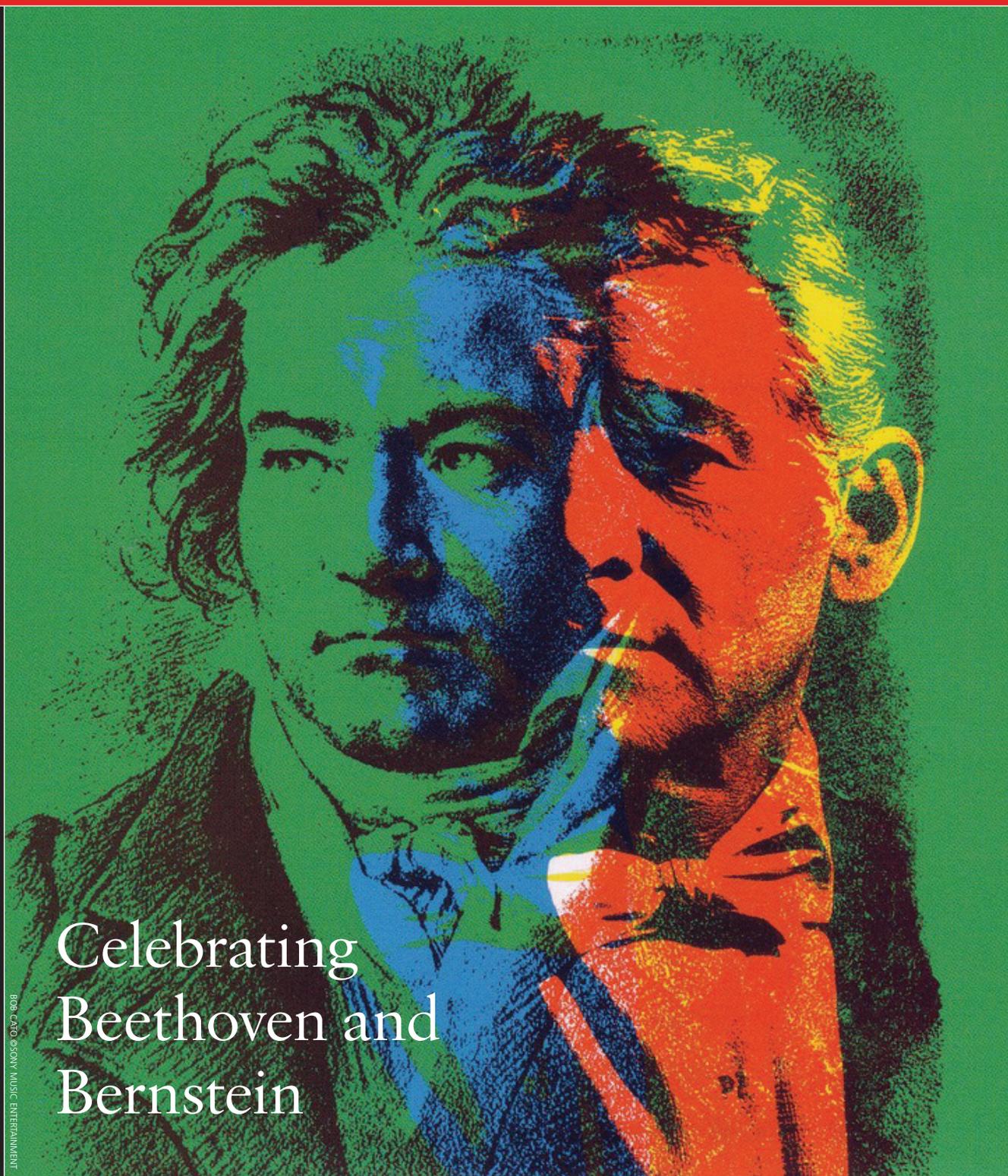


PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall/Winter 2020/2021

&



Celebrating
Beethoven and
Bernstein

BOB CATO ©SONY MUSIC ENTERTAINMENT

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To Our Readers

As we wend our way through the pandemic, with its manifold deprivations and sorrows, we can find a few silver linings of comfort—and one of the silveriest is surely music. Even with precious little live performance, we're finding ways to celebrate Beethoven's 250th birthday. Recordings, streaming, and radio are always close at hand—and as a lifelong proponent of Beethoven's music, Leonard Bernstein offers a rich trove of contributions. This issue explores his lifelong obsession with the composer who had the power to “wallop the galaxies,” as Bernstein himself put it.

Bernstein's educational legacy is providing another silver lining during these pandemic times. The *Artful Learning* model, inspired by Bernstein's philosophies about education, has sprung to the fore through its flexibility in moving creativity-based approaches online. Teachers and parents alike have been deeply grateful for *Artful Learning's* strategies to engage housebound students.

Despite our general inability to congregate, a few precious live performances of Bernstein's own music have been able to take place. In Berlin, Germany, a scaled-down, socially distant performance of *Songfest* revealed the intense relevance of that work to today's world; its exuberant celebration of diversity feels utterly contemporary.

Although Bernstein would have been woefully inept at social distancing, we think he would actually have enjoyed being stuck at home, surrounded by books, music, and family members with whom to share knowledge and play endless word games—and for once, he would have had the luxury of time to enjoy it all.

As for the results of the November election: we're pretty sure we can hear his galactic sigh of relief, all the way down here. J.B. ■

*On the cover: Cover of Columbia Masterworks LP MS 7414; Bernstein conducts Beethoven—Symphony No. 7; Released February 24, 1970
Photography by Bob Cato
Design by Ron Coro
©Sony Music Entertainment*

So You Think You Know L(v)B?

by Jacob Slattery

On the morning of November 14, 1954, a breezy, young, 36-year-old conductor named Leonard Bernstein was preparing to deliver the first-ever music lecture broadcast on live television with a full symphony orchestra, the *Symphony of the Air*. He had only conducted five public concerts that year—a little over a decade past his historic debut with the New York Philharmonic—choosing instead to compose three major works of his own: a violin concerto, a Broadway-bound operetta, and a film score. Now, eleven years to the day after his historic conducting debut with the New York Philharmonic, the lights were beaming down on a monstrous score painted on the floor of the CBS Television Network studio. Bernstein began: “We are going to try a curious experiment here today—one that perhaps has never been tried before.”

This groundbreaking, prime-time musical exploration was only the initial scratch on the surface of Bernstein's lifelong quest to solve the mystery of why “one grubby, shaggy-headed little man should have been chosen to wallop the galaxies with his music”. This attempt to diminutize the grizzly Germany composer was decidedly tongue-in-cheek, because the truth was that Ludwig van Beethoven ruled Bernstein's life.

Bernstein's first television program was about Beethoven; the first chapter of his first book was “Why Beethoven?”; his international conducting debut featured Beethoven; his first public performance as music director of the New York Philharmonic ended with Beethoven. In his first television appearance, he conducted the Ninth; his first televised *Young People's Concert* with the New York Philharmonic included Beethoven; his first major project after leaving the New York Philharmonic was a production of *Fidelio*. Beethoven even formed the frame of Bernstein's musical career: he first heard Beethoven's music (the Seventh) from the second balcony in

the Boston Opera House as a young boy, and six decades later he conducted the Seventh in his final concert at Tanglewood with the Boston Symphony Orchestra on August 14, 1990, exactly two months before his death. His musical responses to sorrow (memorials for mentors, colleagues, and heads of state) and jubilation (new administrations, concert hall inaugurations, the Fall of the Berlin Wall) were, almost always, Beethoven.

Of the roughly 3,677 public, televised, and recorded performances Bernstein conducted over nearly 50 years, Beethoven's music, in some shape or form, was programmed in at least 571 of them (~15.5%). These events took place in 124 cities in 20 countries (32% outside the United States) with 49 orchestras (43% with his beloved New York Philharmonic) and more than 100 soloists. He recorded a catalog of 80 individual Beethoven works that were accompanied by dozens of introductions, lectures, and musical analyses.

A fervent communicator, Bernstein repeatedly turned to Beethoven to help him convey his most passionate ideas about music, especially on television. To cite but a few examples, nine of his *Young People's Concerts* with the New York Philharmonic included Beethoven, and two specifically celebrated him; four of his *Ford Presents* programs featured Beethoven—including *Bernstein in Berlin*, which was recorded two years before the Wall was built; and Episode 3, “Musical Semantics,” from *The Unanswered Question: Six Talks at Harvard* featured an analysis and performance of the Sixth, all of which was subsequently broadcast on PBS.

Throughout the 20th century, Bernstein's combined quests to untangle Beethoven's dense oeuvre and make it comprehensible for a modern public led to his uncovering countless ground-breaking observations. To Bernstein, Beethoven stood for many things, but most significantly for Bernstein, Beethoven expressed democratic idealism in its most profound sense. On his *Young*

People's Concert with the New York Philharmonic “Forever Beethoven”, Bernstein said: “In Beethoven, as in democracy, freedom is a discipline, combining the right to choose freely, and the gift of choosing wisely.” In 1954, the year that his exploration of Beethoven’s Fifth Symphony changed television, Bernstein’s score to *On*

The Waterfront was nominated for an Academy Award. In just that single year, we can detect how Bernstein’s perception about Beethoven reflected the conflicts in his own soul: for he spent his entire professional life trying to strike the balance between his opposing impulses to compose or conduct.

