg Concerto No. 4, Mvt. I..... Bach

Canzon Septimi Toni..... Gabrielli

Alta, Spanish Dance (ca. 1500)..... De LaTorre

(Members of New York Pro Musica, soloists:

Noah Greenberg, Musical Director)

Concerted Piece for Tape Recorder and Orchestra Luening-Ussachevsky

(Vladimir Ussachevsky, tape recorder, soloist)

Concerto for a Singing Instrument, Mvt. III:

"Tug of War" Bucci

(Premiere: Anita Darian, Kazoo soloist)

11. *The Second Hurricane* April 24, 1960

PLAY-OPERA IN TWO ACTS:

Words by Edwin Denby; Music by Aaron Copland

(Cast from High School of Music and Art, New York City

Mrs. R. Sybil Mandel, Music Chairman

Soloists: Steven Wertheimer as Butch; Julian Liss as Fat;

John Richardson as Gyp; Lawrence Willis as Lowrie;

Omega Milbourne as Gwen; Marion Cowings as Jeff;

Julie Makis as Queenie; Senior Choral Ensemble)

12. Overtures and Preludes January 8, 1961

Overture: Semiramide..... Rossini

Overture: Leonore Beethoven

Prelude to the Afternoon of a Faun Debussy

Overture: Candide Bernstein

13. Aaron Copland Birthday Party..... February 12, 1961

EXCERPTS FROM COPLAND WORKS

Statements for Orchestra No. 3: “Dogmatic”

Music for the Theatre No. 2: “Dance”

Music for Movies No. 4: “Grover’s Corners”

Rodeo: “Hoedown”

Old American Songs: “Boatman’s Dance,”

“I Bought Me a Cat” (William Warfield, baritone)

El Salón México (Aaron Copland, conductor)

14. Young Performers No. 2..... March 19, 1961

EXCERPTS FROM

Concerto for Cello & Orchestra in B-Minor

Op. 104: Finale.....Dvorák
(Lyon Harrell, age 16, cello; Elyakum Shapiro, conductor)

Concerto No. 1 in E-Minor, Op. 11: Mvt. II..... Chopin
(Jung Ja Kim, age 16, piano; Russell Stanger, conductor)

Aria: “Hello, Hello” from *The Telephone*..... Menotti

Aria: “Mimi’s Farewell” from *La Bohème* Puccini
(Veronica Tyler, age 22, soprano; Gregory Millar, conductor)

Young Person’s Guide to the Orchestra Britten
(Henry Chapin, age 12, narrator; Leonard Bernstein, conductor)

15. Folk Music in the Concert Hall..... April 9, 1961

EXCERPTS FROM:

Symphony No. 39 in E-Flat, K. 543, Minuet Mozart

Sinfonía India..... Chávez

Songs of the Auvergne..... arranged by Canteloube
(Marni Nixon, soprano soloist)

Symphony No. 2, Finale Ives

16. What is Impressionism?November 23, 1961

La Mer (Complete)Debussy

Daphnis et Chloé, Suite No. 2, Finale..... Ravel

17. The Road to Paris..... January 18, 1962

EXCERPTS FROM:

An American in Paris..... Gershwin
Schelomo Bloch
(Zara Nelsova, cello soloist)
The Three-Cornered Hat: Two Dances De Falla

18. Happy Birthday, Igor Stravinsky March 26, 1962

WORKS BY STRAVINSKY:

Greeting Prelude
Petrouchka (Ballet in 4 Scenes, complete)

19. Young Performers No. 3 April 14, 1962

Overture: The Marriage of Figaro Mozart
(Seiji Ozawa, conductor)
Prayer Bloch-Antonini
(Gary Karr, double bass; Maurice Peress, conductor)
Fantasy on a Theme from the
Opera Moses in Egypt..... Paganini-Reinshagen
(Gary Karr, double bass; John Canarina, conductor)
Carnival of the Animals Saint-Saëns

SOLOISTS:

Ruth & Naomi Segal, age 21, duo-pianists
Paula Robinson, age 20, flute
Paul Green, age 13, clarinet
Tony Cirone, age 20, xylophone
Gary Karr, age 20, double bass
David Hopper, age 14, glockenspiel

20. The Sound of a Hall November 21, 1962

Overture: Roman Carnival, Opus 9..... Berlioz
"The Little Horses" from *Old American Songs* Copland
(Shirley Verrett-Carter, soprano)
Concerto for Four Violins and String Orchestra
in B-Minor, Op. 10, No. 3, Mvt. I..... Vivaldi
(John Corigliano, Sr., Frank Gullino,
Joseph Bernstein, William Dembinsky, soloists)

21. What Is a Melody? December 21, 1962

Prelude to Tristan and Isolde Wagner
Symphony No. 40 in G-Minor, K. 550, Mvt. I Mozart
Concert Music for Strings and Brass Op. 50 Hindemith
Symphony No. 4 in E-Minor, op. 98: Finale Brahms

22. Young Performers No. 4 January 15, 1963

Concerto for Piano and Orchestra
in A-Major, K. 488 Mozart
Mvt. I: John Weiner, age 14, piano; Yuri
Krasnopolsky, conductor
Mvt. II: Claudia Hoca, age 12, piano; Zoltan
Rozsnyai, conductor
Mvt. III: Pamela Paul, age 13, piano; Serge
Fournier, conductor
Concerto No. 1 for Piano and
Orchestra in E-Flat Major Liszt
(André Watts, age 16, piano;
Leonard Bernstein, conductor)

23. The Latin American Spirit March 8, 1963

“Batique,” from the Suite
Reisado Do Pastoreio Fernandez
Bachianas Brasileiras No. 5 Villa-Lobos
(Netania Davrath, soprano)
Sensemaya Revueltas
Symphonic Dances from West Side Story:
Mambo, Cha-Cha, Meeting Scene, “Cool”
(Fugue), Rumble, and Finale Bernstein
Danzón Cubano Copland

24. A Tribute to Teachers November 29, 1963

Prelude to Khovanshchina Moussorgsky
Symphony No. 2, Scherzo Thompson
Suite from The Incredible Flutist Piston
Academic Festival Overture, Op. 80 Brahms

25. Young Performers No. 5

Concerto for Harp and Orchestra in B-Flat Major

Op. 4, No. 6, Mvt. I..... Handel
(Heidi Lehwalder, age 14, harp; Leonard
Bernstein, conductor)

Introduction and Allegro for Harp, Flute,

Clarinet and Strings..... Ravel
(Heidi Lehwalder; Amos Eisenberg, age 24, flute;
Weldon Berry, Jr., age 16, clarinet; Claudio
Abbado, conductor)

Concerto for Piano and Orchestra (Premiere) Ran
(Shulamith Ran, age 16, piano/composer; Pedro
Calderon, conductor)

Rhapsody No. 1 for Cello and Orchestra Bartók
(Stephen E. Kates, cello; Zdenek Kosler, conductor)

William Tell Overture Rossini

26. The Genius of Paul Hindemith February 23, 1964

ALL MUSIC BY HINDEMITH

String Quartet No. 3, Op. 22

Kleine Kammermusik for Wind Quintet

Symphony Mathis der Mahler

27. Jazz in the Concert Hall March 11, 1964

Journey into Jazz..... Schuller
(Gunther Schuller, composer and conductor)

Concerto for Piano and Orchestra Copland
(Aaron Copland, piano)

Improvisations for Orchestra and Jazz Soloists Austin

28. What is Sonata Form? November 6, 1964

Jupiter Symphony, Mvt. I..... Mozart

Sonata in C-Major Mozart
(Mr. Bernstein at the piano)

Classical Symphony, Mvt. IV Prokofieff

A Hard Day's Night Lennon-McCartney

Micaela's Aria from *Carmen* Bizet
(Veronica Tyler, soprano)

29. Farewell to Nationalism.....November 30, 1964

EXCERPTS FROM:

Russian Sailor's Dance from *The Red Poppy*.....Glière
Hungarian Rhapsody No. 2.....Liszt
Five Pieces for Orchestra (complete)
 Opus 10, No. 1Webern
Pieces for Prepared Piano and String Quartet.....Cage
Composition for Twelve InstrumentsBabbitt
Incontri Fuer 24, Instrumente.....Nono
Sonata in G-Minor for Flute and Harpsichord.....Bach
Concerto No. 41 in G-Minor for Flute,
 Bassoon, Violin, and Bass.....Vivaldi
Prelude to Die Meistersinger.....Wagner
Mazurka in B-Flat.....Chopin
Aria: "Sempre Libera" from La TraviataVerdi
Symphony No. 4Tchaikovsky
Battle Hymn of the RepublicSteffe
Yankee DoodleTraditional
Columbia, the Gem of the Ocean: Beckett,
 as used in: *Fourth of July* (from
 Holiday Symphony).....Ives
(Seymour Lipkin, co-conductor)
Suite No. 1: The Three-Cornered Hat.....De Falla
The Moldau (My Country)Smetana

30. Young Performers No. 6.....January 28, 1965

Concerto for Piano and Orchestra No. 20
 in D-Minor, Mvt. IMozart
(Patricia Michaelian, age 15, piano)
Concerto for Violin and Orchestra in E-Minor,
 Opus 64, Mvt. I:Mendelssohn
(James Buswell, age 18, violin)
Ma Mère l'Oye (Mother Goose) Suite (complete).....Ravel

31. A Tribute to Sibelius.....February 19, 1965

ALL MUSIC BY SIBELIUS:

Findlandia
Concerto for Violin and Orchestra in D-Major, Opus 47
(Sergiu Luca, age 20, violin)
Symphony No. 2, Opus 43

32. Musical Atoms: A Study of Intervals November 19, 1965

Prelude to Act III: Lohengrin Wagner
“The Blue Danube” Strauss
Symphony No. 4, Mvt. I Brahms
Symphony No. 4, Finale Vaughan Williams

33. The Sound of an Orchestra December 14, 1965

Symphony No. 88, Largo Haydn
Symphony No. 5, Mvt. III, opening Beethoven
Symphony No 7 Beethoven
Symphony No 1 Brahms
Ibéria, Mvt. II, Finale Debussy
L’Histoire du Soldat:
 “*The Royal March*” Stravinsky
An American in Paris Gershwin
Partita in E-Major Bach
Rodeo: “Hoedown” Copland

34. A Birthday Tribute to Shostakovich January 5, 1966

Symphony No. 7, Mvt. I Shostakovich
Symphony No. 9 (complete) Shostakovich
Symphony No. 9 Finale (excerpt) Beethoven

35. Young Performers No. 7: *Pictures at an Exhibition* February 22, 1966

Pictures at an Exhibition (original piano) Moussorgsky
“Promenade,” “Gnomes” (Paul Schoenfeld, age 19, piano)
“Promenade,” “The Old Castle” (Paul Schoenfeld, age 19, piano)
“Promenade,” “Tuileries,” “Promenade,” “Ballet of Chicks
.....in Their Shells” (David Oei, age 15, piano)
“The Great Gate at Kiev” (Horacio Gutierrez, age 17, piano)

The above selections were followed by their orchestral transcriptions by Ravel,
conducted respectively by:

James De Priest
Jacques Houtmann
Edo de Waart
Leonard Bernstein

36. What is a Mode?.....November 23, 1966

Nocturnes: Fêtes Debussy
Boris Godunov: "Polonaise"
 from Act III Moussorgsky
Fancy Free: "Danzón" Bernstein
Fêtes repeated

37. Young Performers No. 8 January 27, 1967

Sinfonia Concertante Haydn
(Elmar Oliveira, age 16, violin; Mark Salkind,
 age 13, oboe; Fred Alston, age 19, bassoon;
 Donald Green, age 20, cello; Juan Pablo
 Izquierdo conducted Mvt. I; Sylvia Caduff
 conducted Mvts. II & III)
Concerto No. 2 for Piano
 and Orchestra in F-Minor, Finale Chopin
(transcribed for accordion and played by Stephen
 Dominko, age 19; Sylvia Caduff, conductor)
 "In diesen heil'gen Hallen," aria from *The Magic Flute* Mozart
(George Reid, age 21, bass; Juan Pablo Izquierdo,
 conductor)
Concerto for Violin and Orchestra in B-Minor, Mvt. I Saint-Saëns
(Young Uck Kim, age 19, violin; Leonard Bernstein, conductor)

38. Charles Ives: American Composer February 23, 1967

ALL MUSIC BY IVES:

The Gong on the Hook and Ladder, or,
 The Fireman's Parade on Main Street
Washington's Birthday (from *Holiday Symphony*)
Song: "Lincoln, the Great Commoner"
(Simon Estes, bass-baritone, Leonard Bernstein at the piano)
The Circus Band
The Unanswered Question

39. Alumni Reunion..... April 19, 1967

Variations on a Rococo Theme
 (Var. I, III, V, VI, VII) Tchaikovsky
(Stephen Kates, cello)

Mi chiamano Mimi, aria from *La Bohème*Puccini
 "My Man's Gone Now," aria from
Porgy and Bess Gershwin
 (Veronica Tyler, soprano)
Piano Concerto No. 2 in B-Flat Major..... Brahms
 (André Watts, Piano)

40. A Toast to Vienna in 3/4 Time December 25, 1967

Wiener Blut J. Strauss
Contradanz No. 3, K. 605 Mozart
Symphony No. 41, "Jupiter," Minuet Mozart
Symphony No. 7, Scherzo..... Beethoven
Des Knaben Wunderhorn..... Mahler
 "Rheinlegendchen": Christa Ludwig, soprano
 "Des Antonius von Padua Fischpredigt":
 Walter Berry, baritone
 "Verlor'ne Mühe": Miss Ludwig and Mr. Berry
 Suite from *Der Rosenkavalier* R. Strauss

41. Forever Beethoven January 28, 1968

ALL MUSIC BY BEETHOVEN

Symphony No. 5 in C-Minor, Mvt. I
Concerto No. 4 in G-Major for Piano
and Orchestra, Mvts. II & III
 (Joseph Kalichstein, piano; Paul Capolongo, conductor)

42. Young Performers No. 9 March 31, 1968

Concerto in A-Minor for Cello
and Orchestra Saint-Saëns
 (Lawrence Foster, age 14, cello;
 Alois Springer, conductor)
Piano Pieces for Four Hands von Weber
Allegro/Turandot March/March in G-Minor
 (Martin and Steven Vann, age 17, piano)
Symphonic Metamorphosis on Themes of
Carl Maria von Weber.....
 (Allegro conducted by Leonard Bernstein;
 Turandot March conducted by Helen Quach;
 March conducted by Mr. Bernstein)

43. Quiz-Concert: How Musical Are You? May 26, 1968

Symphony No. 1, Chorale to end Brahms
Overture: The Marriage of Figaro Mozart
Classical Symphony, Mvt. I Prokofieff
Capriccio Espagnol, Gypsy Scene
and Fandango Rimsky-Korsakoff

44. Fantastic Variations

(*Don Quixote*) December 25, 1968

ALL MUSIC FROM *DON QUIXOTE* BY
RICHARD STRAUSS:

Complete: Don Quixote Theme/Sancho
Panza Theme
Variations I through II; Variation III (excerpt)
Variations IV through VII; Finale

45. Bach Transmogrified April 27, 1969

Little Fugue in G-Minor Bach
Organ Solo: Michael Korn
Orchestral transcription by
Leopold Stokowski, conductor
Moog synthesizer transcription by Walter Sear
Partita in E-Major Bach
Phorion [based on the *Partita*] (excerpts) Foss
Brandenburg Concerto No. 5, Mvt. I Bach
Rock Variation and Fantasy by
The New York Rock 'n' Roll Ensemble

46. Berlioz Takes a Trip May 25, 1969

Symphonie Fantastique Berlioz
"Visions and Passions," Mvt. I (excerpts)
"A Ball," Mvt. II
"Scene in the Countryside," Mvt. III (excerpt)
"March to the Scaffold," Mvt. IV
"Nightmare of the Witches' Sabbath," Mvt. V

47. Two Ballet Birds..... September 14, 1969

Swan Lake Tchaikovsky

Opening Act II

Black Swan Pas de Deux (Act III)

Introduction and Adagio

Male Variation

Female Variation

Coda

Firebird Suite Stravinsky

Introduction and Firebird Variation

Ronde of the Princesses

Infernal Dance of King Kastchei

Berceuse and Finale

48. *Fidelio*: A Celebration of Life March 29, 1970

Fidelio, Act II (excerpts)..... Beethoven

Aria: Gott, welch Dunkel hier!

