

Leonard Bernstein:

The Unanswered Question

Featuring the Music of On the Town, Trouble in Tahiti, and West Side Story

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— A Senior Thesis Presentation

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## I. Introduction

### Slide 1—Caricature<sup>1</sup>

### Video Clip—Conducting Israel Philharmonic<sup>2</sup>

Good evening ladies and gentlemen, and welcome to my senior lecture/ recital, (**Slide 2—Cover**)<sup>3</sup> *Leonard Bernstein: The Unanswered Question*. Tonight you have a special treat in store for you—not only will you get to listen to some wonderful music at the close of tonight's presentation (**animation**), you'll also get to learn something about Bernstein, the man, and his music.

### Slide 3—Head Shot<sup>4</sup>

"In the Beginning was the Note, and the Note was with God; and whosoever can reach 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."

—Leonard Bernstein<sup>5</sup>

Few composers in our modern era have striven to reach as high, to partake so much of the divine, as Leonard Bernstein. He was a talented performer, a driven educator, an unconventional conductor, and a critically controversial composer. (**Slide 4—Major Compositions**)<sup>6</sup> His major compositions encompass both the secular and sacred genres, including: incidental music for chorus and orchestra, a film score, two ballets, two operas, three symphonies, four Broadway musicals, and a Mass. Yet

despite this rather schizophrenic musical personality, few musicians have formed such a permanent, almost familial connection with the public.

### **Slide 5—In the Black?**

It is interesting that in our modern era, in which we are normally so overtly critical and distasteful of 20<sup>th</sup> century music, we are also so universally accepting regarding Leonard Bernstein. Why is this one 20<sup>th</sup> century composer an exception to our rule? Now, some of you in the audience may be saying to yourselves, "Why wouldn't we like Bernstein? He might be a 20<sup>th</sup> century composer, but at least he's tonal! And it's Broadway—it's popular music!" Well, I'm here to tell you, that if you do indeed think those things—you're wrong. Bernstein is a true modern composer in every way, shape, and form. He is innovative, fully utilizing all of the 20<sup>th</sup> century musical tools at his disposal: dissonance, atonality, 12-tone rows, etc. It is just that he is more gifted than most, and fools you into thinking you're not hearing what you are, in fact, hearing—20<sup>th</sup> century music at its best. Bernstein's music, although popular in the sense that it is universally liked, is not popular regarding musical genres. It is, in fact, classical music—opera, symphony, expertly molded into the Broadway musical—Bernstein merely tricks you into listening to intellectual, challenging music by presenting it in a popular form.

Now I understand that what I have said may be a tad hard to swallow—you're probably a little incredulous in believing that the music of say... *West Side Story*, is intellectual, 20<sup>th</sup> century music...but I have an entire evening to convince you otherwise. **(Slide 6—The Early Years)**<sup>8</sup>

However, as in every case, we must understand the past before we can appreciate the present. Therefore, we must delve into Bernstein's early life—we must uncover his early musical influences and discover what shaped his distinctive style, before truly appreciating the struggles he undertook as an educator, conductor, and composer.

## II. Leonard Bernstein: The Early Years?

Leonard Bernstein was born on August 25, 1918, the first child of Russian-Jewish immigrants Samuel and Jennie Bernstein. **(Slide 7—Lenny with Parents)<sup>10</sup> (Pause) (Slide 8—Lenny, Shirely, and Parents)<sup>11</sup>** Leonard's father, Samuel Bernstein, was himself the eldest child of a scholar-rabbi. At the age of 16, Samuel left the Ukraine for New York where he found work in the Fulton fish market. Leonard's mother, Jennie Resnick, was only seven when she arrived in Lawrence, Massachusetts, where she worked in the mills from the age of 12. As you can see from these pictures, Samuel Bernstein was a rather stern-looking man, possessed with an extremely serious and abrasive personality. Consequently, Leonard's parents had an extremely stormy relationship and much of his young life was spent surrounded by the tumultuous sounds of angry voices and hurling pots and pans. In later years, this troubled family life would serve as the foundation for two autobiographical works: the one-act opera *Trouble in Tahiti* and its sequel *A Quiet Place*.

From the beginning, Leonard had to struggle to even express a mere interest in music, let alone begin a professional music career. Samuel Bernstein was bitterly opposed to his son's burgeoning interest in music, a profession which he believed was a dead-end, incapable of producing financial security and social success. Samuel desperately

hoped that Leonard would one day join him in the family's beauty supply company. In fact, even when Leonard would receive critical acclaim in later years, Samuel refused to acknowledge his son's genius, and would eternally maintain that Leonard would have been much happier had he gone into the family business.

Yet despite such opposition, music was in Leonard's blood—in his Hasidic-Jewish ancestry—and would not be denied. Before he could barely walk, Lenny was already tottering up to the neighbor's piano, pulling himself up to the keyboard, and plucking out notes with his pinky finger. The neighbors could also observe the young talent drumming out rhythms and fingerings on the household windowpanes.<sup>12</sup> When he was ten, a relatively late age for one destined to become a professional musician, the family acquired a used upright piano, and his fate was sealed:

**(Slide 9—Lenny at Piano)<sup>13</sup>**

"And I remember touching it...and that was it. That was my contract with life, with God. From then on..., I had found my universe, my place where I felt safe. This thing suddenly made me feel supreme."

—Leonard Bernstein<sup>14</sup>

"I was unhappy until I discovered music at the age of ten. Because I was a very sickly boy, I was small and pale, weak, and always had some bronchitis or something and when I was ten years old this thing happened with Aunt Clara and the piano. And suddenly I found my world; I became very strong inside and strangely enough around the same period I grew up very

tall and I became very athletic and was very strong, and I won medals and cups for diving. It all happened together and that changed my life. Because you see the secret of it is I found a universe where I was secure, where I was safe—that's music. And I was at home and nobody could touch me. My father couldn't hurt me, nobody could hurt me when I was in my world of music, sitting at that piano. There I was protected, I was at home."

—Leonard Bernstein<sup>15</sup>

The remainder of Bernstein's childhood years were spent learning every kind of music style and score he could get his hands on. To this purpose, Bernstein enlisted the help of his sister **(Slide 10—Lenny, brother Burton, and sister Shirley)**<sup>16</sup>—a constant and consistent source of comfort throughout his life—and together they would sing through operas such as Puccini's *Madame Butterfly*, and stage neighborhood productions of Gilbert and Sullivan operettas such as *The Pirates of Penzance* and *The Mikado*.

However, not only was Bernstein a musical genius, but an academic wonder as well, excelling in every subject. **(Slide 11—Letter)**<sup>17</sup> Here you can see in part, a letter Bernstein wrote to Helen Coates—his early piano teacher and later, his secretary—describing his outstanding performance on his high school comps. In 1935, when Bernstein was 17 years old, he graduated from the Boston Latin School and began his freshman year at Harvard University. While there, Bernstein made his first professional appearance as a solo pianist with orchestra, and met future,



fellow composer, Aaron Copland **(Slide 12—With Copland)**<sup>18</sup>, and conducting mentor, Dimitri Mitropoulos—two men who would have a profound impact on Bernstein, both professionally and personally—they were both his colleagues and his lovers. **(Slide 13—With Wife)**<sup>19</sup> Yet as you can see from these pictures, Bernstein did eventually marry and have children. **(Slide 14—With Children)**<sup>20</sup> Throughout his life, Bernstein would wrestle with the issue of homosexuality—he desperately wanted to have a family and children, and yet was also drawn to homosexuality, and this issue would forever remain unresolved for Bernstein and the public.