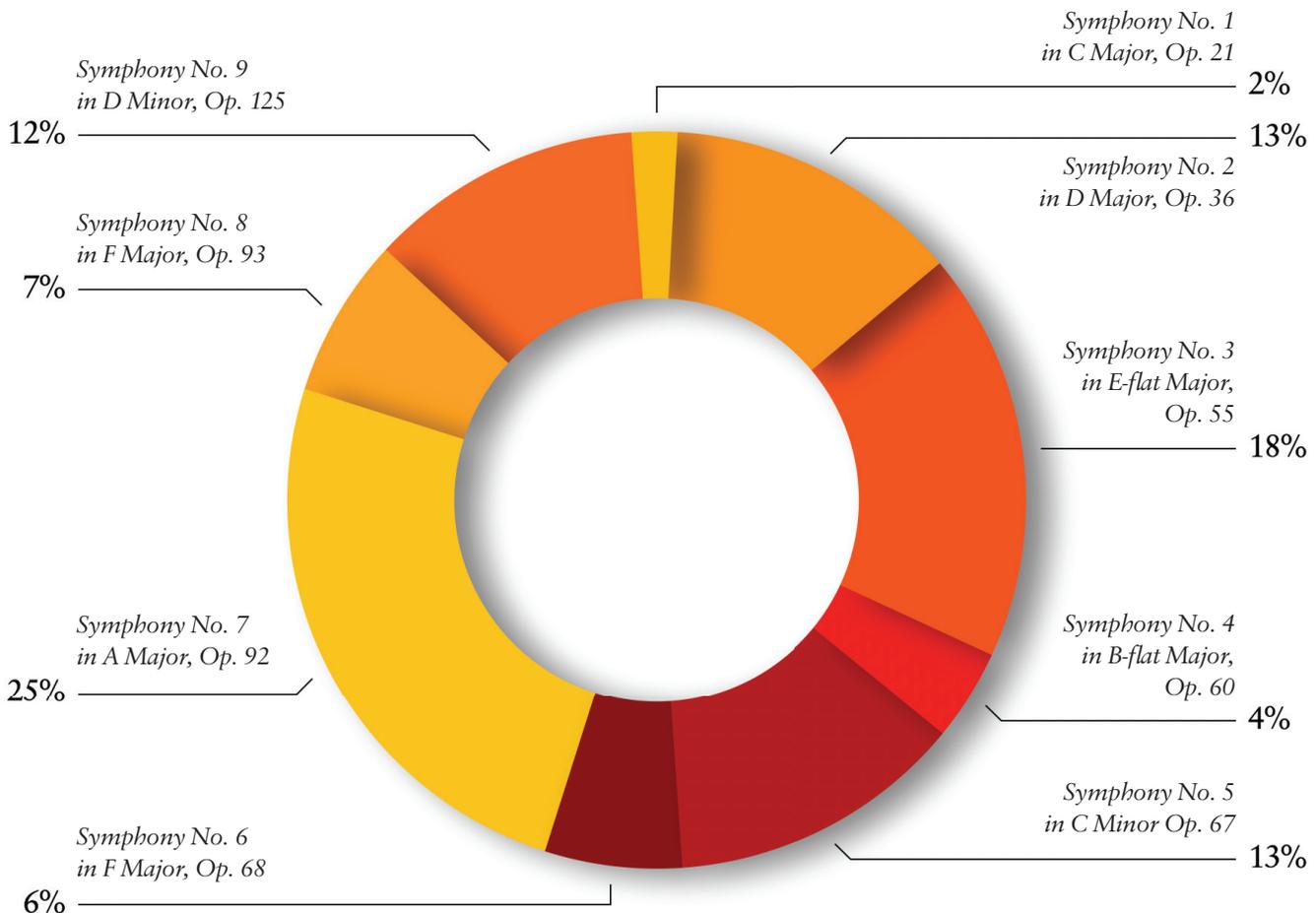
Bernstein’s approach to Beethoven is so complex that it would take an entire book to capture the whole picture, so below are a few highlights and stats that may help to illuminate Bernstein’s love for conducting the music of that “shaggy-headed little man”.

(continued on page 12)

A Look at the Numbers

Beethoven Symphonies Conducted by Leonard Bernstein

Bernstein conducted all Nine of Beethoven’s Symphonies throughout his life. Our data set includes 341 public concerts, recordings, and televised concerts of the symphonies, including a few key performances of individual movements, like a January 20, 1957 performance of the “Marcia Funebre” from the Third Symphony in memory of Arturo Toscanini. Bernstein favored the Seventh (at least 84 in our database), while conducting the First only eight times.



Artful Learning Steps into the Future

by Patrick Bolek

The past eight months have been simultaneously daunting and invigorating for the *Artful Learning* model. Every summer for the past twenty years, teams of *Artful Learning* Trainers would traverse the country, teaching educators how to integrate the arts and the spirit of creativity across the curriculum. On-site training would continue throughout the academic year, providing coaching and support to emergent *Artful Learning* Schools. This year, however, as was true for so many organizations, safe and responsible travel came to a halt in mid-March, leaving the *Artful Learning* trainers no other option but to conduct service remotely.

Artful Learning has used remote technology for over a decade: both internally, with project management platforms to work with a cadre of national and international trainers; and externally, with public schools through Google. Our team began

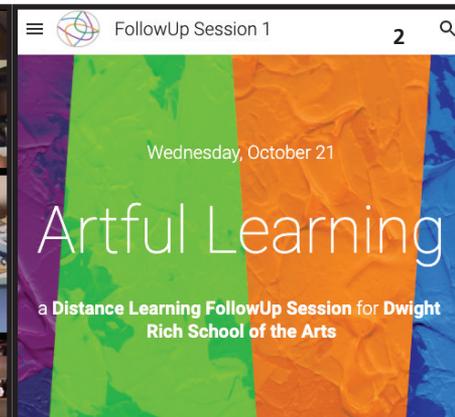
using the now-ubiquitous Zoom back in 2017, to take advantage of its many sharing features and high-definition quality. Pivoting to that platform during the pandemic was therefore instantaneous, without any lapse in service to our schools.

The challenging but exciting endeavor before us this year was to reimagine how to deliver summer training and subsequent follow-up sessions—all of which had relied entirely on a physical presence at a school space. Maintaining our unique level of customization while building enduring relationships—these remained the essential components in our redesign. We harnessed new and emerging technologies to develop fresh pathways for evolving the *Artful Learning* training.

Educators in the field were generous with their findings of how *Artful Learning* was working with distance learning. There were three crucial months of planning, prototyping, and beta-testing our ideas to compensate

for any technical glitches inhibiting a smooth presentation. We created new systems for supporting schools 100% remotely that, in the years ahead, will continue in tandem with the traditional professional development training method. Emergent, Advanced, Master, and Distinguished Trainers all contributed their invaluable expertise and thinking. Some of our innovations include:

- > “Modular tracks” that allow for simultaneous, synchronous training for all *Artful Learning* educators: from inductees to advanced advocates of the model, as well as for visual and performing arts specialists.
- > Continued leadership training with expanded bi-weekly support.
- > An online library of recorded arts-based skills and strategies demonstrations, available for *Artful Learning*’s Emergent and Legacy Schools.
- > The addition and inclusion of four *Artful Learning* Trainers previously unable to travel due to pregnancies, recent births, nursing, and childcare



A 90-minute session showcasing **arts-based skills & strategies**, creating/using a **Journey Map** to support remote teaching and learning for the upcoming Quarter 3 Unit of Study.

Amorphous Blob Pantomime



responsibilities; they are now easily part of every team.

> The debut of a three-part IGTV (Instagram TV) broadcast with Distinguished Trainer Ann Ott-Cooper demonstrating the arts-based skill and strategy of Grid Drawing.
 > A free and ongoing monthly Zoom Show in November to any of our schools and social media followers, demonstrating successes in *Artful Learning* programs nationwide.

Despite being grounded, we used this time as an opportunity to delve into ten years of media archives, cataloguing pictures and movies while connecting with schools for interviews to recount their unit design journeys and outcomes. By developing stories for Insta-gram, Twitter, and our Blog—many with never-before-seen content—we were able to showcase the incredible work of our inventive network of educators who use the *Artful Learning* model. Our combined social media audiences have increased 561% since May.

All of our schools have adapted to the ever-changing variables of the pandemic. Whether they are entirely back with students, hybrid, or remote, teachers committed to the *Artful Learning* model have found new ways to shape their units of study. Nicole Chavira, a 3rd Grade teacher at Meadow View Elementary School in Castle Rock, Colorado, was worried about effectively reaching all her students remotely. She found that the old ways of teaching from prescribed mandates were now unacceptable; instead, she developed a new school schedule, putting *Artful Learning* at the forefront. Nicole wrote, “*Artful Learning* is the missing puzzle-piece for student engagement!” We could not agree more.

[**LEARN MORE**]

For the most recent and ongoing developments with *Artful Learning*, click the hyperlinks in this article, and please follow us on [Instagram](#) and [Twitter](#) @artfullearning ■

Patrick Bolek serves as the Executive Director of Artful Learning, Inc., and welcomes your conversation about becoming an Artful Learning School, as well as how your donations can continue to support this vital work during the pandemic. Please reach out to patrick@artfullearning.org.

Our newest team member, *David Jeffers, Project Coordinator*—can be reached at david@artfullearning.org.