In des Lebens Frühlingstagen.....Florestan

Duet: *Wie kalt ist es ...*

Nur hurtig fort Leonore, Rocco

Trio: *Euch werde Lohn* Florestan, Leonore, Rocco

Es schlägt der Rache Stunde..... Pizarro, Florestan

Leonore, Rocco

Members of the American Opera Center at Juilliard:

Tito Capobianco, General Director

Florestan: Forest Warren

Leonore: Anita Darian

Rocco: Howard Ross

Pizarro: David Cumberland

49. The Anatomy of a Symphony Orchestra May 24, 1970

The Pines of Rome Respighi

The Pines of the Villa Borghese

Pines Near a Catacomb

The Pines of the Janiculus

The Pines of the Appian Way

50. A Copland Celebration December 27, 1970

MUSIC BY AARON COPLAND:

Concerto for Clarinet and Orchestra

Stanley Drucker, soloists)

Suite from the Ballet *Billy the Kid* (excerpts)

Open Prairie

Street in a Frontier Town

Billy's Capture and Celebration

Billy's Death (Pas de deux)

Finale

51. Thus Spoke Richard Strauss April 4, 1971

Thus Spoke Zarathustra Strauss

52. Liszt and the Devil February 13, 1972

Faust Symphony Liszt

53. Holst: *The Planets* March 26, 1972

I – Mars, the Bringer of War

II – Venus, the Bringer of Peace

III – Mercury, the Winged Messenger

IV – Jupiter, the Bringer of Jollity

V – Uranus, the Magician

VI – Pluto, the Unpredictable: Improvisation (not by Holst)

Bold-titled entries are the programs commercially available through the Leonard Bernstein Office.

The source for this list is taken from *Leonard Bernstein's Young People's Concerts* (newly revised and expanded edition.)

Appendix C

FOUNDED 1842

The Philharmonic-Symphony Society of New York

113 West 57th Street, New York 19, New York

CABLE ADDRESS: Philharmon

BRUNO ZIRATTO, Managing Director
GEORGE E. JUDY, R., Assistant

TELEPHONE: COLUMBUS 5-4480

January, 1958

Dear Subscriber:

I am pleased to know that you and your children will be members of our audience in Carnegie Hall for the Young People's Concerts on January 18, February 1, March 8 and April 19, 1958.

For the first time, the New York Philharmonic Young People's Concerts will be seen on television, on CBS-TV. That means that millions of people all over the United States will be able to see and hear these concerts. Can you imagine how exciting this will be to someone who has never been to Carnegie Hall?

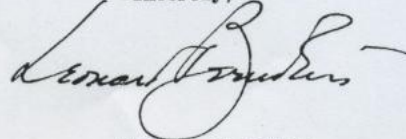
I have been wondering how many of you have actually been inside a television studio, or in the audience of a televised broadcast. The amount of equipment it takes to perform this miracle is staggering to think about. 3,000 man-hours will be needed to set up the six tons of electronic equipment which will be brought into Carnegie Hall. The lights would illuminate the streets of a forty-block area. 14,000 miles of coaxial cable will be used to transmit these concerts from coast to coast.

You will be able to see some of the backstage workings of a television show, although we have taken great pains not to have the equipment obstruct your view or divert your attention. From time to time throughout the concert, the cameras may take pictures of you and your children who will be enjoying the music. For some of you, this will probably be a television debut.

One of the first things I learned about television is that each program must start promptly. The hour printed on your tickets is 12:00 Noon. However, if possible, we would like you to be seated by 11:45 A.M. so that we can talk over a few "rules" for participating in a television show. Also, this will give us a chance to say hello and get acquainted before the concert begins.

I am really looking forward to our New York Philharmonic Young People's Concerts.

Sincerely,



Leonard Bernstein


Appendix D

NEW YORK PHILHARMONIC

SERIES OF
4

SATURDAYS
12 noon - 1 p.m.

January 18
February 1
March 8
April 19



New York
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BRUNO ZIRATO
Managing Director

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314th Concert — 35th Season

LEONARD BERNSTEIN

Musical Director and Conductor

Saturday, February 1st, at 12 o'clock, Noon

Guest Conductor: AARON COPLAND

PROGRAM

"What is American Music?"

The program will include excerpts from the following works:

GERSHWIN

An American in Paris

DVORAK

Symphony No. 5 ("New World")

GILBERT

Dance on Place Congo

STRAVINSKY

Ragtime

GERSHWIN

Rhapsody in Blue

BERNSTEIN

"Jeremiah" Symphony

SCHUMAN, WM.

American Festival Overture

HARRIS

Symphony No. 3

THOMPSON, R.

Symphony No. 2

THOMPSON, V.

Mother of Us All

COPLAND

Music for the Theatre

Billy the Kid

*Symphony No. 3

*To be conducted by MR. COPLAND

Leonard Bernstein plays the Baldwin piano.

Managing Director, BRUNO ZIRATO

Assistant, GEORGE E. JUDD, Jr.

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NEXT CONCERT: Saturday, March 8, 1958, at 12:00 Noon

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Appendix E



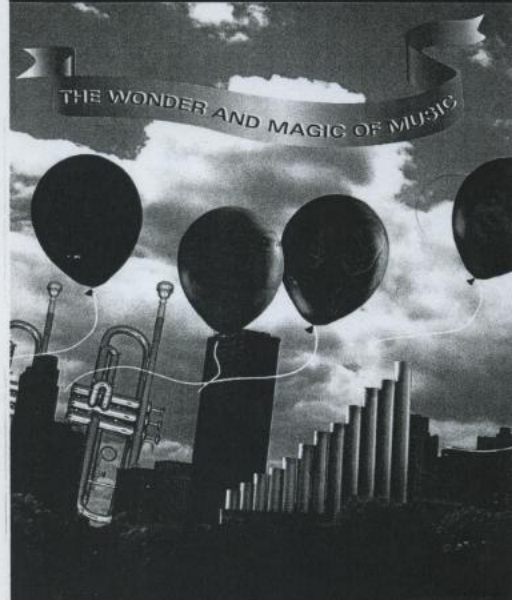
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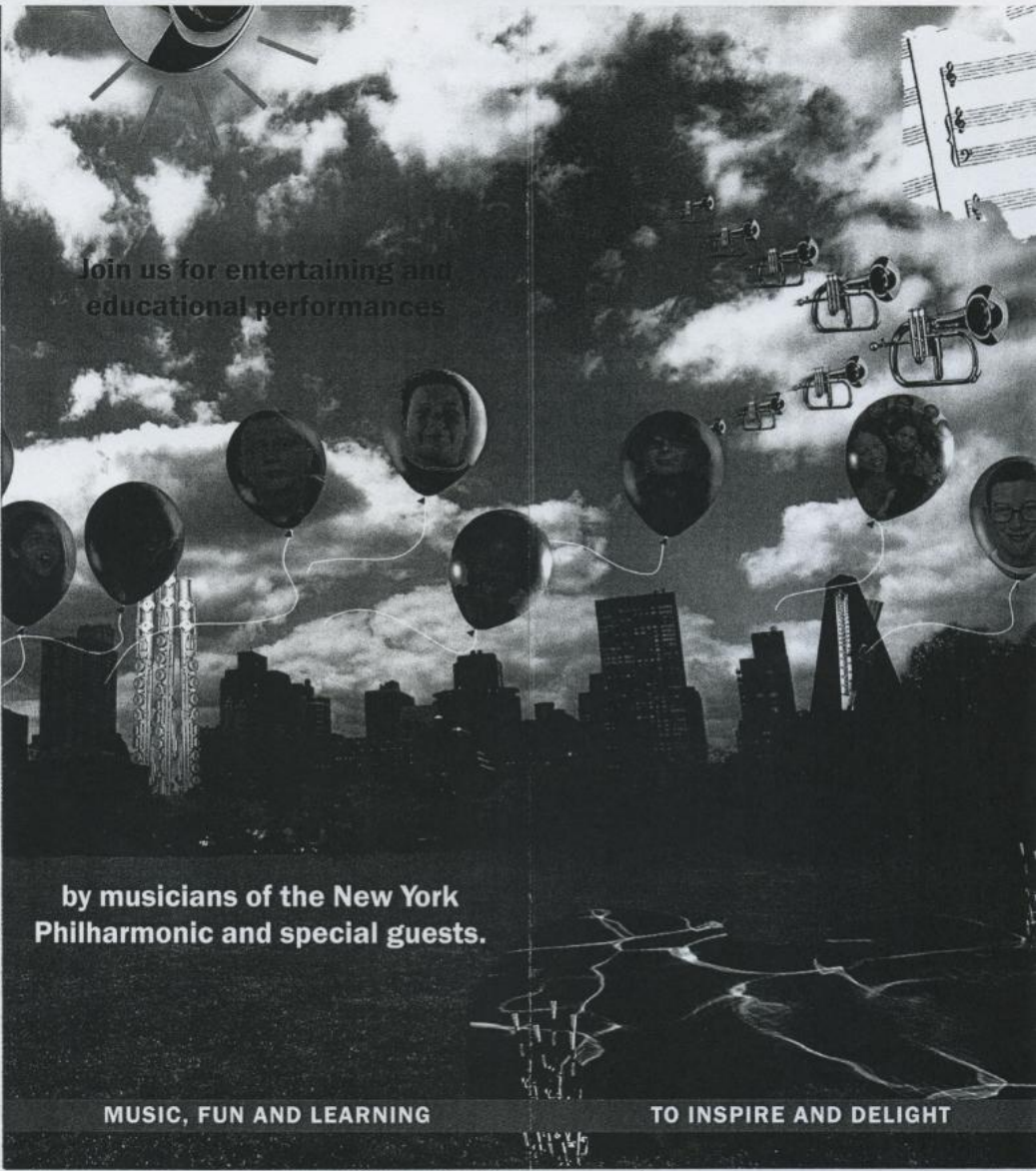
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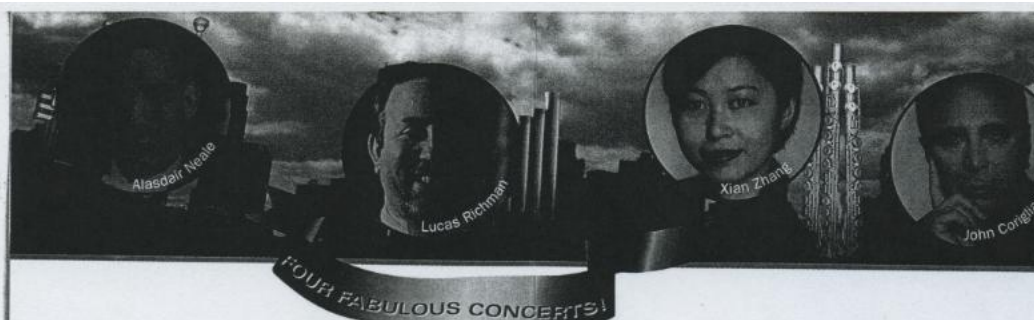


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TO INSPIRE AND DELIGHT



NOVEMBER 15, 2003

A FESTIVAL OF WINDS

ALASDAIR NEALE conductor

Meet the dynamic woodwind players of the New York Philharmonic, featured in music by Rossini, Tchaikovsky, Ravel, and Bartók.

ROSSINI *La scala di seta* Overture
and excerpts from:

DVORÁK Symphony No. 9

BARTÓK Concerto for Orchestra

GINASTERA *Variaciones concertantes*

RAVEL *Mother Goose Suite*

RAVEL *Daphnis et Chloé*

Kidzone Live! 12:45 pm

BECOME A WOODWIND EXPERT!

Come meet the woodwind section of the New York Philharmonic in demonstrations, performances, and other hands-on activities.

DECEMBER 13, 2003

WINTER WONDERS

LUCAS RICHMAN conductor and host

Brooklyn Youth Chorus, DIANNE BERKUN director

Celebrate the season with music by Gabrieli, Handel, Vivaldi, and Humperdinck, and sing along with the Brooklyn Youth Chorus and the New York Philharmonic.

GABRIELI *Canzona* tba

VIVALDI "Winter" from *The Four Seasons*

HANDEL "O Lovely Peace" from *Judas Maccabeus*

HUMPERDINCK Selections from *Hansel and Gretel*

Kidzone Live! 12:45 pm

BECOME A SINGING STAR!

Join in with the Brooklyn Youth Chorus and learn some of the tunes featured in this sing-a-long Young People's Concert*.

FEBRUARY 7, 2004

WHAT IS ORCHESTRATION?

XIAN ZHANG* conductor

JOHN CORIGLIANO host

Take a tour of Musorgsky's colorful *Pictures at an Exhibition* with Oscar-winning composer John Corigliano as your guide. Xian Zhang, a winner of the Maastricht/Vilar Conductors' Competition, makes her Philharmonic debut.

JOHN CORIGLIANO *Promenade Overture*

MUSORGSKY *Pictures at an Exhibition* in orchestrations

by Ravel and Gorchakov

Kidzone Live! 12:45 pm

BECOME A MASTER AT ORCHESTRATION!

Hear what it sounds like when you get to decide which instrument plays what. The Philharmonic musicians will help you make and hear your own musical choices at interactive "orchestration" stations.

MARCH 27, 2004

DANCE PARTY!

ROBERTO MINCZUK conductor

Come celebrate the 80th anniversary of New York Philharmonic Young People's Concerts with dance-inspired music by Villa-Lobos, Ginastera, Tchaikovsky, and others. A special host will be announced, and don't be surprised if there's an unannounced guest or two—after all, it's a birthday!

Kidzone Live! 12:45 pm

CELEBRATE A BIRTHDAY!

...with the New York Philharmonic as we fill the hall with dancing and birthday games.

* debut

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scholars, musicians, and thinkers place the music in context

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2nd Tier Box†, 3rd Tier Center	\$14	
3rd Tier Box†	\$5	† Partial view

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December 13				
February 7				
March 27				

Handling charge: # of tickets ____ x \$2.00

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Tune Up!

November 15, 2003

Alasdair Neale, conductor
Woodwinds of the New York Philharmonic

ON THE PROGRAM, YOU WILL HEAR:

EXCERPTS FROM...

DVORAK SYMPHONY NO. 9

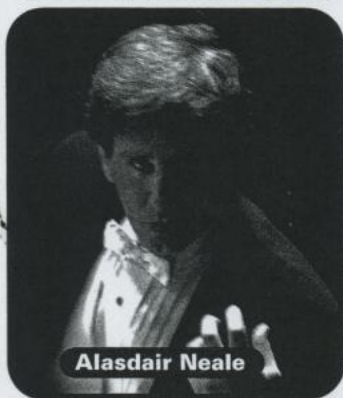
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Festival of Winds



Alasdair Neale

Meet the Artist

Alasdair Neale is currently the Music Director of the Marin Symphony in California. He also holds the positions of Music Director of the Sun Valley Summer Symphony, Principal Guest Conductor of the New World Symphony and Music Director of the San Francisco Conservatory of Music Orchestra. For 12 years he was the Associate Conductor of the San Francisco Symphony and Music Director of the San Francisco Symphony Youth Orchestra.

Fun Facts

The that is used in Western classical music is known as a transverse flute because the player holds it out to one side and blows across a hole in the side of it. The oldest transverse flute is thought to be the ch'ih from China, which dates back to the 9th century B.C. Flutes have changed a lot since that time, and although they are now most often made of metal, at one time they were made of wood. Maybe this is one reason they are in the woodwind family?



Ask a Musician

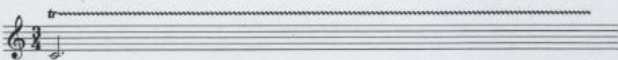
What's a trill?