**(Slide 15—Graduation Photo)**<sup>21</sup> Bernstein graduated *cum laude* from Harvard in 1939, and began his graduate work at the Curtis Institute of Music in Philadelphia. While there, he studied piano performance with Isabelle Venegrova, score-reading with Renée Longy, orchestration with Randall Thompson, and conducting with Fritz Reiner. Through it all, Bernstein's interests began leaning more and more towards conducting, and he underwent further study, during the summers, with the famous conductor, Serge Koussevitsky **(Slide 16—with Koussevitzsky)**<sup>22</sup>, at Tanglewood Music Center—also known as the Berkshire Music Center. In 1941, Bernstein graduated from the Curtis Institute, and within a year, had moved to New York and completed his first symphony—the *Jeremiah Symphony*—at the age of 23.

**(Slide 17—With Kous.)**<sup>23</sup> Serge Koussevitzsky was probably the single strongest, most powerful mentor Bernstein ever had. In a way, Koussevitzsky assumed the role of "father" to Bernstein—he was encouraging, supporting, and understanding in tutoring his new protégé—everything that Bernstein's biological father was not. **(Slide 18—With Kous.)**<sup>24</sup> Throughout his life, Bernstein could be seen sporting a pair of cufflinks, which once belonged to Koussevitzsky, and would kiss them before every performance—a tribute to the man who had been his inspiration, his mentor, and his musical "father." **(Slide 19—Kous. B-day)**<sup>25</sup> After Koussevitzsky's death in 1951, Bernstein took over the orchestra and conducting departments at Tanglewood, and would continue to teach master classes and conduct there until his own death in 1990.

**(Slide 20—with conducting class)**<sup>26</sup>

Throughout his life, Bernstein was anxious to be thought of as "intellectual, and he was not intellectual in the usual sense...If he felt that someone didn't like him, he would expend a great deal of energy on being liked. Anybody—that included everyone in the audience."<sup>27</sup> He absolutely had to have people around him, as a bulwark against unbearable feelings of loneliness and severe inner doubts about his future.<sup>28</sup> Yet this need for self-assertion coupled with a need for love and

acceptance, especially from the musical community, prevented him from recognizing and admitting his own faults and mistakes. For example:

"On February 27, 1947, in Rochester, NY, [Noel Farrand] was sitting in the front row when Bernstein gave a concert that included a performance of Tchaikovsky's *Symphony No. 5*... He was conducting without a score, which was the style in those days, and when he got to the slow section, he signaled the resumption of the allegro section four bars too soon. He crouched over and turned scarlet. He was mortified."<sup>29</sup> Yet when confronted by Farrand about this mistake years later, Bernstein denied ever having conducted that symphony in the US and of every having to Rochester, NY.

**(Slide 21—Unraveling the Bernstein Paradox)**<sup>30</sup>

### III. The Bernstein Paradox

"It is impossible for me to make an exclusive choice among the various activities of conducting, symphonic composition, writing for the theater, or playing the piano. What seems right for me at any given moment is what I must do, at the expense of pigeon holing or otherwise limiting my services to music. I will not compose a note while my heart is engaged in a conducting season; nor will I give up writing as much as a popular song while it is there to be expressed, in order to conduct Beethoven's Ninth. Here is a particular order involved in this, which is admittedly difficult to plan; but the order must be adhered to most strictly. For the ends are music itself, not the conventions of the music business; and the means are my own personal problem."

—Leonard Bernstein<sup>31</sup>

Like any discipline, music has its own divisions: performance

**(animation)**, conducting **(animation)**, education **(animation)**, and composition **(animation)**, and most musicians will choose to specialize in one area of music. However, Bernstein was a paradox in that he pursued every area with equal intensity and focus—he strove to be the master of his craft in every sense. **(Slide 22—Performance collage)**<sup>32</sup> He was a consummate performer—wherever there was a piano, there was Bernstein—entertaining the crowd in bars and concert halls, playing everything from Bach to Gershwin. **(Slide 23—A Quiet Place)**<sup>33</sup> He was a wild conductor—he would memorize the score, leaving him free to dance across the podium, wringing as much emotion from the orchestra as humanly possible. And in addition, he expanded the traditional orchestral

repertoire to include modern composers (**Slide 24—Stravinsky**)<sup>34</sup>, such as Igor Stravinsky (**Slide 25—Blizstein**)<sup>35</sup> and Marc Blizstein (pictured here), as opposed to the old classical and romantic standbys, expanding the orchestral repertoire beyond Beethoven's symphonies. As an educator, Bernstein reached out to the younger generation as no one had before, or has done since. He sought to explain every kind of music—Bach chorale, Beethoven symphony, Negro spiritual, etc.—in order that the people might gain more than just a superficial appreciation for music. Finally, there was Leonard Bernstein, composer—a man striding a fine line between tonality and atonality, the concert hall and Broadway.

~~(Slide 26—Conducting Years)~~<sup>36</sup>

~~(Pause)~~

~~(Slide 27—1<sup>st</sup> Conducting)~~<sup>37</sup> (Pictured here is the first known picture of Bernstein conducting, when he was only 15 years old)

#### **IV. Leonard Bernstein: The Conducting Years**

In 1943, when he was 25 years old, Leonard Bernstein was appointed assistant conductor to the New York Philharmonic by Artur Rodzinski. **(Slide 28—Rodzinski)**<sup>38</sup> On November 14, a previously unknown conductor, stepped in from the wings at the last minute to substitute for an ill Bruno Walter—and a star was born. **(Slide 29—To NY Phil.)**<sup>39</sup> This was Bernstein's nationally broadcast conducting debut, and the event which would launch his career and make him instantly recognizable to millions.

~~(Video Clip—Debut)~~<sup>40</sup>

Although he conducted hundreds of orchestras around the world, Bernstein primarily devoted his time between four groups: the New York Philharmonic, where he made his debut, which he conducted a total of 39 years; the Boston Symphony Orchestra, which he conducted a total of 31 years; the Tanglewood Music Center Orchestra, which he conducted 26 years; and the Israel Philharmonic Orchestra, **(Slide 30—departing for Israel)**<sup>41</sup> (here you can see Bernstein on his way to Israel, scores in hand) **(Pause) (Slide 31—Israel Phil.)**<sup>42</sup> (and here you can see him conducting the Philharmonic amidst thousands of people). Bernstein formed a special

relationship with the Israel Philharmonic, given his Jewish ancestry, and conducted there a total of 25 years.

Although Bernstein was musical genius, he was constantly plagued by feelings of inadequacy, and felt that he had to cloak and mask his true feelings—he created a persona, played a role for the camera, thereby attempting to fit into an desired image created the musical community and the public.<sup>43</sup> **(Slide 32—Conducting)**<sup>44</sup> Yet on the podium, Bernstein could let down his guard and “with the help of music he could come to terms with all those feelings he could not afford to express...”<sup>45</sup>:

“...[Conducting] probably saved my life as far as unreleased or repressed hostility goes. Because I can do things in the performance of music...that if I did on an ordinary street would land me in jail. In other words, I can fume and rage and storm at 100 men in an orchestra and make them play this or that chord and get rid of all kinds of tensions and hostilities. By the time I come to the end of Beethoven's 5<sup>th</sup>, I'm a new man.”

—Leonard Bernstein<sup>46</sup>

Yet Bernstein had distinct qualifications in mind when describing the role of a conductor—and they did not include the exorcism of one's own personal demons:

“The conductor must be a master of the mechanics of conducting. He must have an inconceivable amount of knowledge. He must have a profound perception of the inner meanings of music, and he must have uncanny powers of communication... But the conductor must not only make his orchestra play; he must make them want to play. He must exalt them, lift them, start their adrenaline pouring, wither through cajoling or demanding or raging. But however he does it, he must make the orchestra love the music as he loves it... When one hundred men chare

his feelings, exactly, simultaneously, responding as one to each rise and fall of the music, to each point of arrival and departure, to each little inner pulse—then there is a human identity of feeling that has no equal elsewhere. It is the closest thing I know of to love itself. And perhaps the chief requirement of all is that he be humble before the composer; that he never interpose himself between the music and the audience that all his efforts, however strenuous or glamorous, be made in the service of the composer's meaning—the music itself, which, after all, is the whole reason for the conductor's existence."