- 1) Team *Artful Learning* collaborating this summer on adapted training modules.
- 2) *Artful Learning* Google Site provides everything a school needs to learn and use strategies with students for 100% in-person, hybrid, and remote learning.
- 3) Reimagined, COVID-19-proof, *Artful Learning* remote summer training.
- 4) Grid Drawing strategy taught from Portland, Oregon with each square realized by 48 remote educators in Lansing, Michigan (2,300 miles away) using proportion, ratio, and just eight crayons.
- 5) 40 teachers choreographed and performed an original dance—remotely—across hundreds of miles to Leonard Bernstein’s “Something’s Coming.”

ALL IMAGES COURTESY ARTFUL LEARNING, INC.



5 **WEST SIDE STORY**
SOMETHING'S COMING

(Click to View)



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Arts-Based Skills & Strategies

Five Focal Movements + Poetry in Motion

Bernstein and Beethoven's *Fidelio*



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Bernstein conducts a rehearsal of *Fidelio* in Vienna.

by John Mauceri

When we think of Leonard Bernstein as a conductor of European classical music, we probably all think of Gustav Mahler first and foremost. It was his championing of Mahler in New York and Vienna that is inexorably linked to the legacy of Leonard Bernstein. After that, it would have to be Beethoven. Bernstein was on record—in his writings, interviews, and television broadcasts—as considering Beethoven to

be the greatest composer of all time, someone who “never lets you down.”

For a conductor as dramatic and transformative as Bernstein, it is particularly illuminating to revisit how he interpreted Beethoven's one and only opera, *Fidelio*. Bernstein first conducted it in January 1970 (in concert) with the New York Philharmonic to honor the Beethoven bicentennial year. He chose to cast it with students from the Juilliard School of Music, which had just moved to Lincoln Center. He had already agreed to conduct the opera at the Vienna Festival later that year, and it did not go without notice that this looked suspiciously like an out-of-town try-out, except the town was Vienna and the try-out was in New York—and with students as an apparent insurance policy against bad reviews. Those were the toxic days for Bernstein and the New York music critics—and they did not spare him.

Vienna was an entirely different experience. Performed at the Theater an der Wien, where *Fidelio* had its world premiere in 1805—and with a cast headed by Gwyneth Jones

and James King—Bernstein was reaffirmed as the great Beethoven master, one who seemed to *become* Beethoven when he conducted. His one studio recording, however, comes from eight years later and with an entirely different cast. Much had happened in Bernstein's life between 1970 and 1978 and so when he returned to Vienna and *Fidelio* for a new production of the opera, Deutsche Grammophon and the video cameras were ready to preserve the great alliance of two adopted sons of Vienna: Beethoven and Bernstein.

For the studio recording—as opposed to the video recording—DGG added a certain cachet by casting Dietrich Fischer-Dieskau, in the *deus ex machina* role of Don Fernando in the opera's final scene (and listing him first on the back cover of the original 3-LP release). By the end of his first sentence, Fischer-Dieskau demonstrates why he was the greatest *Lieder* singer of his age. And in spite of what the New York critics thought of “Lenny,” DGG settled that contretemps with its cover design: “Beethoven—Bernstein” in equal billing above the title of the opera.

What, then, was this magical potion? What did Bernstein actually “do” that no one had ever done before, at least in audio-recorded history? Bernstein did in fact feel like he was the composer of every work he conducted, and since conductors are translators, he felt no pangs of conscience to apply his feelings onto the music he was performing, with his unique mixture of scholarship, improvisation, and, to his detractors, exaggeration and manipulation. In addition, he always wanted to teach us what he felt and knew. He was like a docent in a great museum, preparing you for the next masterpiece on the wall and showing you how to experience it.

Unlike paintings, music is invisible. Therefore he “explained” music's meaning by using tempo fluctuations and pinpointing orchestral details with shifting dynamics and

(continued on page 17)



New York and Vienna

Assessing Bernstein's Beethoven Cycles

by Richard Evidon

"Beethoven, of all composers, is the most 'interpretable.'" Thus wrote Leonard Bernstein in a letter to the Viennese music critic Franz Endler in 1970, roughly midway between the conductor's two recorded traversals of the Nine Symphonies. The New York Philharmonic studio cycle, made for Columbia at Manhattan Center around the time of live performances, was begun in September 1961 with the Fifth Symphony and concluded in May 1964 with the Seventh and Ninth. Released in a market teeming with other new cycles of the "Nine", the American dynamo's Beethoven confronted the more "cultured" readings of "Old World" authorities like Karajan, Klemperer, Walter, and Szell.

The Vienna Philharmonic cycle was recorded by Deutsche Grammophon at live concerts in the Musikverein, again beginning with the Fifth, in May 1977. The other symphonies followed the next year, except for the Ninth, which waited until September 1979, with the venue moved to the Staatsoper. For each symphony, two or three concerts provided a master tape, followed by a brief "patching session" (with audience still present) to tidy up blemishes.

If Beethoven's symphonies really are more "interpretable" than others—Bernstein was referring specifically to a "simplicity of thought so basic, so believed-in, so elemental that it necessarily invites interpretation"—his own readings have proved comparably "interpretable". Not

surprisingly, there seems never to have been a critical consensus about the two sets.

When asked, the conductor himself declined to judge his two cycles' respective merits and demerits, except to express some disappointment on rehearsing the New York version of the Fifth Symphony. Or, at least, some disappointment with its first movement, where he thought the motto's eighth notes weren't sufficiently detached and needed to be "really agitated and staccato": "It was too sung and Brahmsian—I don't really know what I was getting at."

The distinguished American critic Robert C. Marsh, writing in *High Fidelity* about the first LP release, seemed to know: "The Beethoven Fifth wants some breadth of phrase, a touch of rhetoric, and a sense of majesty. Bernstein takes this approach, and I find the results wonderfully convincing. Unlike many German conductors who strive for these effects, Bernstein never bogs down. The line is always firm, the meter clear, and the thrust of the phrase evident."

Both Sony and Deutsche Grammophon have reissued their respective Bernstein cycles for the Beethoven anniversary year in state-of-the-art 24-bit remasterings. Sony's is an improvement over its attempt a decade ago; DG's is augmented by a surround-sound Blu-ray Audio disc and transcripts of the conductor's TV introduction; and don't forget the unpatched, live Vienna performances on DVD. So, this is a good time for general reassessment.

To start with the Fifth, graced

One Hundred Seventeenth Season

New York Philharmonic

Leonard Bernstein, MUSIC DIRECTOR 1958 - 1959
Carnegie Hall

5846th Concert

Thursday Evening, October 2, 1958, at 8:30 ("Preview")

LEONARD BERNSTEIN, Conductor
BERLIOZ Roman Carnival Overture
SCHUMAN American Festival Overture

IVES Symphony No. 2
Andante moderato }
Allegro }
Adagio cantabile }
Lento maestoso }
Allegro mollo vivace }

INTERMISSION

*BEETHOVEN Symphony No. 7, A major, Opus 92
Poco sostenuto—Vivace
Allegretto
Presto—Assai meno presto—Tempo primo
Allegro moderato

* Recorded by the New York Philharmonic

Managing Director, Bruno Zirato Associate, George E. Judd, Jr.
Steinway piano Columbia Records

with the essential outer-movement exposition repeats, it makes a terrific impact in both versions. The movement timings, as with many of the other symphonies, hardly vary between one cycle and the other. (So much for the allegation that Lenny's Beethoven got slower.) There is that "animal ferocity and vitality" which one critic found throughout his collaborations with the New York orchestra in the 1950s and 60s. The Vienna Fifth leaves an even stronger impression. While the first movement eighth notes aren't much more agitated or staccato than before, and the inner movements are more overtly expressive (not necessarily always to their benefit), the finale—uplifted by fabulous doubled Vienna brass—is simply electrifying. Watch and listen to it on DVD if you can.

Turning to the "Eroica": the 1964 New York performance still feels like an exuberant young man's reading. It was criticized by *High Fidelity* on its first release for untidiness and unsteadiness in the inner movements, but many commentators still prefer it to the Vienna remake.

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Bernstein begins his tenure as Musical Director conducting Beethoven Symphony No.7.



Bernstein Breathes Beethoven

A Look into Leonard Bernstein's Legacy of Beethoven's Piano Concertos

Krystian Zimerman and Leonard Bernstein perform with the Vienna Philharmonic.



COURTESY: UNIFEL

by Michael Brown

An upside to many months at home is the boundless space to delve deeper into recordings of familiar warhorses—specifically Leonard Bernstein's lifelong survey with various pianists of Beethoven's piano concertos. As I spent many evenings reviewing and absorbing these performances, I was struck by one consistent feeling—that I was experiencing these familiar works for the very first time. A binding thread common to all was a spontaneous and sincere musicianship, completely connected to an

honest playful inner child combined with the wisdom of experience.

Polish pianist Krystian Zimerman, who recorded Beethoven's final three piano concertos with Bernstein and the Vienna Philharmonic said of the maestro, "He is perhaps the person who has been most successful at integrating his life into his music. Everything he experiences is immediately reflected in the evening's concert. Each concert was different. The experiences, the little things that influence our lives could immediately be found in the music. Here I rate the honesty of the message highest of all.

He is a person who makes music with total honesty. And as a result of this honesty...each work sounds as if it had just been written."