Mark Nuccio (clarinet):

That's when you start on one note, and then you play a step higher than that, back and forth, as quickly as possible. So, if it's a C, then you play a D, and then switch back and forth between the notes as fast as you can.

It's written like this...



But it sounds like this!



make your own

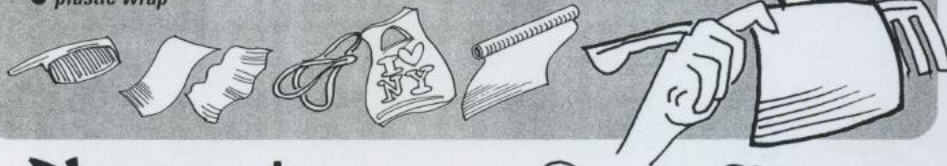
Kazoo!

Some wind instruments use a vibrating membrane (something like a piece of wax paper, for example) to help make sounds. These instruments are called mirlitons. The kazoo is a perfect example. Let's experiment with kazoos before building a mirliton flute that we call the Flazoot, or Balloon Flute.

You will need:

- a plastic comb
- one or more of the following:
 - a sheet of paper
 - wax paper
 - plastic shopping bag
 - plastic wrap

Put the comb to your lips and stretch your material across the other side. Hum a little tune into the comb. The material will vibrate along with your voice (this is called sympathetic vibration). Try one or two of the other materials to see if there is any change in sound.

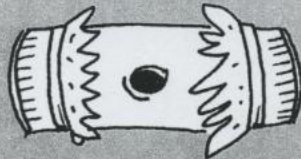


Flazoot!

You will need:

- two balloons
- two rubber bands
- a cardboard tube about 4" long and 1" wide, with walls around 1/8" thick

Get an adult to help you drill a hole halfway down the tube. You don't really need a drill. Just use one scissor blade to make a small hole. You can enlarge it by then drilling with closed scissors. The hole should be about 1/2" wide. Trim off the excess cardboard carefully until you have a nice neat hole.



Cut the necks off the two balloons and stretch one over one end of the tube. Secure it in place with the rubber band. Repeat the process for the other side of the tube. Make sure the balloons are stretched nice and tight.

Put your lips up to the hole and gently blow across it. If you don't get a sound right away, you might want to practice with an empty soda bottle. Once you have got the sound with a bottle, then go back and try your Flazoot. When you have a steady sound, gently push on the rubber walls. As you push, the pitch should get higher. Also try pushing one side at a time, or with different amounts of pressure on each side. You will soon discover that you are Flazootling away!





Instrument Detective



1

- I'M MADE OF METAL
- MY SMALLER NEIGHBOR IS THE PICCOLO
- I DON'T PLAY WITH A REED

WHO AM I?

3

- I PLAY ON A SINGLE REED
- I AM OFTEN HEARD IN DIXIELAND MUSIC
- I COME IN THREE DIFFERENT SIZES

WHO AM I?

2

- I USE A DOUBLE REED
- I SOUND THE TUNING NOTE FOR THE ORCHESTRA
- MY FRENCH NAME IS 'HAUTOIS'

WHO AM I?

4

- I'M THE BIGGEST WOODWIND
- I USE A DOUBLE REED
- PEOPLE CALL ME THE CLOWN OF THE ORCHESTRA!

WHO AM I?

(Answers on the last page)

The Adventures of Jake the Stage Dog



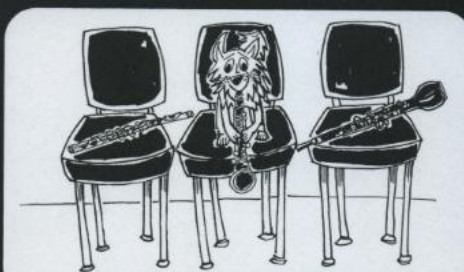
Jake wonders: Which orchestral family has flutes, oboes, clarinets and bassoons?



The Strings? No. The Brass? No.



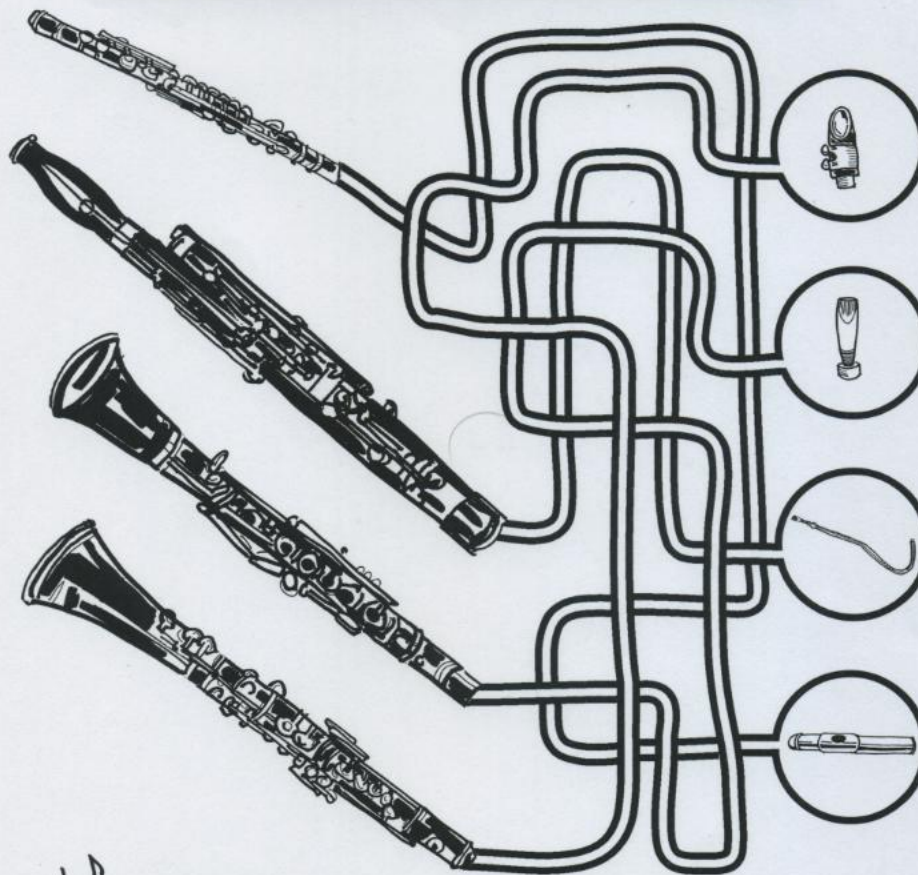
The Percussion family? No.



The "woof-wind" family!

Woodwind Trace - Around

These woodwinds have been cut in half!
Follow the lines to connect each one to its mouthpiece.



Fun Facts

Why is it called an English Horn?

Well, we don't know for certain! The original French name for the English horn was *Cor Anglé* — "angled horn" — which referred to its early bent shape. One idea is that someone accidentally translated the words into *Cor Anglais* — "English horn" — because they are pronounced exactly the same! What do you think?

Appendix F

Phone Interview

ALEXANDER BERNSTEIN
President Bernstein Education through the Arts Fund
The Leonard Bernstein Office
The Amberson Group, Inc.
25 Central Park West
Suite 1-C
New York, NY 10023
July, 2000

What do you consider to be most significant in the Leonard Bernstein legacy?

“Oh, I wish I had a real good answer for you, I guess... I mean it may be weaseling out of the question but I think in the very fact that he could do so much musically... I think it's a uniquely American story and I think that in itself is his greatest accomplishment, that he was able to combine being the Maestro and the writer of serious symphonies and so on with Broadway, with teaching young people, with new media at the time (television)! I think it's an extraordinary mixture of things that nobody else has ever done or could do again.

What do you consider his most important contribution to music education?

Probably the television stuff is the most notable, as far as I'm concerned in

that it reached the most people, it touched the most people. So many people come up to me all the time and say how it changed their lives, the reason they came to New York to study music or whatever from Minnesota is because they watched the “Young People’s Concerts” when they were kids, ... and so year, I would say, apart from all his great tutelage of protégés and so on, I think the “Young People Concerts” are probably his greatest achievement.

Yes, he did love to launch young peoples’ careers...

Yes for sure and you know it was not necessarily launching careers but just helping young people, teaching them, especially being around them. I think he loved that the most.

He was very generous and never afraid to share the limelight, is that your perception?

Yes, he was very generous that way.

What do you think Leonard may have deemed his most significant accomplishment?

Oh, that really is impossible to say! He always said he was proudest of the last thing he did whatever he was doing at that moment, um, yeah, just really impossible to say.

He derived great satisfaction from whatever he was involved in...

Yes absolutely, equally if he was staying up all night talking Philosophy with somebody that was as exciting to him as conducting Beethoven in Vienna.

How do you think the impressions of Leonard Bernstein have changed in the 10 years since his death?

That's very hard to say. I don't think it's changed necessarily. I mean, perhaps he's actually aged in his death more than he did in his life and is actually seen as a more mature musician, a decade later by a lot of "critiquey" people, but I think amongst the general populace, they loved him then and they love him now. I don't know that's changed at all.

Please explain the workings of the BETA Fund.

The BETA Fund itself is simply an arts and education fund / foundation along the lines of a family foundation, we find programs that we like putting the arts at the center of curriculum and so on. What's a little more complicated is the Leonard Bernstein Center itself and that is an organization that grew up in Nashville, TN of all places, dedicated to deal with school

wide change and putting the processes of art at the center of the curriculum, not just art per se, but really investigating what it is that an artist does and doing that in all studies and it's been a fascinating long ride and now it's being run by the Grammy Foundation and they are doing a magnificent job with it and we have many many schools that are working this way and are interested and so on.

A school applies to be a Bernstein Center?

Yes, and there is training for teachers for Grades K through 12.

How does the Leonard Bernstein Center model differ from the Lincoln Center model?

It grew out of the Lincoln Center Model, there was a Nashville Institute for the Arts that was connected / affiliated; and because it's school wide and curriculum wide, it's not simply the seeing a ballet and just doing the institute model, but its really English, History, Math, you name it, all disciplines, in the same artistic lens, experiencing a work, doing an inquiry about it, reflecting on it and creating something new.

Please explain the significance of the American New Schools adopting the Bernstein Center model.

Yes, the New American schools project- I guess it was started during the Bush administration; one of the “thousand points of light” thing, and the idea was to find reform models that actually work, and they would do the work for our schools, the schools wouldn’t have to go around shopping necessarily, offering the best reform models that actually work, so it’s kind of a cool thing to be chosen by them and they do a very rigorous and very long survey (to make their selections).

So the Bernstein Center for Learning is an outgrowth of the BETA Fund?

Not really, although I mean obviously we supported it through its research and development phase in Nashville, but they are two separate things. But both were started at about the same time shortly after my father died. (But the BETA Fund actually he started when he was alive.)

So Leonard Bernstein planned how this was all to going to work?

Yes, in the very beginning when the BETA Fund was started, there was some Japanese company that was going to give him alternative money to do what he wanted in the education, he won an award in Japan of \$150,000 that was the original start up money but there was going to be “millions of dollars”

that never appeared so originally that was what was going to happen with the BETA fund that it would be this big endowed foundation which never really happened.

So that's your role now... to manage the funding and how it's used? Do you like it?

Yes, but I used to teach and I miss being with kids all the time... too many meetings and grown ups and stuff but it's very interesting, great to see the work that's going on. It's all very encouraging to start to see the arts back in the schools.

Personal Interview

SCHUYLER G. CHAPIN

Commissioner of the New York City

Department of Cultural Affairs

(at the time of the interview)

Conducted 3-24-97 in person; following a presentation by Commissioner Chapin on Public Schools” at the Carnegie Hall Education Conference:

Community as Classroom

and 3-25-97 by phone

Biography – See Insert from Carnegie Hall

You had a deep personal as well as professional relationship with Leonard Bernstein, could you please discuss what influence Bernstein had on arts education especially with the “Young People’s Concerts?”

The Young People’s Concerts were a tradition with the New York Philharmonic but were transformed in the hands of Leonard Bernstein. This forum was the perfect one to showcase his prodigious musical talent as well as his passion for education and inspiration. Leonard created all the scripts and content but the collaboration of the team members that produced the programs was pure magic. Together they created some of the finest work in broadcasting history. The “Young People’s Concert” became part of the pop culture. Cartoons were appearing, with references to Beethoven and Bernstein in Peanuts. Schools borrowed the films of the “Young People’s Concert,” (Simon and Schuster published two volumes of the Bernstein

scripts) and the shows were translated into twelve languages for syndication in forty countries.

(Chapin, Notes from a Friend p.58)

(Mr. Chapin referred me to the Museum of Television and Radio for more information on the shows not available for purchase.)

Who collaborated with Mr. Bernstein on this project?

Roger Englander, another old friend from Tanglewood days with a real love of music, became a CBS staff-producer-director. CBS paired them up in 1958 and from the first broadcast of the “Young People’s Concerts” under the musical direction of Leonard Bernstein, the skill and techniques employed by Englander resulted in the work recognized as television’s greatest contribution to music and arts education. Mary Rogers (Goettal) and Jack Gottlieb were the other key people. Mary still lives in NYC.

Another person to talk with regarding all the Bernstein undertakings is Craig Urquhart, he publishes the newsletter (Prelude, Fugue and Riffs) for Bernstein friends and was the public relations manager for many years.

Once my eldest son, Henry filled in as a narrator for a performance of Benjamin Britten’s

“Young Person’s Guide to the Orchestra.” Henry later became a music teacher.

What do you consider to be Leonard Bernstein’s most significant accomplishment?

Leonard Bernstein was as they say “larger than life” and without question one of the greatest figures in the history of American music. He brought the same passion and commitment to all his endeavors; his interests spanned all spheres and cultures. His concern for world peace motivated him to leave a lasting legacy, which will live on and as the Danes say “to live in the hearts we leave behind is not to die.” (Chapin p.171)

Personal Interview

BARBARA B. HAWS

Archivist / Historian for the New York Philharmonic Orchestra

and Richard C. Wandel

Carlos Moseley Project Archivist

(Mr. Wandel pulled the documents requested and made copies.)

Avery Fisher Hall

10 Lincoln Center Plaza

New York, New York 10023-6973

March 26 & 27, 2004

Reviewed files on the "Young People's Concerts" containing original scripts, annotated scores, programs, publicity releases and correspondence.

*Copies of select documents copied from the NY Philharmonic Archives with permission are included in appendix.

In your opinion, what is the legacy of the Bernstein era with the New York Philharmonic?

There is simply no one to replace him; we are all still looking for Lenny. The Bernstein Society is preparing more of the tapes of the "Young People's Concerts" for the public, talk with Alexander Bernstein about the availability of the rest. Consider coming down and staying for a few weeks, to come in daily and view whatever I need, and also to see what's at the Museum of TV and Radio.

Have the "Young People's Concerts" continued since Bernstein gave up the directorship of the New York Philharmonic?

Yes and you must talk with our director of education and pick up brochures etc. (Did meet with Polly Kahn, Director of NY Philharmonic Education Department at that time, though not that trip and not exclusively for Bernstein research but for Outreach program development as recommended by the E. J. Noble Foundation and the Lincoln Center Institute in July, 1999.)

The Little Orchestra Society is quite active. Is that an outgrowth of the "Young People's Concerts?"

Different orchestra, under the direction of Dino Anagost, who is good with the kids but still not the magnetic persona of Bernstein.

*Select examples of current "Young People's Concerts" are included in Appendix

So was it charisma that proved to be why he was so successful in the business of media and music education? Why has no other young conductor assumed the stature and successful project scope that Leonard Bernstein did? For example, Michael Tilson Thomas? (His name appeared in recent programs as Guest Conductor of "Young People's Concerts" since Leonard Bernstein's death.)

Leonard Bernstein was like a tidal wave, when he walked into a room the world stopped. He commanded all attention and he got it. He was fascinating, we all loved him, and he was like a big "little boy," an immensely gifted and moody but loveable little boy.