—Leonard Bernstein<sup>47</sup>

However, Bernstein possessed an extra quality lacking in other conductors—he would attempt to become the composer at the moment of creation, making each piece performed his very own<sup>48</sup>, while at the same time, honoring the composer by trying to give himself over entirely to the music. Leonard Bernstein was not afraid to take risks, saying:

"An artist's life is a risk. You're taking chances all the time, and sometimes you don't succeed. I remember a performance of Tchaikovsky's *Pathétique* which I stretched out to the last nanosecond, and I said, 'I really went to the edge that time'..."

—Leonard Bernstein<sup>49</sup>

However, the audience is an extremely fickle and finicky organism and we do not always appreciate such musical "daredevils". We have our favorite recordings of Mozart and Beethoven—we like hearing what is familiar, what is comfortable. Therefore, Bernstein was truly taking some serious risks in attempting to perform a different interpretation than his audience may possibly have been ready for. And not only did Bernstein take risks in his musical interpretations, he also gambled in choosing



atypical, unfamiliar repertoire. Bernstein furthered the cause of American artists by playing music written by Americans for Americans. He performed the works of Aaron Copland and Charles Ives—modern, 20<sup>th</sup> century music—in a time when the people wanted to hear Mozart... Beethoven... and George Gershwin's *Rhapsody in Blue* was about as "American" as audiences wanted to hear. They didn't want to listen to the bitonality of Ives, the atonality of Igor Stravinsky, or the depressing, programmatic works of Gustav Mahler, a 20<sup>th</sup> century European composer. Bernstein was unusual in attempting to expose his audiences to new music—new experiences. What was even more amazing, Bernstein accomplished all this as a "full-fledged conductor who was born, educated, and trained in this country,"<sup>50</sup> in a time when America was in love with the European style—in hiring European musicians such as Dvorák to conduct American orchestras...perform American music.

Consequently, the music critics were not impressed by Bernstein's dancing around on the podium—his wild gesticulations to the orchestra—or in his choice of repertoire. As the years past, "his reputation as a conductor suffered because he didn't fit neatly into any of the then prevalent categories. He was neither a brooding German mystic like Wilhelm Fürtwangler, nor a brisk, intense literalist like Arturo Toscanini..."<sup>51</sup>

Yet one thing Bernstein could not be accused of was insincerity:

~~He is a genuine, sincere musician. He feels the music the way he himself interprets it and he interprets it the way he feels it. He consumes himself in the rehearsals as much as in concerts. He is as temperamental when he rehearses as he is in conducting for the public; he certainly does not act and gesticulate for the sake of the show...He jumps about during rehearsals when he has no public behind him. Apart from this, he is certainly not the first conductor who jumps up when the music becomes exciting...Mitropoulos and he did the same. He was Bernstein's great model and he may have unconsciously learned it from him. His other teacher Fritz Reiner, was different: he made very scanty movements, even at the loudest fortissimo passages, and still produced immense musical effects. Bernstein opened all doors with us because he has the courage to translate all his feeling into movements without restraint."~~<sup>52</sup>

~~"If anything, [he had] such a surfeit of sincerity, [he felt] so extravagantly, and [wanted] us to feel with equal intensity, that he [went] overboard. But in going up to and past the limit, he [took] risks and [achieved] goals most others can't even imagine."~~<sup>53</sup>

**(Slide 33—The Educator)<sup>54</sup>**

**(Video Clip—Young People's Concerts)<sup>55</sup>**

### **V. Leonard Bernstein: The Educator**

"Bringing music close to the people: as you know that has always been my lifelong desire and goal even in writing my own music."

—Leonard Bernstein<sup>56</sup>

Leonard Bernstein was not your average conductor—he was a maestro with a mission, who strove as no one has since, to make revolutionary innovations in music education. Many musicians seek to exist on a pedestal above their public, preferring to relish in their celebrity status, looking down on the masses. **(Slide 34—Signing Autographs)<sup>57</sup>**

However, Bernstein did everything in his power through television, public lectures...to surround himself with people of all ages and all walks of life.

Many of you in the audience tonight, might remember seeing Bernstein's *Young People's Concerts*. Bernstein had a strong desire to reach out to a younger generation—to fuel their interest in music. He explained that there are four "meanings" in music<sup>58</sup>: narrative, or literary meanings; atmosphere, or pictorial meanings; affective meanings typical of 19<sup>th</sup> century Romanticism; and purely musical meanings, which unfortunately is the only quality worthy of musical analysis—extramusical associations are only useful if put in the service of explaining the notes.

"Music has intrinsic meanings of its own.. Which are not to be confused with specific feelings or moods, and certainly not

with pictorial impressions or stories. These intrinsic meanings are generated by a constant stream of metaphors. Which are all forms of poetic transformations..."

—Leonard Bernstein<sup>59</sup>

Bernstein believed that in explaining music there must exist a happy medium between the music appreciation "racket" and a purely technical discussion. That is to say, there must exist a way of explaining music so that everyone can understand it, gain some sense of additional knowledge, and further enjoyment. To the best of his ability, Bernstein sought to achieve this "happy medium," to explain the ambiguity, the creativity, the art of music. For Bernstein believed that if only people would understand music, on all its levels, then music appreciation would follow in suit. And of course, if he explained music so that people gained greater knowledge and appreciation, then they would understand his music. Due to his traumatic family life, Bernstein had a permanent need for acceptance and love, but it was not enough for people to merely accept him, they also had to understand him—understand what they were accepting—before he could truly feel secure.

Unlike many other critics, Bernstein believed that the public is an intelligent organism longing for insight and knowledge. He says to the masses, "...don't feel guilty. You are important. History will prove that the public, which is after all, humanity, creates its music, its composers."

(Leonard Bernstein, Brandeis University, May 20, 1953)

In 1990, the last year of his life, Leonard Bernstein created the Bernstein Education Through the Art fund, or BETA fund, in order to continue and expand his work in education.<sup>60</sup> Central to his teaching was the belief that education be concerned not merely with imparting received knowledge, but in cultivating a lifelong appetite for new discovery. In particular he was keen to demonstrate that the processes of the arts both draw upon and illuminate learning in a variety of academic disciplines. Therefore, learning with the artistic process as a model can become a foundation for innovative curricula and teaching techniques. To these ends, the BETA Fund is dedicated to encouraging the love of learning through the arts, and has been active both in New York and nationally, concentrating particularly on the Leonard Bernstein Center for Education Through the Arts.

~~(Slide 35—The Composer)~~<sup>61</sup>

## VI. Leonard Bernstein: The Composer

~~Bernstein is a classical composer, trying to be a songwriter—with~~  
one foot in jazz and Broadway, and one in Carnegie Hall. **(Slide 36—**  
**Concert vs. Broad.)**<sup>62</sup> ~~Regarding his musical style,~~ Bernstein generally  
displays a dogged adherence to tonality, yet retains an irresistible flavor  
of popular music, ~~spicing up his symphonic scores with jazz.~~ He is moved  
by questions and doubts <sup>63</sup>, by worldly grief and joy; he longs for quiet and  
~~solitude in the midst of social turmoil; he ponders on the confrontation of~~  
dissonance and consonance, of free chromatic and harmony bound  
~~melody, and of asymmetric against symmetric rhythmic dance patterns,~~  
and must decide on transparent polyphonic structures or compact tone  
colors.