Bernstein conducted these concerti throughout his career with the century's finest pianists including Artur Schnabel, Glenn Gould, Rudolf Serkin, Lee Luvisi, Eugene Istomin, Jorge Bolet, Claude Frank, Wilhelm Kempff, Claudio Arrau, and Krystian Zimerman. He left an assortment of recordings spanning more than three decades from 1957-1989. With the New York Philharmonic, he first recorded the Second, Third, and Fourth concertos with Glenn Gould in the late 1950s/early '60s, followed by the Third and Fifth with Rudolf Serkin shortly thereafter. He later recorded the final three with Krystian Zimerman and the Vienna Philharmonic toward the end of his life. They intended to play the cycle but Bernstein died before finishing and Zimerman led the first two from the keyboard. Other gems are a 1966

"I was struck by one consistent feeling—that I was experiencing these familiar works for the very first time."

recording of the Third Concerto with Wilhelm Kempff and the New York Philharmonic and a 1976 performance of Claudio Arrau playing the Fourth with the Bavarian Radio Symphony Orchestra. Last but not least are two performances of First Concerto with the New York Philharmonic (1960) and the Vienna Philharmonic (1970), with Bernstein leading from the keyboard.

Compare a few phrases of the Fourth Concerto with Glenn Gould (1961, New York Philharmonic) and Krystian Zimerman, (1989, Vienna Philharmonic). Gould has an improvisatory approach in the performance—take note of his opening solo, with his unusual rolling of chords combined with a complete sense of freedom. Bernstein enters with the orchestra feeding off of Gould’s sublimity—letting the introduction unfold patiently with a broad universal scope and a rounded string sound. Listen to how the Vienna Philharmonic plays this with Zimerman from 1989—the intensely fast vibrato in the strings melts the intervals together which sounds like crying. Continuing on here, I couldn’t believe the world of difference in the openings of the second movement. Gould places universal importance on every sonic creation, with Bernstein echoing that spirit. Contrastingly, Zimerman and the VPO have a swiftness and tightness of the rhythm, along with a laser-

like precision. Both of these performances sound like a different piece of music, each inhabiting its own sense of truth and emotion.

Three Bernstein/NYPhilharmonic renditions of the Third Concerto exist between 1959-1966—Gould (1959), Serkin (1964), and Kempff (1966). Bernstein truly embraces his soloists—conversing and breathing with them. Gould’s performance of the first movement is more ponderous and brooding than Serkin’s, the latter highlights the *con brio* virtuosic nature of the movement. Bernstein reflects Serkin’s sparkle and breathless perkiness. Gould, however, lingers and reflects, creating each note spontaneously. Bernstein leans in and provides a spacious world in which Gould shines. Kempff’s rendition, a live performance from 1966, has a wistful lyricism and spontaneity. His singing sense combined with Bernstein’s dramatic flair creates a refreshing and intimate look at this concerto. In looking at Zimerman/Vienna Philharmonic from 1989, I was again struck by the wailing quality Bernstein gets out of the string section—a painful, direct, and impassioned reading by someone who has really lived.

Lastly, two performances of Bernstein play/conducting the First Concerto with the New York Philharmonic (1960) and the Vienna Philharmonic (1970) took my breath away. In the earlier recording, the per-



DON HUNSTEIN ©SONY MUSIC

Above:
Glenn Gould
with Leonard
Bernstein.

Below:
Leonard
Bernstein with
Rudolf Serkin.

formance fearlessly embraces humor, tenderness, and drama. I can envision Bernstein’s inimitable smile while listening and I hear in his performance a boyish charm, innocence, and eroticism all at once. In the opening piano phrase, Bernstein melts the notes together with supple hands caressing the keys with a suave legato. In the video with the Vienna Philharmonic, Bernstein creates a spaciousness filled with patience and longing. He and the musicians suspend time as they linger and squeeze depth out of every note. The performance has a youthful vitality combined with the wisdom of experience. It’s hard not to tear up at the duet between the clarinet and the piano near the end of the slow movement. With both performances, I thought to myself that I’m hearing this work for the first time. ■

Michael Brown is a pianist-composer who has been hailed by the New York Times as “one of the leading figures in the current renaissance of performer-composers.” Winner of the Emerging Artist Award from Lincoln Center and an Avery Fisher Career Grant, Brown has performed extensively in major venues throughout the world and was recently the Composer-in-Residence for the New Haven Symphony. An artist of the Chamber Music Society of Lincoln Center, he lives in NYC with his two Steinway D’s Octavia and Daria.



DON HUNSTEIN ©SONY MUSIC

Leonard Bernstein and the United Nations

Leonard Bernstein conducts *Missa Solemnis* with the New York Philharmonic on United Nations Day, 1955.



COURTESY OF THE NEW YORK PHILHARMONIC DIGITAL ARCHIVES

by Heather Wallace

2020 marks the 75th Anniversary of the United Nations, founded in 1945 to support international collective action to realize peace, development, and human rights for all. Its Charter gives the United Nations the power to take action on many global issues, including security and peace, climate change, human rights, nuclear disarmament, humanitarian and health emergencies, and so much more.

A lifelong humanitarian, Leonard Bernstein was continually involved with the most pressing social issues of his day, often aligning himself with the work the UN was established to do. Over multiple decades, he conducted several UN-related concerts and in celebration of United Nations Day on October 24th and Human Rights Day on December 10th.

Bernstein's engagement with the United Nations began on December 10, 1949, when he conducted the Boston Symphony Orchestra at Carnegie Hall, in celebration of the one-year anniversary of the United Nations General Assembly's ratifica-

tion of the Universal Declaration of Human Rights: a milestone document proclaiming the inalienable rights to which everyone is inherently entitled as a human being. The concert included an address by Eleanor Roosevelt, first chair of the UN Commission on Human Rights, in which she affirmed that the Declaration "will be one of the foundations on which the peoples of the world may build peace." Televised by NBC, the concert marked many historical firsts: Bernstein's first television appearance, the Boston Symphony Orchestra's first television broadcast, and the first program to be televised from Carnegie Hall. The program began with the world premiere of Aaron Copland's "Preamble" with Sir Laurence Olivier narrating text from the Universal Declaration of Human Rights. Bernstein also performed Ravel's Piano Concerto in G, conducting from the piano, and led soloists Irma Gonzalez (soprano), Elena Nikolaidi (mezzo), Raoul Jobin (tenor), Nicola Moscona (bass), and the Collegiate Chorale in the monumental "Ode to Joy" from Beethoven's Symphony No. 9.

Nine years later, in his first year as Music Director of the New York Philharmonic, Bernstein conducted the orchestra in the 1958 Human Rights Day Tenth Anniversary concert, this time at the United Nations General Assembly Hall. Bernstein began the program with Leonore Overture No 3, the most famous of the four overtures Beethoven composed for his only opera, *Fidelio*. It was an appropriate choice for the occasion, as the story of the opera describes a heroic struggle for freedom. The performance concluded with Prokofiev's Fifth Symphony, another fitting work for the occasion, as Prokofiev composed the work in 1944 amidst the turbulence of WWII. He stated at the time that he intended the work as "a hymn to free and happy Man, to his mighty powers, his pure and noble spirit."

This concert was the second time in just over a month that Bernstein had contributed his talents to the UN. In November of 1958, Bernstein won wide acclaim for his performances with the Lamoureux Concert Association Orchestra, marking the dedication of the new headquar-

ters in Paris of the United Nations Educational, Scientific, and Cultural Organization (UNESCO). Bernstein also supported the work of the United Nations Children’s Fund (UNICEF), and in 1968, he accompanied baritone Dietrich Fischer-Dieskau at a special benefit concert for UNICEF at Lincoln Center’s Philharmonic Hall. Their performance of Lieder by Gustav Mahler was recorded by Columbia Records.

Leonard Bernstein, with the New York Philharmonic, marked two important anniversaries of the founding of the UN. Their October 24, 1955, concert, marking the UN’s Tenth Anniversary, was the New York Philharmonic’s first appearance at the United Nations General Assembly Hall. A broad apron stage was added to what is normally the speaker’s rostrum to accommodate the Philharmonic, and the seats of the General Assembly were filled with delegates to the General Assembly, eminent guests, and members of the UN Secretariat. The program opened with Sir William Walton conducting his *March* composed for the 1937 coronation of King George VI and Queen Elizabeth. Following addresses by Dag Hammarskjöld, Secretary-General of the United Nations, and Jose Maza of Chile, Bernstein conducted Tchaikovsky’s First Piano Concerto with Russian pianist Emil Gilels, who was the first Soviet artist in twenty-four years to make a concert tour of the United States. The program ended

with the “Kyrie” and “Gloria” from Beethoven’s grand *Missa Solemnis*, for which the Philharmonic was joined by Schola Cantorum and soloists Adele Addison (soprano), Eunice Alberts (mezzo), Ernest McChesney (tenor), and Norman Scott (baritone). The concert was televised by WOR-TV of the Mutual Broadcasting Network and broadcast by WQXR and WNYC.