Leonard Slatkin is doing great things in St. Louis (at that time) but no one has the giant persona that Leonard had to pull you into whatever project he was on. Masur doesn't have the interest in outreach and education. There's no one like Leonard Bernstein around now and probably never will be again. We are all still grieving for him, "looking for Lenny."

Personal Interview

GINA FRANCESCONI
Principal Archivist at Carnegie Hall
881 Seventh Avenue, 8th Floor
New York, New York 10019-3210
March 24, 1997

and Kathleen Saraceni
Associate Archivist
Carnegie Hall
March 24, 1997

To Mr. Francesconi:

Where do you recommend I search for information on Leonard Bernstein's contributions to music education specifically with the "Young People's Concerts" and their history at Carnegie Hall?

Write to Craig Urquhart, maybe go over to the Dakota. Read Humphrey Burton's (Barbican, London) biography (He had been a friend and producer of Felicia Bernstein's.)

Check NBC Archive regarding Red Line or Blue Line series / music appreciation hour with Walter Damrosch---

Regarding early music exposure---Ernest Schelling, American pianist, (Damrosch, p.356)

Go to see / call first, Mrs. Ernest Schelling, Now Mrs. Janos Scholz and past 80 years but ask to see her first husband's papers.

#212 288-1786

863 Park Ave. NY, NY

Find: The Walter Damrosch Dynasty by George Martin

His brother, Frank, sisters, Clara, Elly-no music education without them/preamble

Juilliard School of Music, Mannes, Denver, Cleveland/ music in public

Find: Howard Shanet's New York Philharmonic: A History

Prepare well to interview Jack Gottlieb, KNOW EVERYTHING

With Kathleen Saraceni:

Reviewed photos and samples of early programs from "Young People's Concerts" still being held in Carnegie Hall under musical direction of Walter Damrosch prior to 1958. After Bernstein assumed musical direction of the "Young People's Concerts," broadcasts continued in Carnegie Hall until April 7, 1962. 1961-62 was the year the

New York Philharmonic and the “Young People’s Concerts” moved to Lincoln Center.

Interview with Kristen Houkom, Education Associate, Education Department, New York Philharmonic

April 27, 2004 by Phone #212 875-5732

Are the programs for the *Young People’s Concerts* for the ‘03-04 season available?

Yes, they can be accessed by going to the website for the New York Philharmonic (www.newyorkphilharmonic.org) and clicking on “Meet the Philharmonic” then go to “Past Concerts” and then to the month for each event.

Young People’s Concerts took place on Nov. 15, Dec.13, 2003, Feb.7, and March 27, 2004 this season.

NOTE: The dates for the upcoming season’s *Young People’s Concerts* are set and posted but the program for each remains to be determined as of this date.

Who is in charge of planning and programming the *Young People’s Concerts*?

There is no one individual responsible as Leonard Bernstein was for the planning and presentation of the *Young People’s Concerts*?

That’s correct, no one person has been in charge since Bernstein. Thomas Cabaniss is the current Education Director and he works with Jeremy Geffen, Artistic Administrator for the Orchestra. They work together with the conductors for each concert to determine the program and plan the educational focus.

Who selects the conductors?

Mr. Geffen selects the conductors.

Are the *Young People’s Concerts* recorded and broadcast currently?

No, they are not and there is no plan in place at this time to consider those options.

Has the model changed much over the years since Bernstein was the conductor?

Not really, there are still four concerts planned annually. There has been some experimentation with the hosts, last year for example; New York Philharmonic violist, Rebecca Young, hosted all four concerts.

Has audience participation been strong since Bernstein? Yes, the concerts typically sell out and the tickets sold are typically to a 40% subscriber base and 60% to individual ticket buyers.

What is the pricing structure?

Prices for each concert range from \$5.00 to \$25.00. **Is there a group rate available?**

Yes, contact audience services for more information on this.

Are there any school groups as subscribers? No.

Has the demand remained as strong for season tickets as in Bernstein’s era when it was reported that families signed their children up for season subscriptions to the *Young People’s Concerts* “at birth”?

Not quite. For approximately one concert a season only ~95% of the tickets are sold. (This season, it was the November concert.) Also, there is a significant “no show” rate for season ticket holders and this results in some empty seats, but overall, the demand has been consistent for tickets.

How are the *Young People’s Concerts* marketed?

Information is included in the main season brochure, and there are two additional marketing pieces specifically about the *Young People’s Concerts* that go out. One is specifically designed for educators to use in advance of the concerts (Educators’ Guide) and the other is a brochure specifically advertising the Young People’s Concerts. There is a four-page flyer that contains program notes and cartoons, games and related activities that goes out to YPC season subscribers and is given out at the concert. This usually goes out in late September with information for the whole year. In the 2002-2003 season, subscribers were also provided with a CD with recorded sample works of the season highlights to supplement the printed material. (Please see appendix for samples.)

Who creates these marketing and teaching pieces?

The Education Department staff creates these pieces internally. They write the material and then send them out for design.

Is there usually a theme for each concert and is there an over -arching theme for the season for the *Young People’s Concerts*?

There is a theme for each concert but not usually one for the season, however for the upcoming 2004-05 season there will be a main theme. We are planning to use “Stories and Music.”

Is there any affiliation with the Lincoln Center Institute program or the Bernstein Education Center?

No, we are plaza neighbors with the Lincoln Center Institute but they have a separate program. There is intersection in that both the New York Philharmonic and the Lincoln Center Institute provide professional development opportunities for teachers but the Lincoln Center Institute and the Philharmonic run separate programs. There is no affiliation with the Bernstein Center for the Arts.

What additional activities are part of the *Young People’s Concert* experience?

Pre-concert activities include visiting the *Kidzone Live*. *Kidzone* is the name of the Orchestra’s website for children and young people, *Kidzone Live* refers to the actual pre-concert activities, likened to a “musical faire” held before each *Young People’s Concert*. *Kidzone Live* is held in the Promenade area and in Tier I and Tier II of the concert hall (Avery Fisher). Visitors are given opportunities to experiment with featured instruments in the “Instrument Storage Room”; to compose a few measures of an original piece in the “Composers’ Workshop” and hear it performed on the spot by one of the teaching artists; there is often a station to create your own instrument and to view related displays. Participants are invited to stop at each station and proceed to the next at the conclusion of the demonstration, which is then repeated for

the next group. For example on March 27, 2004 the *Young People's Concerts* celebrated eighty years of consecutive performance. (See article in appendix) The name of the concert was *Dance Party*, hosted by Jacques d'Amboise. Part of the Kidzone activities for that event included a string quartet performing music in the "Musicians' Lounge" in various dance styles i.e. a march, a waltz, with two student dancers demonstrating the steps. The "Make your own Instrument" demonstrated how to make shakers.

Is funding an issue for the continuation of the *Young People's Concerts*?

The pre-concert activities had been strongly supported by METLIFE Foundation. Recently METLIFE Foundation increased its support for the educational program in general and is now the Lead Corporate Underwriter for the Educational Department of the New York Philharmonic. There are sponsors for the *Young People's Concerts* but none for Kidzone Live at present.

What is the Organization's perspective on why the *Young People's Concerts* are not planned for re-broadcast on television to continue the music education efforts Bernstein began?

This reflects my own opinion but the television market has changed drastically since the Bernstein broadcasts. Would the orchestra be interested in such an enterprise now? Not sure, possible. But the audience today is very different from those who watched Lenny on Sunday evenings in their living rooms. Production costs have risen significantly and the productions were very time consuming and grueling then, the rehearsal schedule to do the *Young People's Concerts* on air now would likely be cost prohibitive.

Check with CBS regarding their plans to rebroadcast the Bernstein *Young People's Concerts*, as they own the rights.

Appendix G

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Spring/Summer 2002

YOUNG PEOPLE'S CONCERTS Return to TV

by Martin Steinberg

*Reprinted with permission of
The Associated Press.*

NEW YORK (AP) — The images are in black and white and from another era, mothers in fancy hats accompanying their sons in suits and ties and daughters in dresses and patent-leather shoes as they rush into Carnegie Hall to watch a nearly all-male orchestra yet the ideas ... are as meaningful today as during Eisenhower's America in 1958. Forty-four years after Leonard Bernstein's YOUNG PEOPLE'S CONCERTS first aired, they are returning to television. [Ed. Note, began on March 15] ... USA Cable-affiliated Trio, which has 14.3 million subscribers, bills itself as a popular arts channel. Its programs include "Rowan & Martin's Laugh-In," movies, fashion and concerts from Bjork to the Doors. With these performances featuring Bernstein and the [New York] Philharmonic, the station is venturing into the difficult sell of classical music. "When we went back and looked at them, we found them to be riveting, exciting, somehow fresh, new and relevant to what is happening today," Chris Slava said. [Trio's vice president of acquisitions and scheduling]

To help, Trio enlisted three stars — entertainers Whoopi Goldberg and John Lithgow and violinist



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[To Our Readers]

It was Leonard Bernstein's least glamorous occupation, that of teacher, that may leave the strongest mark of his influence in the world of music and ideas. In this issue, we hear from educators inspired by Bernstein's teaching methods, as well as by the ability of his compositions to galvanize young listeners. The Leonard Bernstein Center is steadily expanding, creating a nationwide dissemination of Bernstein's lively approach to learning. Scholarships established by Bernstein in his lifetime continue to boost talented young musicians forward in their studies.

In addition, Bernstein's YOUNG PEOPLE'S CONCERTS with the New York Philharmonic are back on television, illuminating a darkness that had not been relit for many years. And the jewel in Bernstein's educational crown, his NORTON LECTURES at Harvard, are now available on DVD. They never looked better.

Meanwhile, academic research on Bernstein's musical and recording legacy has reached new levels of precision, thanks to the combined forces of human dedication and computer wizardry.

And anyone who wonders if Leonard Bernstein's works are getting enough exposure need only turn to the Calendar of Events, which threatens to devour the front of this newsletter.

J.B.T. ■

Prelude, Fugue & Riffs Spring/Summer

YOUNG PEOPLE'S CONCERTS Return to TV, *continued*

(continued from page 1)

Joshua Bell. They introduce the topic of the day, such as "What is Orchestration?" "What is a Concerto?" and "Musical Atoms: A Study of Intervals." The real star, of course is Bernstein...

Besides his conducting, composing and piano-playing skills, Bernstein was a great communicator and teacher. He didn't talk down to his young audience while explaining formidable concepts that can turn the mystique of classical music into an impenetrable barrier.

He didn't talk down to his young audience while explaining formidable concepts that can turn the mystique of classical music into an impenetrable barrier.

"I don't know anybody who can do that with music and ... make it so accessible and fun, as though you already knew it almost before he said it," said Alexander Bernstein, a former teacher...

For example, in introducing "or-ches-TRA-tion," Bernstein demonstrates how the 19th century Russian composer Nikolai Rimsky-Korsakov arranged "Capriccio Espagnol." Bernstein adds layer upon layer of ideas one at a time: "What (Rimsky-Korsakov) did actually is to take the bare notes in his head and

sort of put clothes on them so that they could go out into the world. After all, notes can't wander around naked; they have to be dressed up, in orchestration. But good orchestration means not only clothes that you put music into — the way you wear a dress or a suit to keep yourself warm. It's got to be the right orchestration for that particular piece of music, like wearing the right suit or the right dress. That orchestration would be like putting on a sweater to go swimming. It's just ridiculous."

After having the orchestra play a jumbled orchestration, Bernstein asks: "You see how terrible that is? You can't hear the tunes, the rhythms are too loud and it all sounds clumsy and thick." The lesson: "A good composer always knows deep down in his heart what the right choice must be, because if he's good, his music will make him choose right. The right music played by the right instruments in the right combinations at the right time — that is good orchestration." Bell said the series may not be right for everybody, but it may expose many to classical music because Bernstein shows that music is something not to be afraid of. "I think it will touch them," he said. "Just being around somebody that just oozes music — it's a kind of energy, and through osmosis you get excited... Hopefully the bigger results will be just wanting to go out and hear music and go play music." ■



WEST SIDE STORY: A Teaching Diary

by Ann Mayle

I have been teaching WEST SIDE STORY in seventh grade music classes for most of my 17 year teaching career. For the past several years, I have been showing the film to the students of Suncrest Middle School in Morgantown, West Virginia. I don't remember the exact day that I decided to start, but I remember the circumstances as if it were yesterday. I had just landed my first job teaching junior high school music, all set for my first class. I had the piano out, the music was ready and I was eager to proceed. I passed out the music and proceeded to teach them to sing a pop song from the time. A hand raised in the back of the room. "Yes?" "Um... Mrs. Mayle, if we wanted to sing, we would be in choir." (Said with the innocence and sarcasm of a seventh grader.) This led to a discussion about how they do NOT like to sing and I couldn't make them, etc. Not a good beginning. I needed Plan B. So I went home and devised a unit on Musical Theater, complete with notes, tests, quizzes and games. We would complete the unit by watching WEST SIDE STORY and discussing it. That was the beginning of what I later became known for. Many of my former students may forget my name, but they remember me as "The WEST SIDE STORY lady."

Before I begin showing the film, we discuss musicals in general. Actors "sing" in musicals (groans from the class.) They may "dance" in the streets (more mumbling and giggling). We list musicals the students have seen. While a couple of students have traveled to New York to see a Broadway show, most have not. Their lists mainly consist of the Disney animated musicals. A few have seen shows presented



Ann Mayle with her students.

On to WEST SIDE STORY. I tell them, "You will see the gangs dancing. Remember folks, this is a MUSICAL! That's what they do. The music is an important part of the plot, so I expect you to listen carefully to each song and know its meaning and who sings it. Take notes as you go along. There will be work to do after the video is over. Let's start. And no, you may not have popcorn."

Day one: I talk them through the first few minutes of the video as they see the aerial view of New York City. They like this view. "Cool," I hear someone say (how appropriate). I name the Jets as they pop onto the screen. Someone asks if they are ever going to talk. I assure them that after the opening scenes, the action picks up. After about forty minutes, I turn off the video at the place where Maria starts spinning around into to the dance scene. Someone yells, "No, don't stop it now!" I have no choice. We have only a few minutes left. I ask them questions about what

snapping. That always happens. They're hooked!

Day two: A quick review of what we saw yesterday, then I turn on the VCR. The dance starts. They laugh at Gladhand. They watch as Tony and Maria first see each other. The girls are drawn to the TV. A couple of the boys are looking at each other and rolling their eyes. They listen to *Maria*. They always complain that he says Maria *way* too many times! (A boy one year actually counted them. I think he said that there were 37.) We stop the tape at the very end of *Tonight*. Once again we discuss what they saw. "Was that fire escape supposed to be like the balcony in *Romeo and Juliet*?" someone asks. "Exactly!" "Will we get to see the rumble tomorrow?" "You'll have to wait and see," I tell them.

Day three: Again, a quick overview of what we've seen so far. We begin with *Officer Krupke*. They love it. They laugh at the lyrics. We watch from the war

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Prelude, Fugue & Riffs, Spring 95

Writing Leonard Bernstein: A Guide to Research



by Paul R. Laird

My fascination with the life and music of Leonard Bernstein began in college. I had been fortunate enough to see him conduct a Bicentennial concert with the New York Philharmonic at Carnegie Hall in 1976, and I discovered his compositions a few years later when I bought the two-record set (Columbia Masterworks MG 32793) of his three symphonies. Soon thereafter, I became enthralled with the score to *WEST SIDE STORY*, which I had known for years, but I finally understood what a masterful American score it is. I wrote my master's thesis in music history at Ohio State University in 1982 on the influence of Aaron Copland on Leonard Bernstein. After writing Mr. Bernstein about my project, he invited me to come to the Watergate Hotel in Washington, DC to interview him after a rehearsal with the National Symphony Orchestra. Beyond the thrill of hearing him reminisce about his friendship and work with Copland, I experienced his intensity of interest in everyone, a feeling

described by many. My continuing obsession with his life and music ultimately led to the publication of my *Leonard Bernstein: A Guide to Research*, which appeared in early 2002 in the Routledge Music Bibliographies series.