~~“One thing I have already discerned, however. I have a basic~~  
interest in theater music. Most of my scores have been, in one  
~~way or another, for theatrical performance, and the others—~~  
most of them—have an obvious dramatic basis. I rather glow  
~~with pride at this discovery, rather than feel vulnerable, since I~~  
count such masters as Mozart, Weber, Strauss, and even Bach  
as similarly disposed.”

—Leonard Bernstein<sup>64</sup>

However, if Bernstein truly wanted to be perceived of as  
“intellectual”—as a “serious” composer—~~why did he write so much~~  
“popular” music? The answer lies in a fictional debate, written by  
Bernstein, ~~between himself and a Broadway Producer, asking the~~

question, "Whatever happened to that great American symphony?"<sup>65</sup>

The Producer initiates the fictional correspondence after Bernstein's supposed refusal to abandon his work on his symphony and to write a new Broadway show. The Producer argues that it is impractical to continue to write music for an American public that has no taste for it, and furthermore, since all concert music is theatrical in origin, American concert music will stem from the American Broadway musical. That is to say, the Broadway musical must come first before a truly "American" symphony and/or style will evolve. Therefore Bernstein would be performing a greater service to the development of our music, and consequently his own symphony, by writing a new Broadway show. In the end, Bernstein capitulates and agrees to abandon his symphony to write the show as, "There's no future for the American composer in writing music for Carnegie Hall. His hope lies in writing music that is accessible—that reaches the audience directly, like a ballet or theatrical score."<sup>66</sup> Although this was a fictional debate, it is somewhat autobiographical, as Bernstein was in the middle of composing several concert works when Jerome Robbins asked him to collaborate on an idea to update the tragic tale of *Romeo and Juliet*.

**(Slide 37—On the Town)<sup>67</sup>**

In 1944, Bernstein collaborated with choreographer Jerome Robbins on a ballet called *Fancy Free*, which later evolved into the musical *On the Town*. It was the first Broadway show to have as many as seven or eight dance episodes in the space of two acts, and consequently, the essence of the whole production is contained within these interludes, and the dances themselves are symphonic pieces in their own right. **(Slide 38—On the Town)**<sup>68</sup> The story concerns three sailors on 24 hour shore leave in New York, and their adventures in a city which its inhabitants take for granted. "In the *Dance of the Great Lover*, Gaby, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep in the subway and dreams of his prowess in sweeping her off her feet. In the *Pax de Deux*, Gaby watches a scene, both tender and sinister, in which a sensitive high school girl in Central Park is lured and then cast off by a worldly sailor. The *Times Square Ballet* is a panoramic sequence in which all the sailors in New York, congregate in Times Square for a night of fun."<sup>69</sup>

Despite his success on Broadway, Bernstein wanted more than anything to create an American opera on the scale of *Porgy and Bess*, using "American" idioms and on a much more secular level, in order to make opera more accessible to the common person. To this end, he wrote two autobiographical works—*Trouble in Tahiti* and its sequel *A Quiet Place*. *Trouble in Tahiti* is a one-act opera, delving into the "spiritual



vacuum of a man vying for self-improvement, yet who will never succeed in the battle of life."<sup>70</sup> There are only two characters in this work, Sam and Dinah, though they interact with other "characters" who are unseen and unheard. Originally, Bernstein planned to use his mother's name in the work, but later recanted that decision, for fear of wounding her too much with his unflattering depiction of his parents' relationship. Interestingly, Bernstein chose to write a sequel, which was less autobiographical but no less cathartic, entitled *A Quiet Place*, taking its name from Dinah's "dream" aria in *Trouble in Tahiti*. The time is 31 years later, and Sam, the son Junior, and the daughter Dede, gather for Dinah's funeral, as she has perished in a car accident which may or may not have been accidental. It is an even darker work, in which Junior (who is Bernstein's dark side) is homosexual, aggressive, and psychotic.

Bernstein further tried to meld the genres of opera and musical comedy in two other works—*Candide* and *West Side Story*. *Candide* (1956) is a comic operetta satirizing "puritanical snobbery, phony moralism, inquisitorial attacks on the individual, brave-new-world-optimism, and essential superiority."<sup>71</sup> It is unified by the musical interval of the perfect fourth, and by extension, the minor seventh or the major second. Bernstein said of *Candide*, "There's more of me in that piece than anything else I have done."<sup>72</sup> "The particular mixture of styles and

elements that goes into this work makes it perhaps a new kind of show. Maybe it will turn out to be some sort of new form; I don't know. There seems to be no really specific precedent for it in our theater."<sup>73</sup>

"If I can write one really, moving American opera that any American can understand (and one that is, notwithstanding, a serious musical work, I shall be a happy man."

—Leonard Bernstein<sup>74</sup>

**(Slide 39—West Side Story)<sup>75</sup>**

That one work was *West Side Story*—an unusual choice in subject matter for the traditionally comic musical theater. (Here you can see some of the stills from the original production: At the top corner, Jerome Robbins rehearses the choreography; In the lower corner, Bernstein rehearses the music; In the middle are the famous balcony scene, and the jump scene from "Cool". What makes *West Side Story* so special, is that it is a musical, telling a tragic story in musical comedy terms, using musical-comedy techniques, without falling into the operatic "trap."<sup>76</sup>

**(Slide 40—LB and Sondheim)<sup>77</sup>** It was originally conceived as a love story between a Jew and a Catholic, and tentatively entitled *East Side Story*<sup>78</sup>, and the song "One Hand One Heart" was originally intended for *Candide*, just as *Candide*'s "Oh Happy We" was originally intended for *West Side Story*.<sup>79</sup> Wisely, Bernstein and his collaborators—choreographer Jerome Robbins and lyricist Steven Sondheim—made a few changes, and over the course of six years, *West Side Story* evolved into the show we

know today. ~~(Slide 41—Cool)~~<sup>80</sup> Yet it still retains that characteristic Bernstein "dissonance"—with the unifying interval of the tritone, and the 12-tone row of "Cool."

Yet not every Bernstein musical was guaranteed success—he did have one major flop—a musical called *1600 Pennsylvania Avenue*:

"The failure still haunts my soul. I loved this show the most of all...it is about my beloved America...it was written to rescue patriotism from the clutches of the selfish and ill-advised."

—Leonard Bernstein<sup>81</sup>

A statement proof-positive that man can love a bad composition for non-compositional reasons of sentiment, association, inner meaning, spirit, and sincerity, because there is just something so good present, it is irresistible despite its faults.

Although we primarily remember him for his musicals, Bernstein also wrote one film score for *On the Waterfront* (1954) starring Marlon Brando. Bernstein was forever on the lookout for a new, unusual project to pursue, but was reluctant to accept a commission for a piece whose chief merit should be its unobtrusiveness. It has often been said that "the best dramatic background music for a motion picture is that which is not heard. At least not consciously heard. If it is heard, something is wrong; it is in the way; it is no longer background music."<sup>82</sup> Therefore a difficult balance must be struck between the composer and the director—each

with their own agenda—one struggling to save every note, the other willingly to sacrifice a whole measure for the sake of the action.

Yet this was not the first time Bernstein tried to play this delicate balancing act. When *On the Town* was filmed, starring Frank Sinatra and Gene Kelly, Bernstein had his name removed from the credits as so much music was rewritten without his permission. However, despite the cost of "sacrificing the note," there are some rewards as "...[the composer] sees how the score has helped to blend atmospheres to provide continuity, or to add a dimension by telling an inner story not overtly articulated in the dialogue or the action. For a score, judiciously applied to a film, can infuse it with a warm breath of its own, while one bar too many of music can be a serious detriment. But oh, the pain of losing that bar; and oh, the fight the composer will put up for it!"<sup>83</sup> Although Bernstein received an Academy Award nomination for his score to *On the Waterfront*, he was passed over at the Oscars; perhaps this slight was too much for him, and so he never composed another film score, for fear of the rejection and/or the criticism.