The New York Philharmonic returned to the UN General Assembly Hall for a concert celebrating the 20th Anniversary of UN Day, on October 24, 1965. For the occasion, the Secretary-General invited the eminent British composer Benjamin Britten to compose a work. Britten’s *Voices for Today*, an Anthem for Chorus (men, women, and children), received its premiere at this and two other concerts held simultaneously by ensembles in London and Paris. Russian composer Dmitri Shostakovich was also asked to compose a piece for the event; however due to illness, he was unable to complete it. Bernstein, instead, chose to program Shostakovich’s Ninth Symphony, which the Philharmonic was preparing for upcoming concerts. Choosing to end the program once again with Beethoven’s “Ode to Joy,” Bernstein enlisted soloists Martina Arroyo (soprano), Regina Resnik (mezzo), Jon Vickers (tenor), and Justino Diaz (bass), as well as Schola Cantorum. With its rousing message of universal brotherhood, Beethoven’s Ninth



COURTESY OF THE NEW YORK PHILHARMONIC DIGITAL ARCHIVES

Symphony would continue to be a means for Bernstein to communicate unity, most notably in the historic performance in Berlin to celebrate the fall of the Berlin Wall.

Between these two momentous performances, Bernstein, early in his tenure as Music Director of the New York Philharmonic, dedicated a subscription concert on October 24, 1959, to United Nations Day on the 14th anniversary of the founding of the UN. The concert, held at Carnegie Hall, included Barber’s *Second Essay for Orchestra*, Ives’s *Unanswered Question*, Stravinsky’s *Concerto for Piano and Wind Orchestra* with soloist Seymour Lipkin, and Berlioz’s *Romeo and Juliet*. The CBS radio-broadcast of the concert included an address by Ambassador Henry Cabot Lodge.

Human Rights Day continues to be celebrated every year on December 10th, celebrating the 1948 signing of the Universal Declaration of Human Rights. Available in more than 500 languages, it is the most translated document in the world. To mark their 75th Anniversary, the United Nations has launched the UN75 initiative, seeking to spark dialogue and action building on the founding principles of realizing peace and human rights for all. For more information, visit UN.org. ■

Heather Wallace is the Digital Media and Promotions Manager at the Leonard Bernstein Office.

Emil Gilels, Leonard Bernstein, and Sir William Walton between rehearsals for the 1955 UN Concert.



At a reception following the 1965 UN Day Concert (left to right): Hugh Ross, Martina Arroyo, Leonard Bernstein, Secretary-General U Thant, Regina Resnik, and Jon Vickers.

COURTESY OF THE UN AUDIO VISUAL LIBRARY

So you think you know L(v)B? (continued from page 3)

Bernstein Performs Beethoven to Honor Mentors and Colleagues

Bernstein is often remembered today as a “Mahler Conductor” because he championed the Austrian composer’s music internationally throughout the 20th century, including the historic televised performance of the “Resurrection” Symphony following the assassination of President John F. Kennedy in 1963. However, Bernstein performed Beethoven equally as often to memorialize his fallen mentors and colleagues, including these notable events:



Special concert dedicated to the memory of Maestro Serge Koussevitzky

OCTOBER 31, 1953
Israel Philharmonic
Ohel-Shem Hall; Tel Aviv, Israel
Symphony No. 3 in E-flat Major, Op. 55.



Dedicated to Marc Blitzstein

JANUARY 23, 1964
New York Philharmonic
Philharmonic Hall; New York, NY
Symphony No. 3 in E-flat Major, Op. 55.



Koussevitzky Memorial Concert

AUGUST 5, 1955
Boston Symphony Orchestra
Koussevitzky Music Shed; Lenox, MA,
Missa Solemnis in D Major, Op. 123.



In memoriam: Herbert von Karajan

SEPTEMBER 16, 1989
Wiener Philharmoniker
Grosser Musikvereinsaal; Vienna, Austria
String Quartet No. 16 in F Major, Op. 135—Movement III.



In memoriam: Arturo Toscanini

JANUARY 20, 1957
New York Philharmonic
Carnegie Hall; New York, NY
Symphony No. 3 in E-flat Major, Op. 55—Movement II. Marcia funebre.

Major performances through the

Each of these performances has an elaborate and fascinating story and history, but here is just a tasting of places where LB chose LvB.

JULY 19, 1944 **International Conducting Debut**

Orchestre Symphonique de Montreal
Chalet de la Montagne; Montreal
Egmont Overture, Op. 84

OCTOBER 2, 1957 **Opening of the Mann Auditorium**

Israel Philharmonic
Frederic R. Mann Auditorium;
Tel Aviv, Israel
Piano Concerto No. 5 in E Major, Op. 73; Rudolf Serkin, piano.

OCTOBER 2, 1958 **First Public Performance as Music Director of the New York Philharmonic**

New York Philharmonic,
Carnegie Hall; New York, NY
Symphony # 7 in A Major, Op. 92

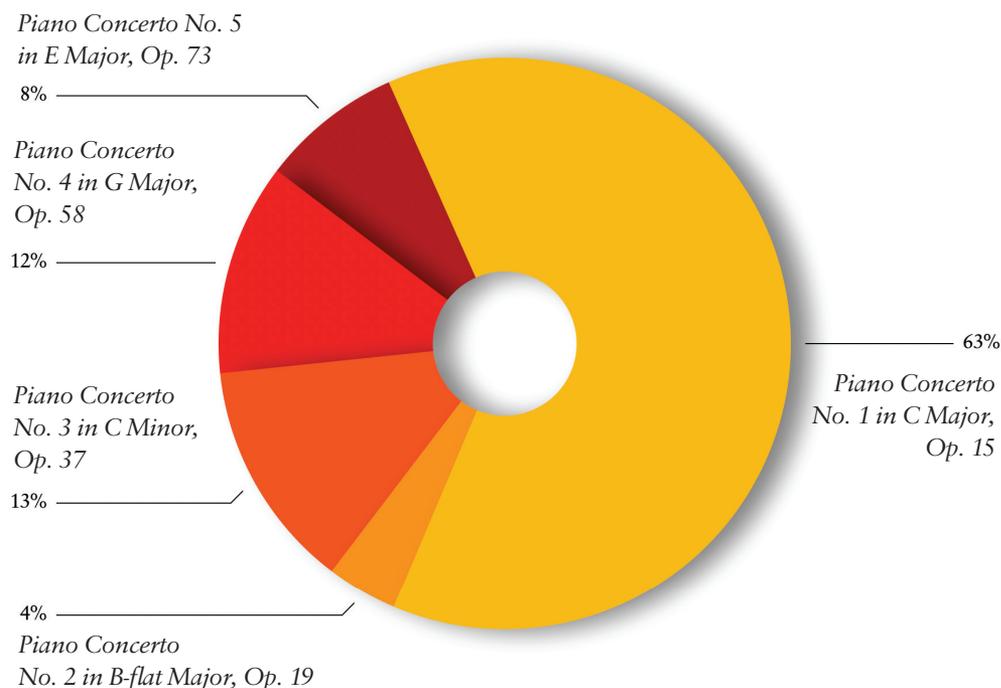
MAY 14, 1959 **Ground-breaking of Lincoln Center**

New York Philharmonic
Lincoln Center; New York, NY
Egmont Overture, Op. 84

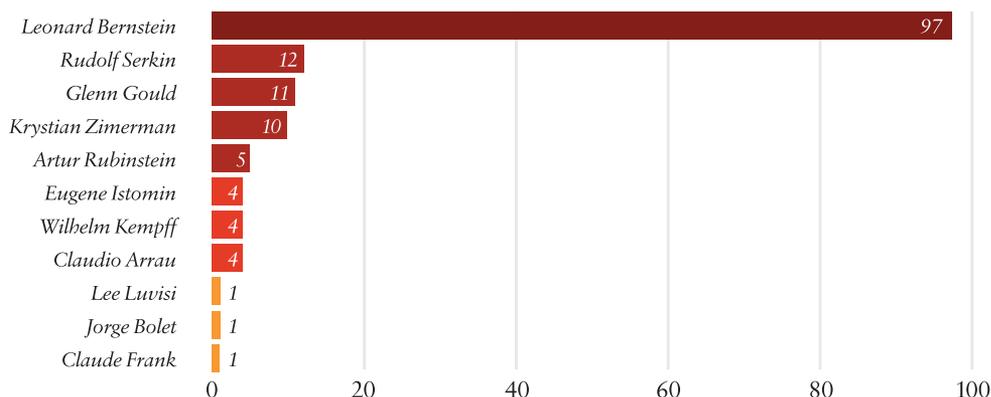
Bernstein overwhelmingly favored programming Beethoven's First Piano Concerto, which he enjoyed conducting from the piano; he did so nearly 100 times. He wrote to his beloved lifelong secretary, Helen Coates, in 1948, after performing the First Concerto with Orchestre National de France in Paris: "I came to the Beethoven concerto and the old thing happened with my fingers—they went dead. I played horribly. I was terribly depressed, of course, especially as everyone insisted it was so good." He conducted the piano concerti throughout his career with some of the leading pianists of the day including Artur Schnabel, Rudolf Serkin, Lee Luvisi, Eugene Istomin, Jorge Bolet, Claude Frank, Wilhelm Kempff, and Claudio Arrau.

Jacob Slattery is a musician, writer, and arts crusader based in New York City. He founded the Orpheus Bureau in 2019 to promote the sound of the Americas and works to uplift composers, conductors, and orchestras at the forefront of creating real change, including Leonard Bernstein, Dave Brubeck, Gustavo Dudamel, and the New York Philharmonic.

Beethoven Piano Concerti Conducted by Leonard Bernstein



Beethoven Piano Concerto Soloists, Conducted by Leonard Bernstein



decades...