Guides to research inevitably are out-of-date the moment they appear, but I hope the book offers a good annotated bibliography on important Bernstein sources through the fall of 2000, when it went to press. The book opens with essays on Bernstein's life and some of the more complete statements on his musical style available outside of dissertations and theses. My annotated listing of Bernstein's major compositions builds upon the solid work of Jack Gottlieb in this area. While the most complete catalog of Bernstein's writings remains Mark Eden Horowitz's list on the Library of Congress's American Memory web site (<http://memory.loc.gov/ammem/lbhtml/lbhome.html>); my book offers annotations for Bernstein's major writings. The largest section of the book is an annotated listing of approximately 500 sources on biography,

important biographical issues, Bernstein's relationship with other luminaries, and his compositions, both in terms of Bernstein's general musical style and in specific genres. Sources on Bernstein's conducting and work as an educator and commentator also appear, along with a selected list of videos and detailed annotations of research aids such as archives, libraries and web sites. The 50 pages of indices help one to use the book efficiently.

Leonard Bernstein: A Guide to Research does not by itself offer a complete look at Leonard Bernstein as a man, composer, conductor, or author. I hope, however, that it will make it easier to find that full picture among the many sources about him in different types of publications. It will take scholars years to illuminate fully the life and work of this complex and fascinating man, but I like to think that my book and other sources will give researchers and other interested people a head start.

Paul R. Laird is the Director of the Music History Division at the University of Kansas ■

[update:] Indiana University Leonard Bernstein Scholarships

In 1987, Leonard Bernstein received the Siemens Prize, a generous financial award established by the Ernst von Siemens Foundation. He added the proceeds of the prize to his already established scholarship funds at Harvard and Brandeis Universities as well as at Tanglewood. He also used a major portion to establish a new scholarship fund at Indiana University (IU) School of Music. For this academic year (2001-

awarded three Leonard Bernstein Scholarships to enable students to continue their education. The scholarships were awarded to Meng-Lu Chiu, who is working towards a Performer Diploma in harp; Kornel Wolak, who is working towards a Performer Diploma in clarinet; and Nathan Hillyard, a graduate performance major in trombone. In thanking the Bernstein family Nathan said, "Next semester looks full of opportunity. It is a privilege to



The Leonard Bernstein Center



The Leonard Bernstein Center for Learning (LBC) has been expanding its reach across the country through the addition of new participating schools, new training materials and new resource materials. In the past year it has grown from six participating schools to twenty-three.

In February, the first Leonard Bernstein Center Leadership Institute was held at the Recording Academy in Santa Monica, CA. Seventeen principals and staff members of the participating schools attended. Dr. Eva Baker, director of the National Center for Research on Evaluation, Standards and Student Testing at the University of California, Los Angeles, gave preliminary results

for the evaluation of the program for which she serves as principal investigator. Early data show positive results among students and teachers. The full evaluation report will be available in September after schools receive and compile their 2002 student performance data.

In the past year, over 800 teachers and other staff received more than 160 days of professional development in the Artful Learning model including on-site follow-up sessions. A cadre of 20 trainers who are skilled in arts-based instructional strategies delivered the sessions. Additionally the educators received assistance in developing their school improvement plans and completing applications for funding, as well as addressing implementation issues.

The Center has also developed four new training manuals: *Leonard Bernstein Center Artful*

Learning Teacher's Handbook, Level One and Two; Leonard Bernstein Center Artful Learning Principals Leadership Institute, Level One and Two. Three new resource materials are also available: *The JAZZ Story: Lessons for Middle School Students* (April 2002), *Masterworks* (June 2002) and *Artful Learning Units of Study* (June 2002).

Dana Magenau, the Center's new executive director, recently said: "I've returned from overseas specifically to work in education. I consider myself very fortunate to be a part of the Leonard Bernstein Center for Learning. LBC has built a solid foundation with 23 schools, and is now entering a new phase of expansion. We will attain the critical mass needed to reach more children and raise the profile of the LBC program."

Following in the Footsteps, or a Least Trying to Walk a Nearby Road

by Chris Ludwa

In June 2001 I was hired by the Grammy Foundation's Leonard Bernstein Center for Learning to be a Trainer in schools that are adopting the Bernstein Artful Learning model. As a conductor, I have always been intrigued by Bernstein's work; I wish I were ten years older so I could have met him. Learning his role as artist, teacher, and scholar and spreading his belief to other teachers has had to be the next best thing. The inexorable joy and feeling of accomplishment that comes from helping teachers embrace the Bernstein model is quite similar to standing in front of an orchestra: both require

spontaneity and a willingness to react to what is occurring; and most importantly, both require the ability to realize that only through the expertise and artistry of each individual can the best result be achieved.

The teachers with whom we work are already incredible artists, teachers, and scholars. The Bernstein Model simply provides a framework that sparks enthusiasm, creativity, and joy in the teachers.

That same spark enlivens the students, who ultimately learn more and have more fun doing it than through conventional methods. We see that when students care about what they are learning and "own" the educational process, they retain more

The Grammy Foundation does an incredible job of guiding the teachers through training sessions, follow-up visits, information sharing, and providing the resources for success. I am honored to remain connected to Bernstein's legacy of instilling the love of learning in audiences of all ages, races, creeds, and backgrounds.

Chris Ludwa is a freelance conductor residing in Indianapolis, IN. He works with the Columbus Indiana Philharmonic, Indianapolis Opera, and Terre Haute Youth Orchestra and was recently named Artistic Director of the Indianapolis Arts Chorale.

The Leonard Bernstein Discography: New on the Web *Breaking the Octennial Cycle*



✓ *Bibli*
Bernstein and
his Assistant
Conductor
Seiji Ozawa,
Producer
John McClure,
and soloists
recording Bach's
St. Matthew
Passion
April, 1962.

by Jack Gottlieb

Leonard Bernstein believed in the efficacy of calendar dates. In 1943, he made his historic debut with the New York Philharmonic on the 14th of November, a date in 1954 on which he made his equally historic television debut. It also was the birth date of his compeer and mentor, Aaron Copland. Bernstein would have also appreciated the significance of his having been born in the eighth year (known as the octennial) of the 1910s, for it was in 1958, shortly after his 40th birthday, that he formally became Music Director of the New York Philharmonic. For me, 1958 had particular resonance since that was when the Maestro invited me to join him as his Assistant.

My Assistantship ended in 1968, Bernstein's 50th birthday year, but I continued to work for him occasionally as a free-lancer, and then rejoined his full employ through Amberson, his company, in 1977. Gradually the music quotient of my work took ascendancy as I was empowered to

become his Editor, shepherding his scores and books through to publication, and writing program and record notes for most of his concert works.

Among the publications were three editions of so-called Complete Catalogs (nicknamed the Red Books — red was L.B.'s favorite color) spaced at ten year intervals. The first of these in 1978, celebrating his 60th Birthday, had a Discography of Bernstein as composer. Due acknowledgment was given to the Rev. J. F. Weber, a Catholic priest and expert on liturgical music, who had published a sixteen page Bernstein discography in 1975 (Utica, N.Y.). During this decade, a more thorough tabulation was compiled by Byron Bray, a Columbia Artists Management representative and close friend of Bernstein's secretary, Helen Coates. However, it was Miss Coates, in those pre-computer days, who from the beginning had laboriously typed in all such data into loose-leaf notebooks.

The second edition of the Red Book in 1988, observing the 70th

Birthday, added a Videography to the Discography. But again these were only inventories of Bernstein as composer since, as I noted at the time, "Bernstein as conductor during this time period has been prodigal in the field of recordings; it will be necessary to compile a separate Discography/Videography (to be released...)." One day, after this edition had appeared, the phone rang at home just as I was walking in exhausted from an overseas trip. It was David Diamond fuming in his notorious "diamond-in-the-rough" mode over my having omitted the fact that the very first commercial recording Bernstein ever made was as a pianist in the Diamond Prelude & Fugue in C# Major (1940, New Music Recordings). Yes, it was the first, and we should note that, although more projects were in the works, fate sadly decreed Bernstein's last recording to be "The Final Concert" at Tanglewood on 19 August 1990.

A third edition of the Red Book in 1998, celebrating what would have been the 80th Birthday Year, was subtitled Volume I: Life, Musical Compositions & Writings because, to self-quote again, "The Bernstein Discography and Videography has become so immense that it requires a separate volume. We hope that Volume 2 will be ready for release in the year 2000..." Well, here is Volume 2, two years late, not so far off the mark. As Lillian Hellman put it — in the mouth of her eponymous hero from the Bernstein-Hellman operetta *CANDIDE* — "We promise only to do our best and live out our lives. Dear God, that's all we can promise in truth," (a passage by the way, that has made it into the 15th edition of Bartlett's Familiar Quotations.)

At last we have broken the octennial cycle, and I am thankful we do not have to wait for the year 2008 to present this Discography to the public, all

124 pages of it! The number of Bernstein recordings is, to say the least, impressive. The only other conductors who have come close are Herbert von Karajan and Neville Marriner. Although there are gaps (discussed below), the total count is 826.

Kudos for our breakthrough are due first and foremost to James H. North, who generously allowed us to extract the Bernstein quotient from his index of all New York Philharmonic recordings, an extraordinary achievement. Grateful acknowledgment also goes to Florian Konzetti, who did the lion's share of computer input under the watchful eyes of Amberson Vice Presidents Marie Carter and Craig Urquhart and our Executive Vice President, Harry J. Kraut.

Catalogs from record companies were reviewed, riffled and raided — notably, the Phonolog monthly listing used by record stores and the indispensable Schwann Catalog. It is particularly fascinating to examine original time-sheets from the 1940s for the earliest Bernstein sessions on 78 rpm for the RCA-Victor label. Blitzstein's *Airborne Symphony*, recorded 30 October 1946 at the Lotos Club in New York City, took only three hours to complete; but Stravinsky's Octet, recorded 11 August 1947 at Tanglewood, took almost five. On the log for Stravinsky's *L'Histoire du Soldat* there is a note: "The noises heard on all sides are not system noises, but mechanism noises from bassoons which could not be eliminated."

Salaries for the recording of Gershwin's *An American in Paris* (6 December 1947, the Manhattan Center) totaled \$3,949.75; the lowest amount paid an individual was \$68.75. Among the musicians that day were oboist Ralph Gomberg, brother of Harold Gomberg (famed oboist of the New York Philharmonic);

clarinetist David Oppenheim, who five years earlier had recorded Bernstein's *SONATA FOR CLARINET and Piano* with the composer; and celesta player Howard Shanet, who later wrote a notable history of the Philharmonic.

Copland's *Billy the Kid* (11 June 1949) is stamped: "Also made on 7 [inch] 45 RPM."

Bernstein's own *JEREMIAH SYMPHONY* was recorded 14 February 1945 with the St. Louis Symphony Orchestra, and according to the time sheet, the session took place in the Municipal Auditorium. However, this 1932 building was renamed in the 1940s as the Kiel Opera House (after a St. Louis mayor) and is so noted herein. Nowadays the auditorium is known as the Savvis Center. This is an example of the persnickety kind of detail and sleuthing that one has had to undertake.

Not only do performing arenas change names, but so do record companies. "In the Beginning" there was Columbia records which begat CBS Records, then Sony and now Sony Classical. But whatever the name, the largest bulk of Bernstein recordings were created for the company between the 1950s and '70s, numbering over 500 compositions.

Dan Shiffman, our resident computer guru, has faithfully overseen the relocation of the data to cyber space. Indeed, the flexibility of the cyber world is the ideal environment for a Discography, making it possible to keep pace with the rapidly changing formats and labeling numbers endemic to recordings. Since record companies are always exploring ways to exploit their holdings, many of the titles with Bernstein as conductor have been repackaged in differing and dizzying combinations, most recently remastered and marketed by Sony Classical as *The Bernstein Century*. This becomes a convoluted ordeal for indexers.

There are still two important matters to address. First, we have yet to supply full details on Bernstein as Narrator. This is a temporary omission, entailing such items as the *Book-Of-the-Month Club* series, recorded on Decca. These symphonic analyses,

'In the Beginning' there was Columbia records which begat CBS Records, then Sony and now Sony Classical.

made with the Stadium Concerts Symphony Orchestra (the New York Philharmonic in disguise) feature Tchaikovsky *Pathétique*, Schumann No. 2, Dvorak *New World*, Brahms No. 4 and Beethoven *Eroica*. Other narrations include titles from the Omnibus series such as "Beethoven's Fifth Symphony" and "What Is Jazz?" (CL-919) and "The Humors of Music" (MS-6225). To all this we add "Bach's St. Matthew Passion" and "The Music of Charles Ives," issued with discussions of Beethoven Symphonies Nos. 3 and 5 on CBS Special Service Records. And there are still others: Stravinsky's *Petrouchka* and the Berlioz *Symphonie Fantastique*, the Nielsen *Espansiva Symphony* as well as an interview with Bernstein about his own recording output.

The second matter is more tricky since it concerns Bernstein as Composer: works conducted by others. What we have done is to add a section called *Selected Discography* which was finished in 1998 with the help of Maria Bedo for the third edition of the Red Book. But it was never used in that publication in anticipation of what we thought was going to be Volume II. Please note that this section is not all-inclusive nor is it up-to-date. Therefore, such

(continued on page 15)

TROUBLE IN tahiti

Milestone: 50 Years of TROUBLE IN TAHITI



The Tanglewood Music Center will celebrate the 50th Anniversary of TROUBLE IN TAHITI with a concert performance on August 12. The concert will feature the Vocal Fellows of the Tanglewood Music Center, the TMC Orchestra, and Federico Cortese, conductor.

TROUBLE IN TAHITI, an opera in one act with seven scenes, written by Bernstein to his own libretto, was first performed on

June 12, 1952 at Brandeis University, with the composer conducting. TROUBLE IN TAHITI depicts a day in the failing marriage of a model suburban couple, Sam and Dinah.

Since its premiere TROUBLE IN TAHITI has become one of the most performed American one-act operas. It has appeared in opera houses, on Broadway and television. Most recently, the BBC aired a new television version directed by Tom Cairns. The BBC Music Magazine said about this production that, "Cairns' film is stuffed with witty invention ... it had me thinking for days afterwards about the couple's final uneasy truce." TROUBLE IN

TAHITI was later incorporated into Bernstein's final opera, A QUIET PLACE.



TROUBLE IN TAHITI: New Chamber Version



A new chamber orchestration of TROUBLE IN TAHITI is now available from the Leonard Bernstein Music Publishing Company. This reduction, by Bernard Yanotta, is scored for eight performers: Flute, Clarinet,

Trumpet, Trombone, Piano, Percussion (2 players) and Contrabass. Premiered in 1997, it has had many subsequent performances, most prominently by Chicago Opera Theatre in 1999 and by the Festival des Arts on a tour of France in 2000.

For more information, or to license a performance, please contact Boosey & Hawkes <http://www.boosey.com/publishing/index.html>

Hal Leonard to Represent Leonard Bernstein "Broadway" in Print

The world's largest music print publisher, Hal Leonard Corporation has signed an agreement with London-based music group Boosey & Hawkes and the Leonard Bernstein Music Publishing Company (LBMPC) for exclusive worldwide print rights to the theatrical and popular works of Leonard Bernstein.

The deal was negotiated by Hal Leonard Chairman and CEO Keith Mardak and President Larry Morton; Jim Kendrick and Stephen Richards of Boosey & Hawkes; Harry Kraut along with Marie Carter of Amberson (the managing agent for Bernstein's estate); David Renzer, Worldwide President of Universal Music Publishing Group; and Linda Newmark, Senior Vice President of Acquisitions for Universal

Music Publishing Group (which jointly owns and operates LBMPC along with Amberson). Under the terms of the agreement, Boosey & Hawkes retains selling rights for these publications in Europe (including the countries of the former Soviet Union) and Israel, and will continue to sell publications of Bernstein's serious works and concert music, as well as administer rental of performance materials for all works, worldwide.