Perhaps the reason that we do not care for so-called 20<sup>th</sup> century music, is that it is too intellectual for our tastes. Often, the songs are too "arty," they try too hard to be "interesting"... A special dissonant effect may make the composer happy with his unusual chords, odd skips in the

tune, and screwy forms—but these are amusing games the composer plays for himself, and are not for the public. Yet Bernstein was different, eternally aware of what he was writing and who he was writing for—the audience:

~~"I know I always think of an audience when I write music—not as I plan to write music, not as I am actually writing it—but somewhere in the act of writing there is the sense haunting this act of the people who are going to hear it."~~

—Leonard Bernstein<sup>84</sup>

"Composers are not ahead of their time. They are their time. They speak for their time and their public" (Leonard Bernstein, Brandeis university, May 20, 1953). As a composer, Bernstein sought to speak from the social unconscious, to write the music of the people, of the times. Therefore, his works are full of everyday life—the people, the experiences.

~~Yet even upon receiving the adulation of the people, Bernstein was still not at ease. "The masses put an absurdly high value on the personal genius, the charisma, of the performer, but they also demand a secret rebate: he must play the game—their game—must distort his personality to suit their taste."~~<sup>85</sup> ~~And in order to prove himself to the public, Bernstein was willing to play any role, don any mask in order to win its approval and acceptance, demonstrating his need for self-assertion coupled with a need for love and approval.~~

**(Slide 42—Unanswered Question)<sup>86</sup>**

**VII. The Unanswered Question: A Musical Struggle With Faith**

The inspiration from tonight's lecture came from a piece by Charles Ives, a composer much admired by Bernstein, and characterized by ideological musical and structural foundations, and the oscillation between tonal, free-tonal, and tonally undetermined melodic lines. Bernstein himself was plagued by the problem of tonality, and his later compositions reflect the struggle between chromatic melodic themes, which assumed a dodecaphonic character, and tonal "answers" in melody and harmony.

The piece itself was entitled *The Unanswered Question*, and it was first published 40 years after its composition.<sup>87</sup> It is a "cosmic landscape" played by a chamber orchestra placed at various distances in order to create a stereo effect. A small group of string players placed behind the concert stage, play very softly and slowly in concordant harmony, with widely spaced notes, continually throughout the piece. They represent the "silence of the seers who, even if they have an answer to the Perennial Question of Existence, cannot reply."<sup>88</sup> Onstage, the Question is stated by a solo trumpet, assisted by a group of wind instruments which try to find an answer in a predominantly dissonant texture which becomes ever sharper as the work develops. The trumpet repeats the Question over and over

while the "Fighting Answers"—the flutes—run about in vain trying to discover the invisible, unattainable reply to the trumpet. Eventually, they surrender their search and mock the trumpet's reiteration before departing. The Question is then asked again, for the last time, and "the silence sounds from a distance undisturbed."<sup>89</sup> The work thus ends quietly with consonant chords as from another world, in pure G-major. Bernstein once asked, "Is that luminous final triad the answer? Is tonality eternal, immortal? Many have thought so, and some still do. And yet, that trumpet's question lands in the air, unresolved, troubling our calm. Do you see how clearly this piece spells out the dilemma of the new century—the dichotomy that was to define the shape of musical life from then to now? On the one hand, tonality and syntactic clarity: on the other, atonality and syntactic confusion."<sup>90</sup> "I believe that *Ives'* Unanswered Question has an answer...I'm no longer quite sure what the question is, but I do know that the answer is Yes."<sup>91</sup>

However, Bernstein not only struggled with tonality vs. atonality, but also with matters of faith (**Slide 43—Wailing Wall**)<sup>92</sup> (here you can see Bernstein praying at the wailing wall), especially in four of his major compositions—his three symphonies and of course, *Mass*, which are all a record of a struggle with faith in a century of non-faith. Music was Bernstein's own personal religion... where he looked to find answers to the

questions that organized religion alone could not.. where he sought stability in an age of turmoil and instability. To Bernstein, faith itself was an unanswered question—why are we here? Is there a God? And if so, is he truly concerned with humanity, or merely disinterested?

**(Slide 44—Symphony No. 1)** ~~Symphony No. 1~~ (1943) was entitled the *Jeremiah* symphony, taking its protagonist from the Torah's Biblical prophet. ~~It is a violent piece ending with a lamentation,~~ and is all about destruction, consolation, and resignation. "The intention is not one of literalness, but of emotional quality. Thus the first movement ('Prophecy') aims only to parallel in feeling the intensity of the prophet's pleas with his people; and the Scherzo movement ('Profanation') to give a general sense of the destruction and chaos brought by the pagan corruption within the priesthood and the people. The third movement ('Lamentation'), being a setting of poetic text, is naturally a more literary conception. It is the cry of ~~Jeremiah, as he mourns his beloved Jerusalem, ruined, pillaged, and dishonored after his desperate efforts to save it.~~"<sup>93</sup>

The symphony opens (*Largamente*) with a motto-theme in the French-horn, which recurs in all three movements. The melodic cadences are characterized by a recurring descending melodic line using six of twelve notes in the octave, while the two additional notes are sounded in the low strings and the "missing" four notes appear in the imitation of the



descending motif that follows in the woodwinds immediately after the solo horn, thus forming a complete 12-tone row. All the themes of the first movement are related to the horn melody and /or the derived woodwind motif, which in turn shapes the episodes in all three movements, especially the "Lament" of the Finale, and these themes are further derived themselves from cadences in the traditional Hebrew liturgy. The ending is rather depressing, as the heavens do not open with redemption.

**(Video Clip—Symphony No. 1)<sup>94</sup>**

Virgil Thompson thought that Bernstein himself was brilliant, but that *Jeremiah* was not composed with skill or originality, and lacked "contrapuntal coherence, melodic distinction, contrapuntal progress, harmonic logic, and concentration of thought."<sup>95</sup>

**(Slide 45—Sym 2)** Symphony No.2 is entitled *The Age of Anxiety* and is based on W.H. Auden's poem *Eclogue*.<sup>96</sup> The poem tells the story of one woman and three men who meet in a New York bar. All try to lose their loneliness, insecurity, and mental conflicts by drinking. They discuss the problems and anxieties in their lives and then set out on a "dream odyssey," singly or in pairs, exchanging partners, without finding anywhere a place or purpose in life. The woman invites the men back to her apartment for a drink, and while in the taxi they mourn the loss of a leader

figure to guide and help them, at her apartment, they drink and dance, eventually separating to come to terms with themselves. Faith in life returns, but a long way lies still ahead before they can find fulfillment, painting a depressing picture of post-war youth and the loneliness and despair of contemporary life.

The symphony's Prologue states the nostalgic main theme, played by two echoing clarinets, unaccompanied and "improvised", followed by an extended descending scale which "acts as a bridge into the realm of the unconscious, where most of the poem takes place."<sup>97</sup> The opening of the Dirge (piano solo) has an expressive, rising eleven-note melody supported by a pedal-point providing the twelfth chromatic note. The Masque is a "nightmare of a scherzo" scored for piano and percussion "in which a kind of fantastic piano-jazz is employed, by turns nervous, sentimental, self-satisfied, vociferous,"<sup>98</sup> symbolizing drunkenness. When the orchestra comes plunging into the end of this movement, it shows the emptiness and pretense of the Masque. The Epilogue begins immediately, and although the loneliness returns, Bernstein ends this piece with a sense of optimism as the protagonists can indeed face the reality of life, in stark contrast to Auden's own pessimistic ending.

**(Video Clip—Symphony No. 2)<sup>99</sup>**

"I had not planned a *meaningful* work, at least not in the sense

of a piece whose meaning relies on details of programmatic implication. I was merely writing a symphony inspired by a poem and following the general form of the poem. Yet, when each section was finished I discovered, upon rereading, detail after detail of programmatic relation to the poem—detail that had written themselves, wholly unplanned and unconscious. Since I trust the unconscious implicitly, finding it a sure source of wisdom and the dictator of the design in artistic matters, I am content to leave these details in the score."