SEPTEMBER 23, 1962

Opening Night at Philharmonic Hall

New York Philharmonic
Philharmonic Hall; New York, NY
Missa Solemnis in D Major, Op. 123, "Gloria"; Eileen Farrell, Jon Vickers.
Recorded live, aired on the same day.

MAY 26/27, 1969

100th Anniversary of the Vienna State Opera

Wiener Philharmoniker
Grosser Musikvereinssaal Wiener Philharmoniker; Vienna, Austria
Missa Solemnis in D Major, Op. 123; Walter Berry, Willi Boskovsky, Gundula Janowitz, Christa Ludwig.

MAY 18, 1976

Concert of the Century

New York Philharmonic (members), Carnegie Hall; New York, NY
Leonore Overture No. 3, Op. 72a

AUGUST 25, 1978

60th Birthday at Wolf Trap

National Symphony Orchestra
Wolf Trap—Performing Center
Performance; Vienna, VA
Triple Concerto for violin, cello, and piano in C Major, Op. 56; Yehudi Menuhin, Mstislav Rostropovich, André Previn.

OCTOBER 22, 1983

Met Opera Centennial Gala

Metropolitan Opera Orchestra
Metropolitan Opera House; New York, NY
Leonore Overture No. 3, Op. 72a

AUGUST 19, 1990

Leonard Bernstein's Final Concert

Boston Symphony Orchestra
Tanglewood Shed; Lenox, MA
Symphony No. 7 in A Major, Op. 92

Beethoven and Bernstein

by Arnd Richter

(as printed in the 2020 Spring/
Summer issue of *Prelude, Fugue,
& Riffs*)

In September 1989, while in Bonn conducting several concerts as part of the 33rd Beethovenfest, Leonard Bernstein took the opportunity to visit the Beethoven House on Bonngasse. He left behind a musical message, hand-written on the back of an envelope, signing it “L.B.—unfortunately not *van*”.

“I’m rather a nut on the subject.” Bernstein attributed these words to himself, in a fictitious dialogue entitled “Why Beethoven?” that appears in Bernstein’s first book, *The Joy of Music*. If you transfer this question to the artistic existence of Leonard Bernstein, it cannot be answered in one sentence. Bernstein’s relationship with Beethoven is close, complex and multi-dimensional—as we can witness through Bernstein the conductor, the music educator, and also the composer.

Early on, Beethoven’s music made a lasting impression on Bernstein. At the age of 14, he attended a solo recit-

al by Sergei Rachmaninoff with his father Samuel in Boston, where they heard one of Beethoven’s late piano sonatas—music which left the father completely cold, but profoundly moved the son.

The political activist Leonard Bernstein considered Beethoven a kindred spirit, often invoking him when it came to making sweeping humanitarian statements. For example, at the ceremony commemorating the 10th anniversary of the United Nations Charter in New York on October 24, 1955, Bernstein conducted the New York Philharmonic in the Kyrie and Gloria from the *Missa solemnis* as part of the program.

And most famously, on Christmas 1989, Bernstein conducted a legendary performance of the Ninth Symphony at the Schauspielhaus (now the Konzerthaus) in East Berlin to celebrate the fall of the Berlin Wall. For the occasion, Bernstein famously made one small alteration in Schiller’s text, changing the word “Freude” (joy) to “Freiheit” (freedom). When interviewed about this change, Bernstein said, smiling: “I’m pretty sure Beethoven wouldn’t mind.” As

a gesture of political inclusiveness, the Maestro reinforced the Bavarian Radio Symphony Orchestra with members of the Sächsische Staatskapelle from Dresden; the orchestra of the Kirov Theatre in Leningrad; the London Symphony Orchestra; the New York Philharmonic; and the Orchestre de Paris.

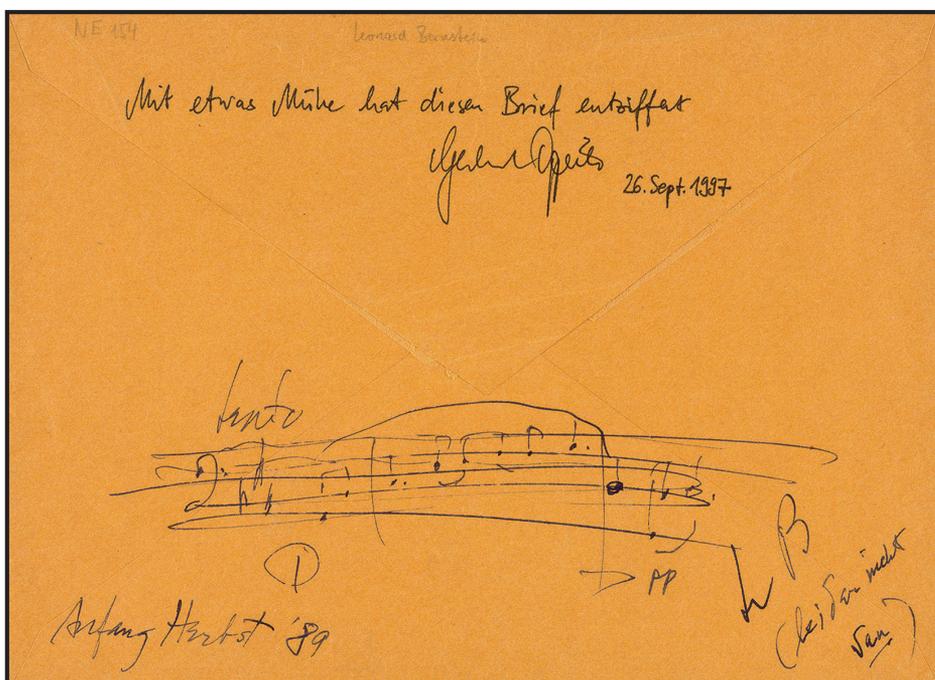
Whenever the goal was to attract a large audience, Bernstein soon turned to Beethoven. At the benefit concert for the New York Philharmonic’s pension fund on May 15, 1960, Bernstein combined the *Choral Fantasy* Op. 80 with the Ninth Symphony, a work that was important to him from the first time he performed it in 1952. As evidence, Bernstein wrote euphorically to his parents: “My first performance of Beethoven’s Ninth was a triumph! I have been very worried about this event—the big test in every conductor’s life.”

From 1958 to 1969, Leonard Bernstein was Musical Director of the New York Philharmonic. During this time, many recordings were made under his baton—including a cycle of all nine Beethoven symphonies.

In early April 1966, Leonard Bernstein made his debut with the Vienna Philharmonic, becoming a welcome guest in Beethoven’s city on the Danube. Bernstein’s first Beethoven program in the Austrian capital came three years later, in May 1969, with three performances of the *Missa Solemnis*. Then, in the early 1980s, he recorded all nine Beethoven symphonies with the Vienna Philharmonic. These live recordings were released by Deutsche Grammophon as a clear counterweight to the heavily and painstakingly edited studio recordings of Herbert von Karajan. Especially when it comes to Beethoven, Bernstein and Karajan are considered artistic antipodes to this day.

Two of Bernstein’s Beethoven recordings with the New York Philharmonic—the “Eroica” and the Fifth—were all but revolutionary for

(continued on page 17)



Leonard Bernstein and His Impact on the Vienna Philharmonic

Presented October 14, 1999
at the Vienna State Opera

by Dr. Clemens Hellsberg

(as printed in the 2001 Winter issue of
Prelude, Fugue, & Riffs)

Ten years ago, music lovers worldwide were shaken by a news report from New York. On October 14, 1990, at the age of 72, Leonard Bernstein had died. The death of probably the most universal musician of his time meant for the Vienna Philharmonic (VPO), apart from the human and artistic loss, an important turning point, as the 24 years of continuous work together had created a striking chapter in the history of our orchestra. This was not only true at the moment of his death, but looking back today confirms from an historical viewpoint that the “Bernstein Era” is part of the identity of the Vienna Philharmonic.

The first meeting with the VPO came at the Vienna State Opera where the Maestro conducted the world premiere of Luchino Visconti’s production of Giuseppe Verdi’s *Falstaff* on March 14, 1966, a production long since honored with the word “legendary.” In the subscription concert series that followed, Leonard Bernstein conducted and performed Mozart’s *Piano Concerto in B-major, K. 450*, and conducted Gustav Mahler’s *Song of the Earth* to end the concert.

Soon an ideal and immensely concentrated form of working together developed in close contact with Bernstein’s manager, Harry Kraut, with whom we are still friends. We planned the “Bernstein Dates,” which included series of concerts, television and record productions in Vienna lasting several weeks, after which followed extended tours. These dates did not just take up the entire artistic and organizational capacity of our ensemble, but also influenced the musical horizon of the orchestra members in a lasting way.

For our tours, Leonard Bernstein was of very special significance. As an orchestra that has no constant artistic leader, during tours we were used to



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Bernstein’s
final bow in
Vienna, March
1990.

working with conductors who were not tied to a certain orchestra. The ideal musical agreement that characterized the collaboration with “Lenny” led to intensive touring together. Of the total 197 concerts performed, no less than 91 were abroad, 34 of which were in the last three years of his life. Without knowing it, we said goodbye forever to him in Carnegie Hall, where in March 1990, he conducted the orchestra in works by Anton Bruckner, Gustav Mahler and Jean Sibelius. In September 1988, he took the orchestra on its first tour to Israel. That tour was notable for its symbolic value, conveying through music the message of humanity and reconciliation, a special concern of Leonard Bernstein’s.