The Bernstein catalog of popular works currently consists of nearly 70 publications. Comments Morton, "We relish the opportunity to represent in print such timeless, legendary music as Leonard Bernstein has left us with. Our editorial department has already begun

work on several new publications, particularly in areas such as educational piano, instrumental and choral, and vocal."

Kraut, on behalf of LBMPC and Amberson, further comments, "We are delighted that by working with Hal Leonard and Boosey & Hawkes in this innovative arrangement, we will maximize the distribution of printed editions of Leonard Bernstein's music around the world. So, play and sing on!" ■

For more information or to place an order for Bernstein publications available from Hal Leonard Corporation, please call the E-Z Order Line at 1-800-554-0626 or send a message to sales@halleonard.com.



Leonard Bernstein Persona to be Represented by the Roger Richman Agency

Amberson Incorporated, which oversees the legacy of Leonard Bernstein, has entered into an agreement with The Roger Richman Agency, Inc. to be the exclusive worldwide agent in certain registered Leonard Bernstein trademarks. The trademarks include the name, signature, image and likeness of Leonard Bernstein.

Roger Richman is honored to represent and protect Maestro Bernstein's persona.

The Roger Richman Agency, Inc. is the preeminent licensing

agency, specializing in protecting and promoting the personas of world-renowned entertainment and historical personalities. Located in Beverly Hills, CA., the agency has operated for 23 years and is headed by Roger Richman, who pioneered celebrity rights legislation. The Roger Richman Agency, Inc., specializes in representing entertainment and historical personalities for a variety of licensing applications, including advertising, merchandising, premiums, promotions, film and television programming, theatrical productions and look-alike/sound-alike services. Exclusive licenses are available in most product and service categories. Licenses include full persona usage, consisting of name, voice, signature and image

(photo, illustration, animation and/or look-alike).

Jamie Bernstein Thomas said, "We are very pleased to have Roger Richman representing our interests in this specialized field. Not only do we look forward to reaching a wider audience through his efforts, but we are also reassured to have such a strong protector of the trademark and its appropriate uses."

Roger Richman is "honored to represent and protect Maestro Bernstein's persona by both protecting his image from unauthorized users as well as perpetuating his memory among his devotees with a selective advertising and merchandising program." ■

IN THE news

Beethoven, Bernstein and Brotherhood

The Cincinnati May Festival will present its 129th season beginning May 17 in Cincinnati's historic Music Hall. Entitled *Beethoven, Bernstein and Brotherhood*, the festival, in the words of Music Director James Conlon, will be "dedicated to the profound power of music and artists to bring people together to celebrate their common humanity." As well as featuring the music of Beethoven and works by prominent Afro-American composers, the festival will include music of Leonard Bernstein: *MISSA BREVIS*; Selections from *MASS* and *THE LARK*; *OLYMPIC HYMN* and *SYMPHONY NO. 3: KADDISH*. The performance of the *OLYMPIC HYMN* will be the first performance with new lyrics by Richard Wilbur.



SYMPHONY NO. 3: KADDISH will be narrated by Jamie Bernstein Thomas. This will be the first time Jamie has narrated her father's symphony.

Did you know?

Leonard Bernstein's recordings were nominated for over 30 Grammy Awards. He received thirteen Grammys in his lifetime including Classical Album of the Year in 1964 for his *SYMPHONY NO. 3: KADDISH* and in 1967 for his recording of Mahler's *Eighth Symphony*. He was awarded the Lifetime Achievement Grammy Award in 1985 and has been awarded six posthumous Grammy Awards.



World Premiere Recording

The English recording company Olympia Records has recently released the world premiere recording of Bernstein's *VARIATIONS ON AN OCTATONIC SCALE* for recorder and cello. Featuring John Turner on recorder and the Camerata Ensemble, this disc, titled *Thirteen Ways of Looking at a Blackbird*, features a collection of music for recorder and strings. Bernstein's *VARIATIONS* were composed in 1989 for Helena Burton, the teenaged daughter of Bernstein's colleague and future biographer, Humphrey Burton. The work is based on the octatonic scale that Bernstein had previously used in the ballet *DYBBUK*. The *VARIATIONS* were later orchestrated and became the slow movement of the *CONCERTO FOR ORCHESTRA: JUBILEE GAMES*. Gramophone magazine called John Turner "a brilliant soloist... this is an extremely enjoyable and highly recommendable disc."



Leah, a New Ballet

On November 19, 2001, *Leah* premiered at the Operetta Theatre (formerly known as the Bolshoi Second Stage) in Moscow. The ballet was a production of the Postmodern Theatre, Irada Akperova, General Director, with music by Leonard Bernstein and choreography by Alexei Ratmansky. The role of *Leah* was danced by Nina Ananiashvili and Channon was danced by Guiseppe Picone. Sets and costumes were designed by Mikhail Makharadze.

Bernstein's score was originally written for the ballet *DYBBUK*, on which he collaborated with Jerome Robbins in 1974. The storyline of the new ballet, as well as that of the Bernstein / Robbins ballet, is based on S. Ansky's play *DYBBUK*, first published in 1916.

The Russian paper *Commerçant* wrote, "The premiere of *Leah* should be celebrated as a real birth of theater... Nina Ananiashvili succeeds in doing the almost impossible: uniting in one body two beings."



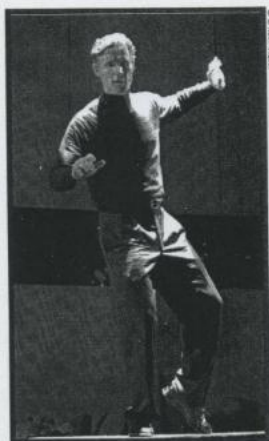
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The premiere of *Leah* should be celebrated as a real birth of theater...

SITI Company Presents



© SITI COMPANY

Director Anne Bogart's The SITI Company recently presented her new theater work, *Score*, at the Wexner Center in Columbus, OH and at the Humana Festival of New American Plays in Louisville, KY. *Score* is a one-man play based on the (verbal) writings of Leonard Bernstein. It is the final installment in a trilogy developed by SITI, of which the first was *Bob*, about theatre director Robert Wilson; and the second was *Room*, about Virginia Woolf.

Director Anne Bogart shared these thoughts: "*Score* is about a passionate relationship between a man and music. The object

of his passion is the music he encountered, played, conducted, wrote and loved. *Score* is a study of ecstasy, articulation and genius which lives in the glorious atmosphere of great music and honors one of the greatest of American figures."

The Columbus Dispatch theater critic Michael Greenberg wrote, "Like the man it reflects, *Score* is full of charisma and chameleonic charm. And in moments when this moves beyond words and ego to spirit, via lilting music or meditative silence, Bogart's SITI Company touches the transcendent."



Bernstein on DVD

We are pleased to announce that Leonard Bernstein's performances and lectures are beginning to appear on DVD. Recently Kultur Video released **THE UNANSWERED QUESTION, SIX TALKS AT HARVARD (THE NORTON LECTURES)** on DVD. Deutsche Grammophon recently released the DVD of *The Making of West Side Story*, a documentary by Humphrey Burton featuring Kiri Te Kanawa and Jose Carreras. Universal Japan has released many of the historic Vienna Philharmonic, Israel Philharmonic and Bavarian Radio Symphony performances, including Beethoven Symphonies and Piano Concertos, Mahler Symphonies, the Mozart *Requiem* and others. These DVDs are available in the United States from www.leonardbernstein.com/store/.



WEST SIDE STORY®

A WEST SIDE STORY Summer

WEST SIDE STORY will be performed throughout the United States this summer.

The productions will all be directed and choreographed by Alan Johnson and the musical director will be Donald Chan. Chan has conducted more WEST SIDE STORIES than any other conductor. These productions will have new sets designed by Leo Meyer with lighting by Ken Billington.

June 24-30	Vienna, VA	Wolftrap
July 2-7	Las Vegas, NV	Aladdin
July 9-14	Atlanta, GA	Theater of the Stars
July 17-27	Houston, TX	Theatre in Herman Park
July 30-August 4	Green Bay, WI	Wiedner Center
August 5-11	Memphis, TN	Orpheum Theatre
September 3-8	Detroit, MI	Fox Theatre
September 10-15	Charlotte, NC	Blumenthal Center
September 17-22	Buffalo, NY	Sheas' Theatre
September 24-29	Providence, RI	Performing Arts Center
October 1-6	Hartford, CT	The Bushnell
October 8-13	Rochester, NY	The Auditorium
October 15-20	Baltimore, MD	The Lyric
October 22-November 3	St. Louis, MO	The Fox

For a more extensive listing, go to

www.westsidestory.com

Prince Isaac

Leonard
Bernstein and
Isaac Stern in
Venice.

September 2001 marked the passing of Leonard Bernstein's dear friend and colleague, Isaac Stern. Stern and Bernstein had a long friendship. They performed together on many occasions, including Stern's premiere of Bernstein's *SERENADE* (for violin and orchestra). On December 3, 1980 Bernstein wrote the following tribute which he read at a dinner party in honor of Isaac Stern at New York's Lotos Club the following evening.



Dear Isaac, you've listened to so many praises
And speeches, replete with grandiloquent phrases,
That you might be thankful if I may propose
To spare you tonight any ponderous prose,
And toast you in verse,
For better or worse.

This poem, which does not pretend to be art,
Is entitled *Prince Issac*, and comes from the heart.

What is a prince? An heir to a throne
Which he one day will occupy, grandly alone?
Not Isaac: His gift is to give and to share,
Renouncing the kingship, remaining the heir
To the kingdom of music, of beauty and truth,
And justice and peace, and the glory of youth.

A curious prince, who deigns not to reign,
But rather to serve, in Apollo's train;
To serve and to share; And his shares all return
To reward and ennoble Prince Isaac Stern.
A curious Prince, never sporting his crest,
Who'd rather rejoice in his family nest.

But that nest is a principedom, a family realm
With its palace a tree, a wide-spreading elm
Whose branches are music, and players of same,
And whose sap is the blood of his family nane.

One branch is Michael, one branch is Vera,
One is called David, another called Shira.
A bright leaf call Itzhak, another called Mintz,
And Pinky — all stemming from Isaac the Prince.

This elm is not high, neither haughty nor tall,
But lordly in width, embracing us all:
Colleagues, disciples, and friends by the ton
Of whom I am happily proud to be one.

I conclude with a question, with which I began:
What is a prince? A prince is a man
Called Isaac; And all men are princes who learn
The lesson, and wisdom, of Isaac Stern.

Leonard Bernstein

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Remembering Sylvia Goldstein

In the early 1940s, a bright young woman named Sylvia Goldstein helped Leonard Bernstein gain his first publications: piano arrangements for solo piano and one for piano duo of Copland's *El Salón México*. At the time, Sylvia was secretary to Ralph Hawkes at Boosey & Hawkes Inc., the music publisher. In 1975, Boosey became the agent for Leonard Bernstein's music publishing. It was our good fortune that Sylvia Goldstein

was still working there. Sylvia worked very closely with the Amberson staff throughout the ensuing years and truly was a life-saver in many complex negotiations. After she retired from Boosey in 1993, Amberson was blessed by her expertise and wisdom as a consultant during the formation of the Leonard Bernstein Music Publishing Company. In his 1983 opera *A QUIET PLACE*, Bernstein quotes



a passage from Proverbs which applies equally to our dearly missed friend Sylvia: "Who can find a virtuous woman? Her price is far above rubies."

WEST SIDE STORY: A Teaching Diary, *continued*

(continued from page 3)

playing with the mannequins in Madam Lucia's, they giggle, but then calm down as the pretend wedding starts.

In our discussion they are angry at the way Schrank treats the boys. We talk about the symbolism when the Sharks whistle *My Country 'Tis of Thee* as they leave Doc's. "I thought you said we would see the rumble today," someone says. Tomorrow. I promise.

Day four: The kids hurry through the review so that I can get the tape started. Today is what they've been waiting for. The rumble! They watch as the Jets and Sharks collect weapons in *Quintet*. Someone comments that it is supposed to be a fair fight. When the rumble starts, you can hear a pin drop in the room. The kids are glued to the screen. I am watching them. I love to see their reactions to this part. When Riff runs into Bernardo's knife, I hear several gasps. A couple of girls have their hands over their mouths. They watch as Tony stabs Bernardo. Some of the boys look pleased. The fighting is looking more realistic now. The tape continues and I stop it after *Cool*. The discussion today is more animated.

Everyone wants to say something. "I thought it was supposed

to be a fair fight." "How could Tony jump that fence after being beaten up so badly?" "Could Riff and Bernardo really have died that fast after only one stab wound?" "Why isn't there any blood?" (Seventh graders. You gotta love 'em.) I have to stop the discussion because we are totally out of time. We'll see the end of the video tomorrow.

Day five: We start right before *A Boy Like That/I Have a Love*. (Which by the way, is one of their least favorite songs. Too much like opera, they say.) They see Anita going to Doc's to help, only to be harassed by the Jets. When Anita says that Maria is dead, I hear a couple of students calling her a liar. Several think it's true. Like yesterday, the entire class is glued to the TV. When Tony runs into the streets yelling for Chino, you can feel the tension in the room. As Chino shoots Tony, many gasps are heard. A couple of the girls (me included) get tears in their eyes. (You would think that after seeing this over 125 times, I would stop crying.) They watch the end in silence. I have to wait a minute to start today's discussion. There must be something in my throat. We discuss Maria's speech. They decide that the moral of the story is that hate killed Tony, Bernardo, and Riff. I

ask who they think is responsible for Tony's death. Everyone has their own opinion and wants to share it. The class is over. We'll continue our discussion tomorrow.

After viewing the film, the students write a summary of it as I play the soundtrack. By the second day, several of the students are singing along. By the end of the seven-week class, several of the kids will own either the video or soundtrack. They love it that much. Students that have gone on to Phys Ed want to come back so that they can watch it again. There's just something about *WEST SIDE STORY* that draws students of this age to it. As for me, I plan to continue showing it to students for years to come. I get such pleasure out of being the one showing it to them for the first time. I laugh with them and cry with them. Each class brings a new set of feelings and emotions. I never get tired of it. They may forget my name long after they have gone on to high school and college, but they will remember me as "The *WEST SIDE STORY* lady." I can't think of a better title. ■

Ann Mayle teaches at Suncrest Missile School in Morgantown, WV.

The Leonard Bernstein Discography: New on the Web, *continued*

(continued from page 7)

2001 releases as the Boston Symphony Orchestra's 1949 premiere of Bernstein's *AGE OF ANXIETY* with the composer as pianist under the baton of Serge Koussevitsky or violinist Joshua Bell's recording of *WEST SIDE STORY SUITE* will not be found here. Neither does the guide

offered at the top of the classification follow the format of the main body of the document and pertains only to that Section.

Hopefully, it will be possible to bring this resource up to speed, but this may well turn out to be a pipedream. After all, *WEST SIDE STORY* albums and single songs continue to rain and reign.

Some formatting problems also remain, but we have been anxious to get going onto the world-wide web. We would of course be most appreciative if surfers would enlighten us as to any other errors of omission or commission they may uncover. Happy hunting to all! ■

Calendar of Events

*Partial listing. Please note that all dates and programs are subject to change. For a more complete listing visit leonardbernstein.com

January

- 5-7 **Houston, TX:** SERENADE; Houston Symphony; Alan Gilbert, conductor; Joshua Bell, violin; Jones Hall.
- 9-13 **San Francisco, CA:** SERENADE; San Francisco Symphony Orchestra; Ingo Metzmacher, conductor; Joshua Bell, violin; Davies Hall.
- 10-12 **Minneapolis, MN:** OVERTURE TO CANDIDE, THREE DANCE EPISODES FROM ON THE TOWN; Minnesota Orchestra; Yakov Kreizberg, conductor; Orchestra Hall.
- 12 **Sydney, Australia:** Selections from CANDIDE; Sydney Concert Orchestra; Brian Castles-Onion, conductor; Sydney Opera House.
- 16,18, 19 **Minneapolis, MN:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Minnesota Orchestra; Yakov Kreizberg, conductor; Orchestra Hall.
- 17-19 **Dallas, TX:** SYMPHONY NO. 2: "THE AGE OF ANXIETY"; Dallas Symphony Orchestra; Andrew Litton, conductor; William Wolfram, piano; Symphony Center.
- 17-20 **Seattle, WA:** SERENADE; Seattle Symphony Orchestra; Ingo Metzmacher, conductor; Joshua Bell, violin; Benaroya Hall.
- 30,31 **Costa Mesa, CA:** SYMPHONY NO. 2 "THE AGE OF ANXIETY"; Pacific Symphony; Carl St. Clair, conductor; Benjamin Pasternak, piano; Orange County Performing Arts Center.