—Leonard Bernstein<sup>100</sup>

"I recently discovered—upon re-examining the 'Masque' movement—that it actually strikes four o'clock! Now there is no mention of four o'clock in the poem; there is only the feeling that it is very late at night, that everyone is tired, that the jokes are petering out, and that everyone is valiantly trying to keep them going. So we find the music petering out, while the celesta strikes four as naively as day and the percussion instruments cheerfully make a new stab at energetic gaiety. I was pleasantly surprised to find this in the score, since I had not really written it. I had simply been put there by some inner sense of theatricality. If the charge of theatricality in a symphony is a valid one, I am willing to plead guilty. I have a deep suspicion that every work I write, for whatever medium, is really theater music in some way; and nothing has convinced me more than these new discoveries of the unconscious hand that has been at work all along in *The Age of Anxiety*."

—Leonard Bernstein<sup>101</sup>

"Both the music and Auden's poem—are about searching for faith.

The role of the solo pianist is, of course, that of protagonist."<sup>102</sup> However, this symphony was severely criticized after its premiere, and Bernstein constantly revised it, although he maintained that his revisions were not a capitulation to the critics. In its original concept, the piano protagonist was to remain silent to reflect a theatrical concept of a Hollywood version of faith, with the orchestra producing a mockery, or phony, faith. The

piano was meant to remain detached from the mockery and play one chord of true affirmation at the end of the piece, that is, the final chord was meant to be the only real thing in the finale. However, later, Bernstein realized that he meant every note of the supposedly "phony faith" so the piano silence no longer applied, and in addition pianists had complained about sitting in silence for the entire finale, so his revision added a piano cadenza near the coda.

**(Slide 46—Symphony No. 3)** Bernstein's third and final symphony was entitled the *Kaddish*, and takes its name from the traditional Hebrew prayer for the dead. This symphony includes a narrator, which Bernstein had originally envisioned as a woman "because she would represent *das ewig Weibliche* [the eternally feminine], that part of man that intuitively feels God."<sup>103</sup> However, he later thought this attitude too limiting, and suggested that the speaker be a man or a woman. In this symphony, Bernstein "seeks to set the necessity for a return to genuine belief and to faith against the modern loss of faith and devoutness; and in so doing mirrors the spiritual element in the musical struggle of contemporary composers, torn as they are between the rejection of tradition, a parallel to the dissonance of modern life, and the acceptance of a new belief in tonal redemption, the musical counterpoint of the hope that faith will be renewed being the belief in the never-dying validity of tonality."<sup>104</sup>

Bernstein called the *Kaddish* "the biggest crisis piece of all. In it the crisis in faith is tied up with the crisis in tonality. This is not only in the confrontation with God and the bitterness and reconciliation at the end, but, due to the fact that, to a much greater extent through the musical and orchestral techniques. In a sense it's a little bit of a Dr. Faustus story."<sup>105</sup>

After President John F. Kennedy's assassination in 1963, Bernstein remarked, "the only theme that interests me at this point is the great question of our time—~~are we headed for destruction~~ or is there hope...?"<sup>106</sup> **(Slide 47—Mass)**<sup>107</sup> Bernstein's work entitled *Mass: A Theater Piece*, was commissioned to inaugurate the Kennedy Center in 1971, and it is interesting to consider that a Jew was asked to write a Roman catholic *Mass*, as a requiem for an assassinated catholic president. **(Slide 48—LB and Jackie Kennedy-Onassis)**<sup>108</sup> It was composed in three cities: Tel Aviv, Vienna, and New York, and is strongly influenced by J.S. Bach in that it employs various musical styles and secular influences including: jazz, blues, rock, synagogue chant, medieval chorale, and liturgical Latin.<sup>109</sup> Such a wide array of musical influences reflects the American melting-pot, comprised of: civil rights marches and murders, Vietnam protests, Black Panther trials, flower children, Jesus freaks, the drug culture, Moonies, antinuclear sentiments, and assassinations.<sup>110</sup> Consequently, it expresses

various religious and nationalistic influences including: orthodox Lutheran, liberal Protestant, strict Roman Catholic, Judaism, German, Polish, and American. **(Slide 49—Mass)**<sup>111</sup> (as you can see from these pictures) **(Slide 50—Mass)**<sup>112</sup> (the Mass requires an extremely large ensemble, not to mention orchestra)

Both *Mass* and *Kaddish* are related and spring from the same great Judaic, and especially the Hasidic, tradition of the personal confrontation with God. In *Mass*, Bernstein theatrically portrays a crisis of faith, religious practices, public behavior, and social, philosophical, and religious thought. It begins with an initial statement of confident faith through creed and chant, defiantly crying, "You cannot abolish the Word of the Lord," yet gradually moves to a skeptical, cynical rebuttal refuting blind faith and expressing a demand for peace, chastising God for ignoring man, and threatening cosmic suicide for the forgetfulness of God in failing to keep his promises.<sup>113</sup>

Despite this demand for peace, peace comes only with death which takes on a variety of forms throughout the piece, including: a natural chain of being, drug addiction, ecological disaster, nuclear extinction, the end of an age, drifting, religious colonization, hatred, a martyr's sacrifice, and the sacrifice of a 'god.'<sup>114</sup>

Although this is a theater piece, it is meant to invoke serious reflection on "what it means to live as a religious man in our time."<sup>115</sup> In order to write the end of *Mass*, Bernstein consulted radical pacifist Father Dan Berrigan about how best to deliver the message of peace. Berrigan had a rather violent suggestion, saying, "Leave them with the militant mood. You yell at them and turn off the lights."<sup>116</sup> However, Bernstein opted for a more subtle approach. **(Slide 51—Mass)**<sup>117</sup> At the end of the *Agnus Dei*, the chorus's violent demands for peace coupled with their hypocrisy and selfishness, lead the celebrant to destroy the altar, the holy vessels, and the sacrament of Communion, and then undergoes a symbolic "death" disappearing from the stage. Therefore, Bernstein tells us "violence begets tragedy." It is only after a return to the simplest expression of faith (the "Secret Songs") and to peacefulness is the act of communion carried out the "kiss of peace" Bernstein tells us, "You scream for peace, you won't get it that way, screaming is not peaceful and only peacefulness can engender peace. Peace must be practiced, pledged, not preached; it must be lived, loved out, acted out. And this must be done by all."<sup>118</sup> Finally, the dead celebrant's voice speaks from a tape "The Mass is ended, go in peace," as the chorus goes out into the audience to deliver the "kiss of peace" in the form of a handshake. This

occurs in silence, leaving the audience with a sense of uncertainty and unanswered questions.

Although Bernstein expressed a lack of faith in atonality as opposed to his belief in the rightness, even the naturalness of tonality, he continually experiments with 12-tone serialism—"Cool" in *West Side Story*, the *Kaddish* symphony etc.—though he still remains illustrative and "tonal."

"In a sense, I suppose, I am always writing the same piece, as all composers do. But at each time it is a new attempt in other terms to write *this piece*, to have a piece achieve new dimensions, or even acquire a new vocabulary. **(Slide 52—Conducting)**<sup>119</sup> The work I have been writing all my life is about a struggle that is born of the crisis of our century, a crisis of faith. Even way back, when I wrote *Jeremiah*, I was wrestling with that problem. The faith or peace that is found at the end of *Jeremiah* is really more a kind of comfort, not a solution. Comfort is one way of achieving piece, but it does not achieve that sense of a new beginning, as for the end of *Age of Anxiety* or *Mass*."