Bernstein and the Vienna Philharmonic worked together to support organizations devoted to humanitarian or cultural goals. The proceeds of no less than 49 performances in Vienna were for the benefit of such organizations. We worked for everyone from Austrian farmers to UNICEF, from Amnesty International to the Jerusalem Foundation, from the elevator for the disabled in the Musikvereinsgebäude to the world

famous Archives of the Society of Friends of Music. One institution was especially important to Bernstein—the “Musical Youth,” in whose performance cycles he appeared 22 times with his “favorite orchestra,” as he called the Vienna Philharmonic often and openly.

This love was two-sided. The Vienna Philharmonic awarded Leonard Bernstein the Nicolai Medal in Gold in 1967, as well as the “Ring of Honor” in 1978, and made him their honorary member in 1983. The orchestra was expressing not only its admiration for a great artist, but also the friendship which developed over the years—a relationship which stood up to all strains without the slightest difficulty. When Bernstein came to us, this always meant a period of passionate, consequential and concentrated work, offering an abundance of the deepest musical impressions and insights. His love for music and his love for people gave us experiences which remain unforgettable and for which we thank him, especially today on the 10th anniversary of his death.

*Dr. Clemens Hellsberg served as
President of the Vienna Philharmonic.*

New York and Vienna (*continued*)



COURTESY THE VIENNA PHILHARMONIC ARCHIVES

**Bernstein
conducting
Beethoven in
Salzberg, 1979.**

(*continued from page 7*)
Gramophone's David Gutman, in 1990 called it "powerful and relentless... In his second Beethoven symphony cycle, [Bernstein] seems more reverential, more conscious of the music's greatness." Is that a fault? Heard back to back with New York, the Vienna Philharmonic's "Eroica," abetted by significantly more refined orchestral playing and a wider dynamic range, discloses a productive further decade and a half of Bernstein's engagement with this inexhaustible score. The climaxes have more impact. It's generally broader—here, for once, the movement timings are longer, although the much more expansive Adagio is actually a tad quicker than in Bernstein's 1953 American Decca recording from New York's Lewisohn Stadium. The Vienna *Marcia funebre*, with a daring *ralentando* in the coda, sounds like a genuine dirge, truly tragic. This is a profound *Eroica*, one of Bernstein's finest achievements on the podium.

The two "Pastorals" are virtually identical in conception, except for a slightly less precipitous arrival in the country in Vienna. The New York first movement is no leisurely stroll in the Vienna Woods—for that we

can always turn to Bruno Walter's sublime last recording—but more like a brisk jog through Central Park. I find it utterly irresistible. But overall, the advantage goes to the Viennese orchestra for its distinctive timbres, unmatched in this music.

The New York First, Second and Eighth, even the Fourth, are charged with adrenaline, but are also wittily redolent of Bernstein's Haydn, another of his special composers. His hyperalert orchestra is with him all the way. In Vienna, the readings are substantially unchanged, slightly less taut, with stretches where the orchestra seems less fully engaged than they did 20 years earlier recording some of these symphonies under Monteux.

The white-knuckle New York Seventh—one critic called it "a roller-coaster ride" is most impressive in the inner movements, with perfectly judged and related tempos in the Scherzo and Trio that maximize lilt and maintain momentum. You can sense the musicians' elevated adrenalin levels in the first movement. And yet it all somehow pales next to the even more characterful, colorful, genuinely bacchanalian Vienna version, again showing the fruits of the conductor's decade and a half of study and experience. The whole performance is quicker, especially the Scherzo (unlike in New York, Bernstein does slow down but not unduly for the Trio) and finale. The dancing rhythms have even more spring in their step.

At least one record reviewer discerned a trajectory in Bernstein's Beethoven interpretations: tense and driving post-Toscanini strictness in New York invaded by creeping Furtwänglerization and ending up in Vienna as something freer, more searching but also more reverential, even comfortable. That doesn't necessarily hold up to direct comparisons, especially if you factor out the fundamentally different sound-cultures of the two Philharmonics—literally and figuratively worlds apart. There is certainly a sense of discovery in the New York recordings that

is sometimes missing in Vienna, but the maturity of those later performances betrays no sign of complacency. This is most apparent in the Ninth Symphony.

Bernstein told an interviewer after a rehearsal in 1980: "The only way I have knowing whether I've done a really remarkable performance is when I lose my ego completely and become the composer and have the feeling that I'm creating the piece on stage." On the evidence of the Vienna Philharmonic performance, the piece he must have identified with most completely was Beethoven's Ninth.

Its message of humanity joyously, lovingly bound together under divine providence and mutual respect was also Leonard Bernstein's message. It is what we took away from his *ad hoc* 1989 event at the Berlin Wall, but there the message overwhelmed the music. The fine New York performance—apart from the lack of really soft playing that mars the set as a whole and a rather stiffly conducted, patchily sung finale—is an admirable early sketch of an interpretation that would develop a flexibility of tempo and phrasing (did Bernstein admire Furtwängler's Ninths?) over the next 15 years. It did not slow down on the journey from the New World to the Old: the movement timings are virtually identical. But in Vienna, helped by a fervently committed Philharmonic and first-rate chorus and soloists, Beethoven's, Schiller's and Bernstein's message is articulated and delivered far more eloquently. This fully-lived, life-enriching Ninth Symphony crowns not only Leonard Bernstein's Vienna Beethoven cycle but arguably his entire conducting career. ■

American musicologist/writer Richard Evidon was on the London editorial staff of the New Grove Dictionary of Music and Musicians and for many years was managing editor at Deutsche Grammophon in Hamburg.

Fidelio (continued)

(continued from page 6)

articulations—an unwritten accent here, an acceleration or deceleration there (the acceleration to create excitement and the deceleration to signal “something’s coming so pay attention.”) From the opening of the overture, Bernstein establishes some of these techniques by adding an unwritten accelerando into its recapitulation.

Bernstein the scholar knows that *Fidelio* begins as if it were a comic opera by Haydn—another composer close to his heart—and so the Vienna string section is reduced, the notes short and the bowing light, until No. 5 (Terzett) when we start getting into Beethoven’s genre-busting plan. Here is where late 19th-century tone painting and 20th-century movie scoring become partners with Professor Bernstein. Long unwritten

ritardandos and accelerations surprise us, along with classical tempo relationships, like an andante performed as precisely half the speed of a preceding allegro. Apollo and Dionysus recline comfortably with Aristotle.

Bernstein’s way with the opening of Act II transforms it into something from Wagner’s *Ring*. The opening of the “Prisoners’ Chorus” is played without vibrato, until the Second Prisoner’s entrance in which vibrato returns but Bernstein adds mutes to the strings to make the accompaniment a passionate whisper. In an interview quoted in the liner notes, Bernstein spoke of film scoring when he cut the opening notes of the interpolated *Leonore III* to link with the quiet ending of the preceding love duet “*O namenlose Freude*.” Indeed, the long acceleration in the unraveling of the tale

by Rocco in the final scene is both outrageous and totally apt for a man who loved the movies.

And you had better fasten your seatbelt when Bernstein and his spectacular musicians end this story with a presto that transforms sound into light—exactly what Beethoven had in mind and his alter ego Leonard Bernstein achieves on this recording. ■

Longtime colleague of Leonard Bernstein, John Mauceri prepared Fidelio with Bernstein in 1975 and conducted eleven performances at The Metropolitan Opera with Gwyneth Jones and Jess Thomas in a production directed by Otto Schenk. He is the author of For the Love of Music—A Conductor’s Guide to Listening published by Alfred A. Knopf.

Beethoven and Bernstein (continued)

(continued from page 14)

the times: the discs featured spoken introductions from the conductor himself. These were but two examples of Bernstein’s lifelong commitment to communicating verbally with his audiences about the music he was presenting.

Beethoven always played an important role in Bernstein’s various television presentations. On Bernstein’s very first television appearance, as part of the *Omnibus* series, he famously launched his exploration of the Fifth Symphony by walking across the opening page of the score, which was painted on the television studio floor.

Not only as a conductor, but also as a composer, Leonard Bernstein often made references to his musical idol. A sequence from the Ninth Symphony became the motivic basis

for the second orchestral meditation in Bernstein’s *MASS*. Another clear Beethoven quote can be found in the song “Somewhere” from *West Side Story*. Bernstein’s daughter Jamie says: “That song embodies all my father’s yearning for a world in which we care for one another. You can hear the message right away, in that upward-reaching opening interval. And, in a felicitous additional connection between Bernstein and Beethoven, that opening phrase happens to be a near-perfect quotation from the slow movement of Beethoven’s fifth piano concerto!”

In the fictitious dialogue mentioned earlier, Bernstein wrote: “Beethoven broke all the rules, and turned out pieces of breath-taking rightness. Rightness—that’s the word! Whenever you get the feeling that whatever note succeeds that last is the only possible note that can rightly happen at that instant, in that context,

then chances are you’re listening to Beethoven.”