February

- 3 **Amsterdam, Netherlands:** SYMPHONIC DANCES FROM WEST SIDE STORY; Netherlands Radio Philharmonic Orchestra; Lawrence Renes, conductor; Concertgebouw.
- 4 **Tampa, FL:** *Basically Bernstein*; Symposium on Bernstein's music featuring Tampa Bay Youth Orchestra; William Wiedrich, conductor and lecturer; Tampa Bay Performing Arts Center.
- 8 **Decatur, GA:** *We Are Women — Songs of Leonard Bernstein*; Jamie Bernstein Thomas, narrator; Michael Barrett, conductor; Cynthia Watters, soprano; Elizabeth Shammash, mezzo-soprano; Jeffrey Picon, tenor; Phillip Cutlip, baritone; Agnes Scott College.
- 8,9 **Fairfax, VA:** MASS; George Mason University College of Visual and Performing Arts; Douglas Webster, celebrant; Rick Davis, director; Stan

February continued

- 9 **Amsterdam, Netherlands:** SYMPHONY NO. 2 "THE AGE OF ANXIETY"; Netherlands Radio Philharmonic; Edo De Waart, conductor; Jean-Yves Thibaudet, piano; Concertgebouw.
- 9 **Tampa, FL:** TROUBLE IN TAHITI, SUITE FROM WEST SIDE STORY, CANDIDE SUITE; Opera Tampa; Nat Chandler, Sam; Linda Thompson Williams, Dinah; Vernon Hartmann, conductor; Anton Coppola, conductor; Tampa Bay Performing Arts Center.
- 10 **Brussels, Belgium:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestre Symphonique de la Monnaie; Antonio Pappano, conductor; Palais des Beaux-Arts.
- 16,19, 20,22 **New York, NY:** FANCY FREE; New York City Ballet; State Theatre.
- 21 **London, UK:** SYMPHONY NO.2 "THE AGE OF ANXIETY"; James Tocco, piano; BBC Symphony Orchestra; Leonard Slatkin, conductor, Barbican.
- 23 **Tampa, FL:** WEST SIDE STORY MEDLEY, CANDIDE OVERTURE, THREE DANCERS FROM ON THE TOWN, EXCERPTS FROM MASS AND CANDIDE; Tampa Bay Youth Orchestra; Bill Wiedrich, conductor; Tampa Bay Performing Arts Center.
- 23 **London, UK:** SYMPHONY NO.1 "JEREMIAH", SYMPHONY NO.3 "KADDISH"; Janice Watson, mezzo-soprano; BBC Symphony Orchestra; BBC Symphony Chorus; Leonard Slatkin, conductor; Barbican.
- 28 **Atlanta, GA:** SERENADE; Atlanta Symphony; Alan Gilbert, conductor; Joshua Bell, violin; Woodruff Arts Center.

March

- 1,2 **Atlanta, GA:** SERENADE; Atlanta Symphony; Alan Gilbert, conductor; Joshua Bell, violin; Woodruff Arts Center.
- 2,7 **Berlin, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Berliner Sinfonie-Orchester; Christian Arming, conductor; Konzerthaus.
- 2,3,5 **Vienna, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY; Niederösterreichisches Tonkünstlerorchester, Carlos Kalmar, conductor; Musikvereinsaal.

March continued

- 7-19 Munich, Germany:** ON THE TOWN; Students of Bayerische Theaterakademie; Prinzregententheater.
- 7,9 Rotterdam, Netherlands:** WONDERFUL TOWN; Kim Criswell, soprano; Cynthia Haymon, soprano; Brent Barrett, tenor; Kurt Ollman, baritone; Rotterdam Philharmonic; Rotterdam Chorus; Wayne Marshall, conductor; De Doelen.
- 12 New York, NY:** CHICHESTER PSALMS; Orchestra of St. Luke's; Susan Medly, conductor; Carnegie Hall; Carnegie Hall High School Choral Festival.
- 13 Vigo, Spain:** CANDIDE OVERTURE; SYMPHONIC DANCES FROM WEST SIDE STORY; Massachusetts Symphony Orchestra; Adrian Sunshine, conductor; Centro Cultural CaixaVigo.
- 14 Copenhagen, Denmark:** SERENADE; Danish National Radio Symphony orchestra; Gary Bertini, conductor; Joshua Bell, violin; Radiohusets Koncertsal.
- 16 Canberra, Australia:** TROUBLE IN TAHITI; Canberra Symphony Orchestra; Simon Kenway, conductor; Madew Winery.
- 18,20 Seoul, Korea:** SERENADE; Korean Chamber Ensemble; Piotr Borkowski, conductor; Soo-Hyun Kwon, conductor; Seoul Arts Center.
- 20,21 Stockholm, Sweden:** SYMPHONY NO.1 "JEREMIAH"; Martina Dike, alto; Royal Stockholm Philharmonic Orchestra; Alan Gilbert, conductor; Konserthuset.
- 21,22 Tucson, AZ:** FANCY FREE, THREE DANCE VARIATIONS FROM ON THE TOWN; Tucson Symphony Orchestra; George Hanson, conductor; Tucson Convention Center Music Hall.
- 24-26 Washington, DC:** SERENADE; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Kennedy Center.

April

- 5-21 Dayton, OH:** CANDIDE; Michael McConnell, director; Joseph Bates, Music Director; Dayton Opera Association; Victoria Theatre.
- 5 London, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; London Philharmonic; Rachel Worby; Royal Festival Hall.

April continued

- 10 Liverpool, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; Royal Liverpool Philharmonic; Michael Christie, conductor; Philharmonic Hall.
- 13,17 Munster, Germany:** TROUBLE IN TAHITI; Symphonieorchester der Stadt; Andreas Wolf, musical director; Sradtsche Buhnen Munster.
- 14 Boston, MA:** SERENADE; Pro Arte Chamber Orchestra; Isaiah Jackson, conductor; Irina Muresanu, violin; Sanders Theatre.
- 14,15 Hamburg, Germany:** MASS; Maburgische Staatsoper; John Casmere, Celebrant; Ingo Metzmaier, conductor; Staatsoper.
- 15,17 Lille, France:** CANDIDE OVERTURE, SERENADE, SYMPHONIC DANCES FROM WEST SIDE STORY; Lille National Orchestra; John Axelrod, conductor; Stefan Stalanowski, violin; Nouveau Siecle.
- 24-26 Washington, DC:** SERENADE; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Kennedy Center.
- 25,26 New York, NY:** ON THE TOWN; Friends Seminary.
- 27 Aix les Bain, France:** MASS (Concert performance) Ensemble vocal Gondwana, Mixed Choir and Boys Choir of Savoie; Eduardo Lopes, conductor; Palais des Congress.
- 28 Lübeck, Germany:** SYMPHONY NO.2 "THE AGE OF ANXIETY"; Bühnen der Hansestadt Lübeck; John Neschling, conductor; James Tocco, piano; Kongresshalle.

May

- 3 London, UK:** CHICHESTER PSALMS; National Symphony Orchestra; Brighton Festival Chorus; Leonard Slatkin, conductor; Barbican.
- 4,12,17 New York, NY:** FANCY FREE; New York City Ballet; State Theater.
- 5 Cologne, Germany:** SYMPHONY NO. 3 "KADDISH"; Vornelia Froboess, speaker; Susanne Blattert, soprano; Gurzenich-Chor Koln; Staatsphilharmonie Rheinland-Platz; Michael Reif, conductor; Philharmonie.
- 8 Hannover, Germany:** SERENADE; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Stadthalle.

May continued

- 9 **Ljubljana, Slovenia:** SERENADE; CHICHESTER PSALMS; Sine Nomine Chorus; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Canharjiev Dom.
- 10 **Vienna, Austria:** SERENADE, CHICHESTER PSALMS; Sine Nomine Chorus; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Konzerthaus.
- 11,13, **Portland, OR:** CANDIDE (NYCO VERSION);
15,18 Portland Opera; Chris Mattaliano, director; Michael Barrett, conductor; Keller Auditorium.

Event Spotlight

KADDISH
May 24, 2002
James Conlon, conductor
The Cincinnati
Symphony No. 3
KADDISH for the
May Festival Chorus
Concert Hall



- 15 **Newark, NJ:** SYMPHONY NO. 1 "JEREMIAH"; Florence Quivar, mezzo-soprano; New Jersey Symphony Orchestra; Zdenek Macal, conductor; New Jersey Performing Arts Center.
- 16 **Guilford, UK:** TROUBLE IN TAHITI; Guildford Opera; Oliver Parker, conductor; The Electric Theatre.
- 16 **Lille, France:** SYMPHONY NO. 2 "THE AGE OF ANXIETY"; Lille National Orchestra; Michiyoshi Inoue, conductor; Fazil Say, piano; Nouveau Siecle.
- 16 **London, UK:** THREE DANCE EPISODES FROM "ON THE TOWN"; BBC Concert Orchestra; Barry Wordsworth, conductor; Royal Festival Hall.
- 16,21 **New York, NY:** SERENADE; New York Philharmonic; Kurt Masur, conductor; Glenn Dicterow, violin; Avery Fisher Hall.
- 17 **Cincinnati, OH:** OLYMPIC HYMN; Cincinnati Symphony; May Festival Chorus; James Conlon, conductor; Music Hall.

May continued

- 18 **Cincinnati, OH:** MISSA BREVIS; Cincinnati Symphony; May Festival Chorus; James Conlon conductor; City Hall.
- 18 **Madrid, Spain:** SERENADE; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Music Hall.
- 19 **Cincinnati, OH:** SELECTIONS FROM THE LARK; May Festival Chorus; Robert Porco, conductor; Music Hall.
- 19 **Lisbon, Portugal:** SERENADE; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Auditorio de Fundacao Guldenkian.
- 23-26 **Denver, CO:** MASS; Colorado Symphony; Marin Aslop, conductor; Leon Williams, Celebrant; Colorado Children's Chorale; Colorado Symphony Chorus; Boettcher Concert Hall.
- 24 **Cincinnati, OH:** SYMPHONY NO. 3 KADDISH; Cincinnati Symphony; James Conlon, conductor; Jamie Bernstein Thomas, speaker; Florence Quivar, soprano; Cincinnati Children's Choir; Robyn Lana, Director; May Festival Chorus Music Hall.
- 25 **Cincinnati, OH:** SELECTIONS FROM MASS; Cincinnati Symphony; James Conlon, conductor; Thomas Young, tenor; Desiree Rancatore, soprano; Donnie Ray Albert, baritone; Cincinnati Children's Choir; Robyn Lana, director; May Festival Youth Chorus; James Bagwell, director; May Festival Chorus; Robert Porco, director; Music Hall.
- 30,31 **Adelaide, Australia:** SYMPHONIC DANCES FROM WEST SIDE STORY; Adelaide Symphony Orchestra; Rachel Worby, conductor; Town Hall.

June

- 1 **Adelaide, Australia:** SYMPHONIC DANCES FROM WEST SIDE STORY; Adelaide Symphony Orchestra; Rachel Worby, conductor; Town Hall.
- 6,7 **London, UK:** SERENADE; London Symphony Orchestra; Andre Previn, conductor; Anne-Sophie Mutter, violin; Barbican.
- 7,10 **Cologne, Germany:** SERENADE; New York Philharmonic; Kurt Masur, conductor; Glenn Dicterow, violin; Kolner Philharmonie.

June continued

- 8 **Los Angeles, CA:** CHICHESTER PSALMS; Angeles Chorale and UCLA Chorale; Donald Neunen, conductor; Royce Hall.
- 9 **Eindhoven, Netherlands:** THE BERNSTEIN BEAT; Claire Edwards, narrator; Het Brabants Orkest; Alexander Liebreich, conductor; Muziekcentrum Frits Philips.
- 14,17 **Vienna, Austria:** ON THE TOWN; Students of the University for Music; Neue Studio Buhne.
- 16 **Potsdam, Germany:** SERENADE; Staatsorchester Frankfurt; Heribert Beissel, conductor; Kolja Blacher, violin; Staatstheater.
- 19 **Nagoya, Japan:** SERENADE; New York Philharmonic; Kurt Masur, conductor; Glen Dicterow, violin; Aichi Arts Center Concert Hall.
- 23 **Hamamatsu, Japan:** SERENADE; New York Philharmonic; Kurt Masur, conductor; Glen Dicterow, violin; Act City Hamamatsu.
- 23 **Wuppertal, Germany:** CHICHESTER PSALMS; Christiane Oeize, soprano; Sinfonieorchester Wuppertal; Chor St. Michaelis Hamburg; Christoph Schoener, conductor; Hauptkirche St. Michaelis.
- 25 **Tokyo, Japan:** SERENADE; New York Philharmonic; Kurt Masur, conductor; Glen Dicterow, violin; Suntory Hall.
- 28-29 **Minneapolis, MN:** CANDIDE (Scottish Opera Version); Minnesota Orchestra; Scott Turrell, conductor; Chad Shelton, Candide; Harolyn Blacjwell, Cunegonde; Stephen Yoakam, Pangloss; Orchestra Hall.
- 29 **Indianola, IA:** CANDIDE (Scottish Opera Version); The Des Moines Opera Company; Robert L. Larson, conductor and stage director; Blani Performing Arts Center.

July

- 3,7,10,12 **Indianola, IA:** CANDIDE (Scottish Opera Version); The Des Moines Opera Company; Robert L. Larson, conductor and stage director; Blani Performing Arts Center.
- 6-15 **Munich, Germany:** ON THE TOWN; students of Bayerische Theaterakademie; Prinzregententheater.
- 12 **Lenox, MA:** OVERTURE TO CANDIDE; Tanglewood Music Center Orchestra; Federico Cortese, conductor; Tanglewood.

July continued

- 19 **Rome, Italy:** SERENADE; Orchestra Filarmonica di Roma; Jonathan Sheffer, conductor; Nurit Pacht, violin; Grandi Terme Villa Adriana.
- 25 **Rome, Italy:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestra Filarmonica di Roma; Boris Brott, conductor; Teatro Romano di Ostia Antica.
- 29 **Rome, Italy:** SERENADE, OVERTURE TO CANDIDE; Orchestra Filarmonica di Roma; Paolo Ponziano Ciardi, conductor; Grande Terme Villa Adriana.

August

- 5 **Bregenz, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY; Wiener Symphoniker; Wayne Marshall, conductor; Festspielhaus.
- 12 **Lenox, MA:** TROUBLE IN TAHITI; Vocal Fellows of the TMC; Tanglewood Music Center Orchestra; Federico Cortese, conductor; Tanglewood.
- 23 **Salzburg, Austria:** SYMPHONY No. 1 "JEREMIAH"; Radio Symphonie Orchester Wien; Dennis Russell Davies, conductor; Solveig Kringelborn, soprano; Felsenreitschule.

[Note to Readers]

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

Craig Urquhart

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

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PRELUDE
FUGUE
&
RIFFS

LOOKING ahead

Bernstein Originals on Sony Classical

Sony Classical celebrates both the look and the sound of the recorded legacy of Leonard Bernstein with the release of The Original Jackets Collection: Leonard Bernstein. This newly created boxed set features digitally remastered classic recordings packaged in CD-size reproductions of the original LP jackets. Included in the Bernstein collection is the music of Beethoven, Copland, Gershwin, Haydn, Ives, Mahler, Shostakovich, Sibelius and Stravinsky.