—Leonard Bernstein<sup>120</sup>

"I wouldn't say that it's God up there watching over me, as much as me down here looking up to find Him—I guess you would call that a chief concern of my life."

—Leonard Bernstein<sup>121</sup>

**(Slide 53—Shirtless)**<sup>122</sup> Leonard Bernstein is truly one of the most influential artists of the Twentieth Century. The passion he brought to his work sprang from his conviction that the arts, far from being a form of elitist amusement, are essential to the well-being of both the individual and society. **(Slide 54—Family)**<sup>123</sup> He believed that the future of



American music lies in its musical theater, that music itself has the power to both instruct and entertain, and that it should be accessible to the common people—constantly striving to inspire the public. What is truly depressing, more than Bernstein's inability to answer our questions regarding faith and the battle between tonality and atonality, is that we have failed to live in this, his legacy. **(Slide 55—Family)**<sup>124</sup> Music education has fallen by the wayside as Bernstein's *Young People* have failed to educate the next generation, and government funding and support for the arts continues to dwindle. The people of today, have little to no interest in concert music, especially that of the 20<sup>th</sup> century. Perhaps this is a fault of the composers for not appealing to the audience—for composing music beyond their grasp. **(Slide 56—collage)**<sup>125</sup> But we are also to blame in not attempting to reach—in not seeking out the knowledge necessary to understand such compositions. And we still have yet to hear that great American symphony born of Broadway theater. In the end, only one thing is clear: \_\_\_\_\_

**(Slide 57—collage)**<sup>126</sup>

"[I dread] a confluence of real life and dreams—this would mean for the artist that we would suffer for the laws of the one world in the other...Strangely enough, when I listen to music—during my conducting as well—I hear certain answers to my questions, and I am quite clear and sure. Or rather, I feel that these questions are no questions at all."

—Leonard Bernstein<sup>127</sup>

Yet

**(Slide 58—Gap ad)**

"A work of art does not answer questions; it provokes them; and its essential meaning is the tension between their contradictory answers."

—Leonard Bernstein<sup>128</sup>

## VIII. Endnotes

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- 2 Leonard Bernstein: Reaching for the Note, videotape, dir. Susan Lacy, Winstar Home Entertainment, 1998 (117 min.)
- 3 The Official Leonard Bernstein Site, [leonardbernstein.com](http://leonardbernstein.com)
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- 12 Meryle Sercrest, Leonard Bernstein: A Life (New York: A. A. Knopf, 1994) 15.
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<sup>15</sup> Peter Gradenwitz, Leonard Bernstein: The Infinite Variety of a Musician (New York: Leamington Spa, 1987) 22.

<sup>16</sup> ~~The Leonard Bernstein Collection Online.~~

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<sup>27</sup> Sercrest 104.

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40 Leonard Bernstein: Reaching for the Note, videotape.

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54 ~~The Leonard Bernstein Collection Online.~~

- 55 Leonard Bernstein: Reaching for the Note, videotape.
- 56 Ledbetter 141.
- 57 The Official Leonard Bernstein Site.
- 58 Leonard Bernstein, The Joy of Music (New York: Simon and Schuster, 1987) 16.
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- 60 The Official Leonard Bernstein Site.
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- 64 Bernstein, Findings 129.
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- 67 The Official Leonard Bernstein Site.
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- 70 Gradenwitz 176.
- 71 Sercrest 201.
- 72 Sercrest 211.
- 73 Ledbetter 44.

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- 88 Gradenwitz 11.
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- 90 Gradenwitz 11-12.
- 91 Gradenwitz 12.
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<sup>94</sup> Bernstein conducts Bernstein: Chichester Psalms, Symphony No.1, and Symphony No. 2, videotape, dir. Humphrey Burton, featuring the Wiener Jeunesse-Chor, Christa Ludwig, and Lukas Foss, VME/Kultur Home Video, 1992 (80 min.)

<sup>95</sup> ~~Sercrest~~ 127.

<sup>96</sup> Gradenwitz 152, 153.

<sup>97</sup> ~~Gradenwitz~~ 153.

<sup>98</sup> Gradenwitz 153.

<sup>99</sup> Bernstein conducts Bernstein, videotape.

<sup>100</sup> Gradenwitz 154.

<sup>101</sup> Gradenwitz 154.

<sup>102</sup> Leonard Bernstein, "A Talk with Leonard Bernstein" by Philip Ramsey.

<sup>103</sup> Gradenwitz 159.

<sup>104</sup> Gradenwitz 160.

<sup>105</sup> Leonard Bernstein, "A Talk with Leonard Bernstein" by Philip Ramsey.

<sup>106</sup> Sercrest 289.

<sup>107</sup> The Official Leonard Bernstein Site.

<sup>108</sup> The Official Leonard Bernstein Site.



109 Paul Servier Minear, Death Set to Music: Masterworks by Bach, Brahms, Penderecki, and Bernstein (Atlanta, GA: John Knox Press, 1987)

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126 The Leonard Bernstein Collection Online.

127 Gradenwitz 15.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author details the specific procedures for handling incoming payments. It is noted that all payments should be recorded in chronological order and categorized by source. This systematic approach helps in identifying trends and potential issues with certain suppliers or clients.

The third section addresses the process of reconciling bank statements with the company's internal records. It stresses the need to perform this reconciliation on a regular basis, typically at the end of each month. Any discrepancies should be investigated immediately to prevent errors from compounding over time.

Finally, the document concludes with a summary of the key findings and recommendations. It suggests that implementing a robust internal control system is essential for the long-term success of the business. This includes regular audits, clear segregation of duties, and the use of reliable accounting software.

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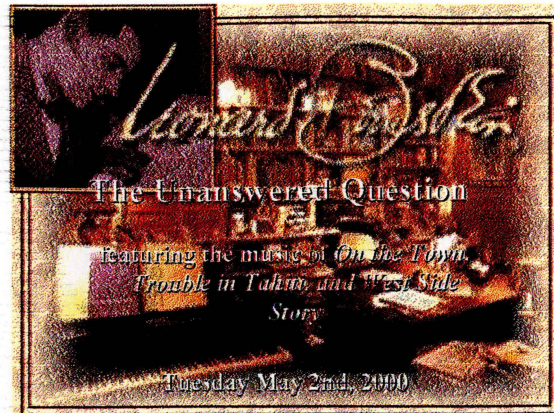
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- *Fancy Free*, ballet, 1944
- *On the Town*, Broadway musical, 1944
- *Faccimile*, ballet, 1946
- *La Bonne Cuisine*, song cycle, 1947
- *Trouble in Tahiti*, one-act opera, 1952
- *Wonderful Town*, Broadway musical, 1953
- *On the Waterfront*, film score, 1954
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- *Candide*, comic operetta, 1956
- *West Side Story*, Broadway musical, 1957
- *Chichester Psalms*, chorus and orchestra, 1965
- *Mass: A Theater Piece*, 1971
- *Symphony No. 1 "Jeremiah Symphony"*, 1943
- *Symphony No. 2 "Age of Anxiety"*, 1949
- *Symphony No. 3 "Kaddish"* (in memory of JFK), 1963



## The Life and Times of Leonard Bernstein

### The Early Years

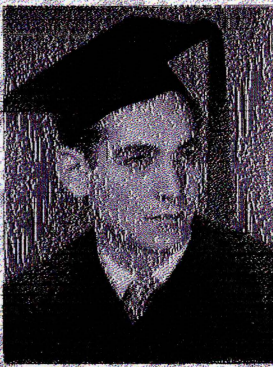




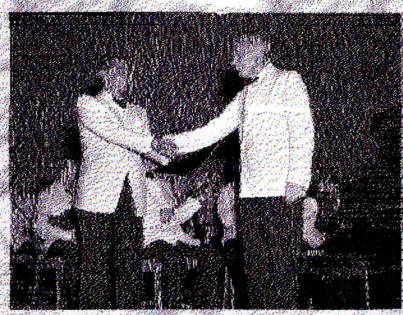
Leonard  
Bernstein  
and wife  
Felicia