This thought recurs frequently whenever Bernstein made public statements about Beethoven. Compositional perfection, combined with downright revolutionary non-conformism and an unconditional commitment to liberty—these made Ludwig van Beethoven a figure with whom Leonard Bernstein passionately identified throughout his entire life. ■

Arnd Richter is a German music journalist. Since September 2019 he has been manager of the Grammy-winning WDR Big Band. He is also curating a special exhibition on Bernstein and Beethoven for the Beethovenhaus in Bonn.

Translation: Alexa Nieschlag

IN THE news

Dr. Jack Gottlieb Jewish Music Studies Endowment Fund



COURTESY OF THE ESTATE OF JACK GOTTLIEB

by Craig Urquhart

Dr. Jack Gottlieb, (1930–2011), was an internationally recognized composer of Jewish liturgical music as well as choral, opera, theater, and orchestral works. Through his professional association with Bernstein over 30 years, Gottlieb became a leading authority on Leonard Bernstein’s music. He studied with Bernstein at Brandeis University, and wrote his doctoral thesis on Bernstein’s compositional methods in *A Study of Melodic Manipulations* (1964). From 1958 to 1966 he was Bernstein’s assistant at the New York Philharmonic. In 1977 he joined Amberson, Inc. as publications director, where he edited and brought together in book form Bernstein’s best-selling television lectures, *The Joy of Music*, and *The Infinite Variety of Music*. He also compiled a comprehensive catalogue

of Bernstein’s compositions, music writings, recordings and television features, known as *The Red Book*. Gottlieb continued his association with all things Bernstein through the Leonard Bernstein Office newsletter, *Prelude, Fugue & Riffs*.

Gottlieb was a frequent contributor of liner notes for audio recordings, and program notes for orchestras. He was also the author of two books: *Funny, It Doesn’t Sound Jewish*, and a memoir, *Working with Bernstein*.

Gottlieb was also Professor of Music and Composer-in-Residence at the Debbie Friedman School of Sacred Music (DFSSM) at Hebrew Union College-Jewish Institute of Religion (HUC). His influence now extends to generations of cantorial students. Gottlieb’s distinguished musical legacy will be perpetuated through the creation of the Dr. Jack Gottlieb Jewish Music Studies Endowment Fund at HUC’s DFSSM by a gift from the Theophilous

Foundation, which was established by Gottlieb’s bequest to promote and nurture the ongoing promulgation and development of serious and innovative music for the synagogue.

The Dr. Jack Gottlieb Jewish Music Studies Endowment Fund will serve several purposes: to support the teaching, research, and publications of the Dr. Jack Gottlieb Scholar in Jewish Music, the first recipient to be named in 2021; to provide annual support and recognition for composers over the age of 50; and to present an annual award to a composer of new Jewish worship music. It will thus further Gottlieb’s principles and tangible work in the foreground of Jewish music worldwide, as well as sustain Gottlieb’s estimable legacy.

Despite Dr. Gottlieb’s many accomplishments, his gentle, affable personality made him “Jack” to one and all. Alexander Bernstein said, “Our beloved Jack was always a cherished presence in our lives. He was invaluable to our dad, as an assistant at the New York Philharmonic in the 50s and 60s, and later as chronicler, advisor, and publications director. Like an uncle, he doted on us ‘kids’ - once even rescuing me after a bloody fall from my bicycle. Jack was honorable, conscientious, loving, and wonderfully kind.”

The announcement of the Fund took place on October 13, which would have been Gottlieb’s 90th Birthday. ■

[LEARN MORE]

Watch the recording at:
<https://vimeo.com/467872418>

The Schleswig Holstein Music Festival Leonard Bernstein Award 2020

The Greek flautist Stathis Karapanos has received the Schleswig-Holstein Music Festival Leonard Bernstein Award 2020. The award of the 10,000 Euro prize is donated by the Sparkassen-Finanzgruppe.

The internationally coveted Leonard Bernstein Award is usually presented in the middle of the summer in the Lübeck Music and Congress Hall, showcasing the winner as soloist with the Schleswig-Holstein Festival Orchestra.

This year, the Leonard Bernstein Award took place on camera due to the coronavirus. A film was made of the award ceremony and the award-winner's concert, in which Stathis Karapanos, together with Christoph Eschenbach at the piano, performed works by Bach and Debussy, among others.

Stathis Karapanos was born in Athens, Greece in 1996. Determined to become a flute soloist from the age of 5, he enrolled in the National Conservatory in Athens at an early age and was accepted into the National School of Music Lyubomir

Pipkov in Sofia at 13. In addition to his studies he played regularly with the National Youth Orchestra, won various international competitions, and performed as soloist with professional orchestras.

Karapanos has performed as soloist with numerous orchestras and ensembles, including the Athens State Symphony Orchestra (Greece), FM Classic Radio Orchestra (Bulgaria), Ensemble Zeitlose Musik (Germany), and many more. He is also an active recitalist, currently performing duo-recitals with Christoph Eschenbach on piano. His unceasing desire to seek inspiration and to explore has led him to play the transverse flute, piccolo, alto-, bass-, and contrabass-flutes, in an array of contemporary styles including free jazz and hard rock. ■

Previous recipients are:

- 2002 Lang Lang (*piano*)
- 2003 Lisa Batiashvili (*piano*)
- 2004 Erik Schumann (*violin*)
- 2005 Jonathan Biss (*piano*)
- 2006 Alisa Weilerstein (*cello*)
- 2007 Martin Grubinger (*percussion*)



MIROSLAV DEMENJENIA

- 2008 Anna Vinnitskaya (*piano*)
- 2009 Leonard Elschenbroich (*cello*)
- 2010 Kit Armstrong (*piano*)
- 2011 David Aaron Carpenter (*violin*)
- 2012 Cameron Carpenter (*organ*)
- 2013 Jan Lisiecki (*piano*)
- 2014 Christopher Park (*piano*)
- 2015 Krzysztof Urbanski (*conductor*)
- 2016 Felix Klieser (*horn*)
- 2017 Kian Soltani (*cello*)
- 2018 Charles Yang (*violin*)
- 2019 Emily D'Angelo (*mezzo-soprano*)

**Greek flautist
Stathis
Karapanos**

Leonard Bernstein's Songfest Receives Performance in Germany

Leonard Bernstein
“SONGFEST”

21. September 2020 um 20:00 Uhr
Berlin, Theater im Delfhi



Garrett Keast, *Dirigent & Kurator*
Meechot Marrero, *Sopran*
Sidney Walker, *Mezzo Sopran*
Edith Dowd, *Alto*
Michael Weinius, *Tenor*
Daniel Keeling, *Bariton*
Andrew Munn, *Bass*
Tim Ribchester & Chelsey Padilla, *Klavier*

Songfest was originally commissioned in 1976 for the celebrations of the 200th anniversary of the USA, but it also speaks directly to today's audience with its timeless message. Bernstein's setting of the inspired words of thirteen American poets, including Gertrude Stein, Edgar Allan Poe and Walt Whitman, comes together to create a masterly score that explores racial injustice, women's rights, gay rights and many other topics. The fascinating work is highly topical, especially in view of the corona pandemic and the Black Lives Matter movement in America.

[LEARN MORE]

Watch the promotional video at:
<https://youtu.be/2a6J2ChN7ZM>

Further Reading:
"I, Too, Sing America"
How the Coronavirus lockdown and Black Lives Matter protests led to Bernstein's "Songfest" in Berlin by Garrett Keast
(originally published on 8 Sept 2020 on Medium.com)
<https://link.medium.com/mBSGVwns29>

Leonard Bernstein

Leonard Bernstein and Washington, D.C. Works, Politics, Performances

A collection of new essays demonstrates how Leonard Bernstein influenced American culture, society, and politics through his conducting, composing, political relationships, and activism.

Leonard Bernstein had a rich association with Washington, DC. Although he never lived there, the US capital was the site of some of the most important moments in his life and work, as he engaged with the nation's struggles and triumphs. By examining Bernstein through the lens of Washington, DC, this book offers new insights into his life and music from the 1940s through the 1980s, including his role in building the city's artistic landscape, his political-diplomatic aims, his works that received premieres and other early performances in Washington, and his relationships with the nation's liberal and conservative political elites.

The collection also contributes new perspectives on twentieth-century American history, government, and culture, helping to elucidate the political function of music in American democracy.

The essays in *Leonard Bernstein and Washington, DC*, all newly written by leading authorities, situate this important American cultural figure at the heart of United States government. The result is a fresh new angle on Leonard Bernstein, American politics, and American culture in the second half of the twentieth century. ■

[LEARN MORE]

More info: <https://boydellandbrewer.com/leonard-bernstein-and-washington-dc.html>

LEONARD BERNSTEIN and WASHINGTON, DC



WORKS, POLITICS, PERFORMANCES

Edited by Daniel Abraham, Alicia Kopstein-Penk,
and Andrew H. Weaver

[Note to Readers]

Dear Readers,

The Coronavirus pandemic has had a devastating effect on the performing arts. It will be some time before people will feel comfortable gathering in enclosed spaces to hear music, watch dance, or experience live theatre. Just two years ago, we had so many performances of Bernstein music to report that we couldn't fit them all in these pages; now we have barely any live performances to share with you at all.

A world without live music is a diminished one. However, we applaud the musicians and organizations that have embraced alternative formats to bring music to us. We encourage you all to support these efforts—and we look forward to the day when once again, live audiences can gather to enjoy Bernstein's music. ■

Prelude, Fugue & Riffs will be sent upon request.

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

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PRELUDE,
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