Each disc selected for The Original Jackets Collection

retains the content of an original LP release from Columbia Masterworks, the forerunner of Sony Classical. The collection contains a new booklet with reprints of all the original liner notes, as well as a new essay about the recordings by music journalist Sedgwick Clark.

The recordings feature complete performances of major symphonic works and date from Bernstein's historic tenure as music director and principal conductor of the New York Philharmonic (1958-69).



PRELUDE,
FUGUE &
RIFFS

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THE CRANE SCHOOL OF MUSIC
SUNY POTSDAM
POTSDAM NY 13676

Leonard Bernstein

Appendix H



**THE GRAMMY®
FOUNDATION**
Leonard Bernstein
CENTER FOR LEARNING

ARTFUL LEARNING™

Program Overview

What is Artful Learning?

Artful Learning is an arts-based, K-12 comprehensive school reform model inspired by the vision of the great American composer Leonard Bernstein. Throughout his life as an artist, teacher, and scholar, Bernstein was committed to communicating what he learned through his scholarship and artistic work. He observed that the artistic process of creating and experiencing art is a fundamental way of learning, and one transferable to any discipline.

Artful Learning is based on ten years of intensive collaboration and field research with leading educators and researchers. The Leonard Bernstein Center for Learning was developed to strengthen education on a national level and prepare teachers to use the arts and the artistic process to reinforce teaching and learning across all academic subjects.

Mission

It is The GRAMMY Foundation's mission to stimulate and deepen academic learning through the arts while preserving and honoring the legacy of Leonard Bernstein by:

- Emphasizing interdisciplinary scholarship
- Endorsing a personal and passionate approach to teaching and learning
- Activating the use of Artful Learning as the structure for arts-infused teaching & learning

Distinguishing Features of the Leonard Bernstein Center for Learning

- The arts are used as vehicles for learning across the curriculum, because they engage students powerfully, exercise multiple learning styles, and provide many opportunities for authentic applications.
- High levels of student engagement linked to rigorous academic standards.

- Teachers, administration, and the wider school community receive high quality professional training in the arts and leadership development.
- Best practice schools become professional learning communities characterized by a culture of continuous research and improvement.

History of the Leonard Bernstein Center for Learning

The passion and enduring impact of Bernstein's vision led to the founding of the Leonard Bernstein Center in April 1992. Over the next seven years the Bernstein Center initiated extensive school-based research, resulting in the Bernstein Model. Five schools in Nashville, Tennessee, and schools in New York City, Boston, Dallas, and Miami, formed the core of the Center's research activities. In September 1999, the Center moved to The GRAMMY Foundation, under the aegis of The National Academy of Recording Arts and Sciences® (The Recording Academy®) (grammy.com).

Recognizing a way to advance the ideals of educational excellence, New American Schools (naschools.org) adopted the Leonard Bernstein Center for Learning as its first and only arts-based school reform model, in May 2000.

Currently, the Artful Learning methodology is being implemented in thirty-six schools across the nation to include sites in California, Florida, Georgia, Illinois, Iowa, Oregon, New York, and Pennsylvania with new schools joining annually as:

Bernstein Leadership Schools:

Exemplary implementation
Designated demonstration site

Bernstein Schools:

Whole school or district-wide implementation

Affiliate Schools:

Specified partial-school implementation

Photograph ©New York Public Library for the Performing Arts

Program Overview

Bernstein Model Artful Learning Model Components

Building on its tenet that the arts provide a fundamental model for lifelong learning, Artful Learning offers a school improvement plan supported by professional development, action research, and scholarly reflection. The model is concept-based and interdisciplinary, with teaching and learning centered on the exploration of Masterworks, the asking of Significant Questions, rigorous scholarship, active creation, and deep reflection. Using this sequence and incorporating the mandated content standards, teachers design what is referred to as the Bernstein Unit of Study.

The Bernstein Model is structured with the following components:

The Bernstein School Best School Practices in a Comprehensive School Improvement Plan

- Mission
- Content Standards/Curriculum Goals
- Instructional Strategies
- Frequent Assessment
- Community-Building
- Shared Leadership
- Continuous Improvement including Professional Development

The Bernstein Classroom Best Classroom Practices in the Artful Learning Sequence

Experience | Inquire | Create | Reflect



- Community-Building
- Shared Leadership
- Student and educator as artist, teacher, and scholar

The Bernstein Approach Bernstein Unit of Study Design

Targets the Visual, Auditory, and Kinesthetic Learning Modalities

How it Works

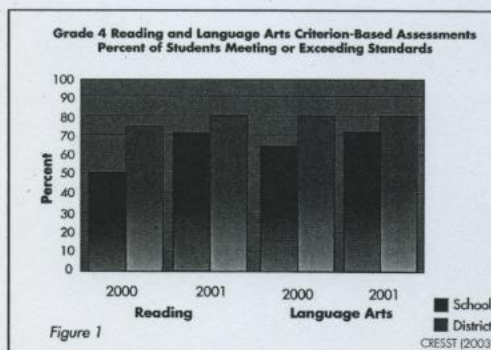
Empowering Educators

The GRAMMY Foundation Leonard Bernstein Center for Learning firmly believes that the expert in the classroom is the teacher. Artful Learning professional development empowers educators to design engaging, content-rich, interdisciplinary Bernstein Units of Study that will actively engage students. Artful Learning is flexible enough to recognize the value of school site initiatives and utilize them in unit development without sacrificing the integrity of the Bernstein Model or the intent of the mandated programs.

With this positive reformation of thought toward teaching, educators nationwide have come to realize that the Bernstein Model is their curriculum, not an "add-on" program. Guided by content standards infused with arts-based skills and strategies, this revolutionary approach provides the scaffolding to develop student and teacher growth and sustainability.

Why Artful Learning Works

The GRAMMY Foundation is committed to developing each Leonard Bernstein Center schools' capacity to use and understand student achievement data. Initial school level data from some of the earlier implementing Bernstein schools suggests a trend among many of these schools towards student achievement growth compared to the growth of other schools in the district not implementing the Artful Learning methodology. Exemplars of this trend can be seen in the figures below.



In Figure 1 LBC students showed over 20% growth in reading achievement from year to year, compared to 8% growth for schools as a whole in the surrounding district.

Program Overview

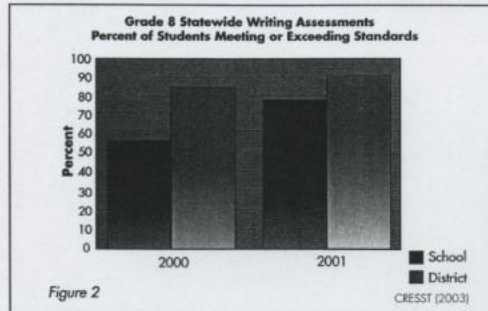


Figure 2 presents a similar example of student writing achievement, with LBC school students exhibiting over 20% growth in writing scores, compared to less than 10% of growth for schools in the surrounding district.

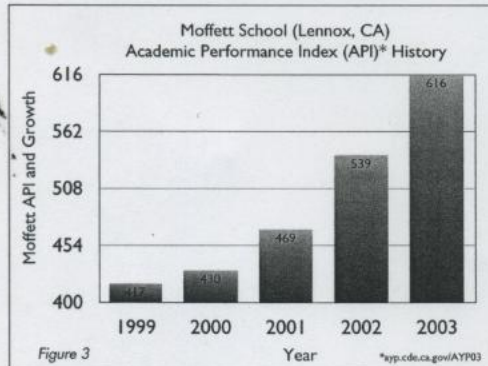


Figure 3 demonstrates the Moffett Elementary School API History data while using the Artful Learning Model.

The GRAMMY Foundation Leonard Bernstein Center for Learning is working with schools and the external evaluation team at the UCLA Center for Research on Evaluation Standards and Student Testing — CRESST (cse.ucla.edu) to help develop more advanced methods for tracking achievement, both in terms of providing evidence of program effectiveness and assisting schools in following and understanding their own progress.

Leonard Bernstein

The Life and Legacy of Leonard Bernstein

"The best way to 'know' a thing is in the context of another discipline."

Leonard Bernstein - 1973



New York Philharmonic Archives

The charismatic and articulate musician Leonard Bernstein (1918–1990) symbolized twentieth-century America—energetic, passionate, intellectual, mindful of, but unfettered by tradition.

Born in Lawrence, Massachusetts on August 25th, 1918, Bernstein began his musical studies at the age of ten, teaching himself to play the piano. He embraced many kinds of popular and classical music making, and showed an amazing ability to improvise. Bernstein studied piano performance at Harvard University, but devoted as much time to languages and philosophy as he did to music.

Bernstein leapt to public fame in 1943 when called in on a few hours' notice to replace ailing conductor Bruno Walter for the afternoon New York Philharmonic concert. Bernstein not only conducted confidently but also incorporated fresh interpretations into the familiar repertoire. Thousands of listeners heard the live radio broadcast of this concert, making Bernstein an immediate public figure.

Later, as Music Director of the New York Philharmonic, he used his position to create innovative programs in the arts. He reached out to young audiences, expressing equal respect for the music of the Beatles, while analyzing the musical form of a Classical symphony. Being a recognized artist of influence, Bernstein's public advocacy of human rights, nuclear disarmament, and world peace revealed his sincerity for the betterment of all people on a global level. By the end of his life, he was the

Leonard Bernstein

logical choice to conduct a huge combined orchestra and choir in performances of Beethoven's Symphony No. 9 at the site of the recently demolished Berlin Wall. He died in New York on October 14th, 1990.

Leonard Bernstein | The Artist

Leonard Bernstein was one of the twentieth-century's preeminent American composers. His collective creative output spans the range of musical genres to include works for orchestra, theater, ballet, film, solo voice, choral, chamber music, and piano. Among his best-known works are the musicals *West Side Story*, *On the Town*, and the operetta *Candide*.

As a performer, Bernstein remains the youngest person ever to serve as Music Director of the New York Philharmonic. After his years there (1958–1969), Bernstein essentially invented the post of "international conductor", serving with the Vienna Philharmonic, the London Symphony, the Israel Philharmonic, and the festival orchestras of Tanglewood, Schleswig-Holstein, and Sapporo, Japan.

Through his rich, creative legacy Leonard Bernstein demonstrated the enduring power of art to explain, reveal, and connect. He trusted art to touch and move the human spirit; he believed in the power of the artistic process to propel learning. Bernstein, whose intellectual curiosity continually led him outside the world of music, refused to be bound in the traditional categories of composer, musician, or conductor.

As a result, his career was more a series of creative projects than a single trajectory. Bernstein often collaborated with other artists in multiple media in order to achieve the fullest possible aesthetic and emotional impact.

The Teacher

Throughout his life Bernstein committed himself to communicating what he had learned through his own scholarship. Whether conducting an orchestra, leading a master class, or creating a lecture series, he was forever searching for new ways to guide his students.

While serving as conductor of the New York Philharmonic, he developed two immensely popular and critically acclaimed television series, *Young People's Concerts* and *Omnibus*, enabling a television audience not only to experience great music, but also to explore it along with him. His approach to teaching—inspired by his own artistic process—began with the posing of questions, followed by an invitation to explore how the questions might be answered.

Bernstein frequently referred to other creative works in a process of inquiry and discovery, culminating with a final reflection upon the music.

In Bernstein's belief system we should all be encouraged to examine the facets of human experience that excite us personally, and then to express the results of that inquiry with passion. Near the end of his life Bernstein decided to devote his time to education. He wrote, "My decision has been, without too much difficulty, to spend most of the remaining energy and time the Lord grants me with education, sharing as much as I can with young people."

The Scholar

In all his writing, lectures, and academic inquiries, Leonard Bernstein was a scholar. He explored linguistics, poetry, physics, and anthropology, and was an avid student of religion, following in the footsteps of his father who had made a lifelong study of the Talmud. Music and education occupied most of Bernstein's scholarly attention. His 1973 Norton Lectures at Harvard explored his interest in cross-disciplinary investigations. Bernstein's published reflections on learning and the arts include *The Joy of Music*, *The Infinite Variety of Music*, *The Unanswered Question*, and *Findings*.

A Lifelong Love for Learning

Bernstein epitomized the lifelong learner and creator. As he commented, "The greatest gift my father bestowed on us children was to teach us to love learning." With a relentless pursuit of knowledge, he exemplified the courage to live with questions. He demonstrated the importance of communicating across conventional educational boundaries, making active use of advanced technologies, and listening attentively to the multiple cultural voices that shape this world.

The GRAMMY Foundation Leonard Bernstein Center for Learning believes schools must foster these same qualities if they are to preserve a healthy democracy in the vastly changed world of the twenty-first century.

To learn more go to artfullearning.com

This educational website is a continuation of the remarkable Bernstein Legacy; utilizing the technology of today, as Leonard Bernstein did during his lifetime, to enrich learners of all ages.

Join the Program

Benefits of Joining the Leonard Bernstein Center for Learning

The GRAMMY Foundation Leonard Bernstein Center for Learning invites you to share in this reformation of thought toward education through the approach of the Artful Learning model.

Leonard Bernstein envisioned that music and all the artistic disciplines could be used to improve any student's academic achievement by instilling a love of learning while engaging them in the process. Like Bernstein, students explore learning using the vision of an Artist, the mentorship of a Teacher, and the discipline of a Scholar. Bernstein students display ownership and enjoyment of their learning experiences, developing into informed and culturally appreciative citizens.

Structure

Artful Learning provides educators the needed structure to infuse their curriculum with arts-based skills and strategies that have lasting and practical applications to academic content, allowing students to make interdisciplinary connections through total engagement.

Empowerment

Artful Learning empowers educators with the confidence to use the arts daily in the classroom without supplanting the expertise and necessity of the resident arts specialists.

Academic Rigor & Assessment

Artful Learning professional development provides practical training to develop and implement Bernstein Units of Study that are grounded in academic standards and evaluated with comprehensive and authentic assessment measures.

Professional Development

Teachers, administration, and support staff are provided over 120 hours of professional development for implementation of the Artful Learning model. In addition, the Artful Leadership Institutes are held annually to support the leadership component of successfully managing a Bernstein School.



BUS Authoring Tool

Use of the intuitive and groundbreaking Bernstein Unit of Study (BUS) Authoring Tool will allow educators the ability to write a Unit of Study using the arts-infused Artful Learning School Reform methodology linking national, state, and local standards into the document, automatically, without ever leaving artfullearning.com. This BUS document can be modified, printed, and then archived for other Bernstein teachers to browse, adapt, or use.

Website Support Materials

Leonard Bernstein Center for Learning school educators and administrators have access to the secured-entry, customized School Page at artfullearning.com, with resources such as Arts-Based Skills and Strategies, the Masterwork Gallery, Rubric Design and Assessment Templates, a nationwide discussion forum and community arts resources.

Qualified Support

Customized school site support across all media from certified Leonard Bernstein Center for Learning trainers, consultants, and GRAMMY Foundation personnel for Bernstein Unit of Study development and funding resources.

Evidence of Change

Results of measurable academic gains; visible transformation of the school-site through student art creations in all academic disciplines; reduced behavior problems; increased student enthusiasm for learning through an arts-infused curriculum; teacher leadership; and collaborative team building for differentiated instruction of various student populations eventually leading to a culture of continuous learning through the arts and best school practices.

About Us

About The GRAMMY Foundation

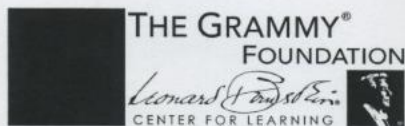
The GRAMMY Foundation, a nonprofit arm of The Recording Academy, was founded in 1989 to cultivate the understanding, appreciation and advancement of recorded music contributions on the American culture — from the artistic and technical legends of the past to the still unimagined musical breakthroughs of the future generations of musical professionals. The Foundation accomplishes this mission through programs, such as the Leonard Bernstein Center for Learning, with activities designed to engage the music industry, cultural community as well as the general public. The GRAMMY Foundation works in partnership year-round with The Recording Academy and its regional offices to bring national attention to important issues such as the value and impact of music and arts education, and the urgency of preserving our rich cultural legacy.



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