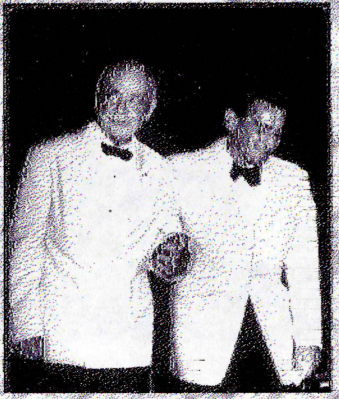
Bernstein Family at the Holidays



Bernstein and  
Koussevitzky  
at Tanglewood circa  
1940's



Bernstein (piano soloist) with conductor Serge Koussevitzky after  
performance of *Age of Anxiety, Symphony No. 2* at Tanglewood  
August 11, 1949



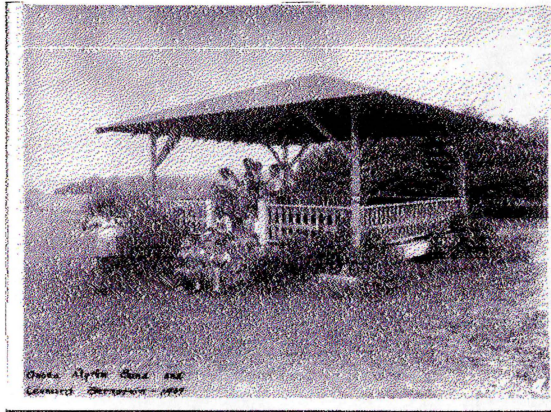




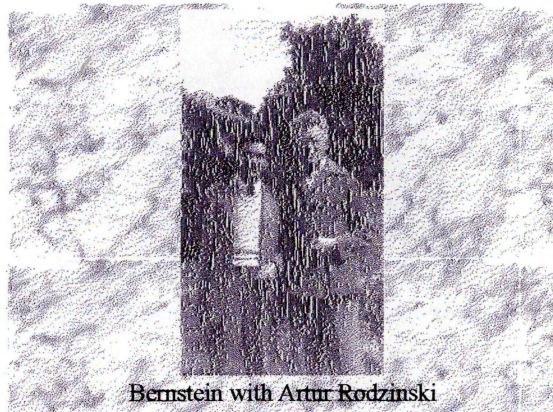
Leonard Bernstein and Marc Blitzstein reviewing a copy of Blitzstein's *Airborne Symphony*



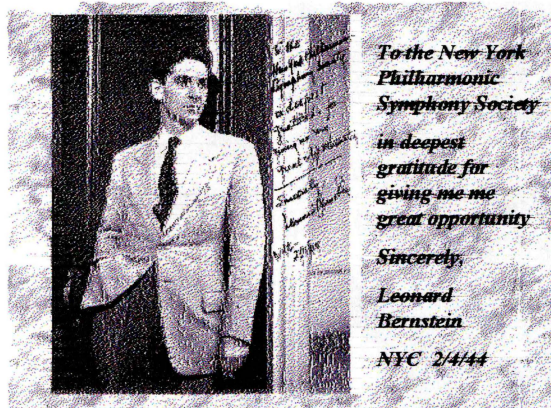
*Leonard Bernstein: The Conductor*



Open Air Pavilion  
Leonard Bernstein - 1947



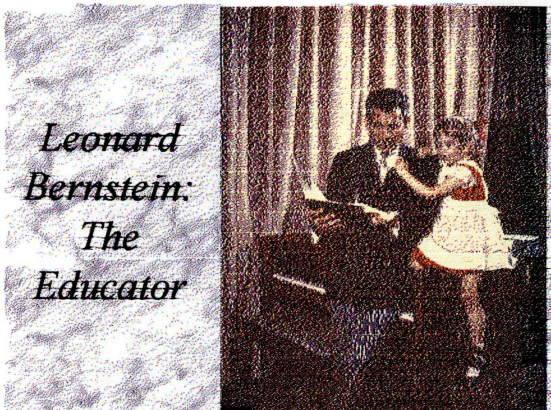
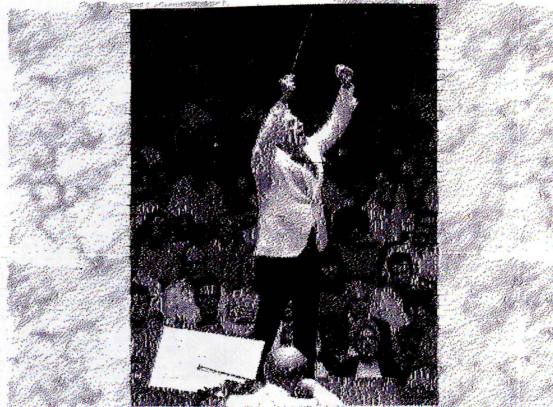
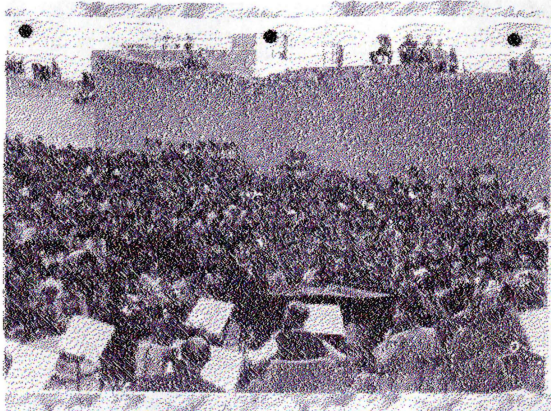
Bernstein with Artur Rodzinski



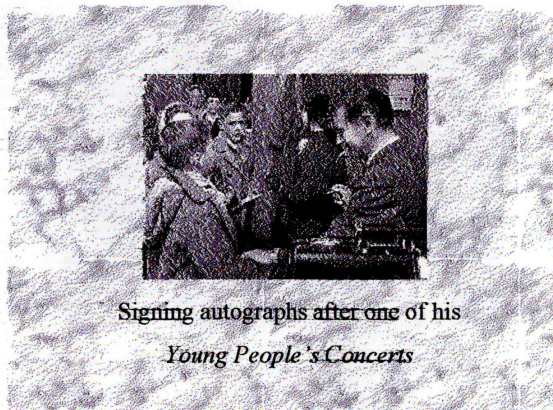
*To the New York Philharmonic Symphony Society in deepest gratitude for giving me me great opportunity*  
*Sincerely,*  
*Leonard Bernstein*  
*NYC 2/4/44*

Bernstein departing for Israel to assume duties as musical director of the Israel Philharmonic Orchestra (IPO). He is carrying recordings he made with American orchestras to present to the IPO Music Library. The recordings include Gershwin's *An American in Paris*, Marc Blitzstein's *Airborne Symphony* and Igor Stravinsky's *L'histoire du Soldat*.  
September 17, 1948

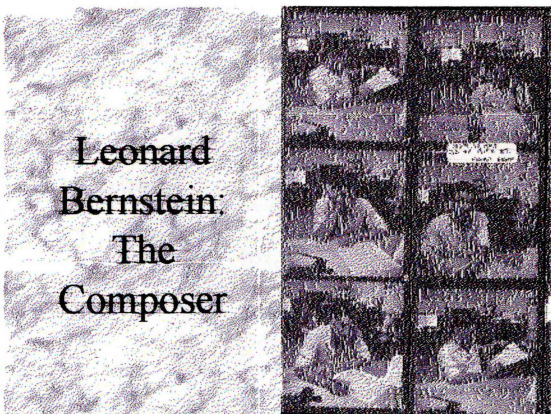




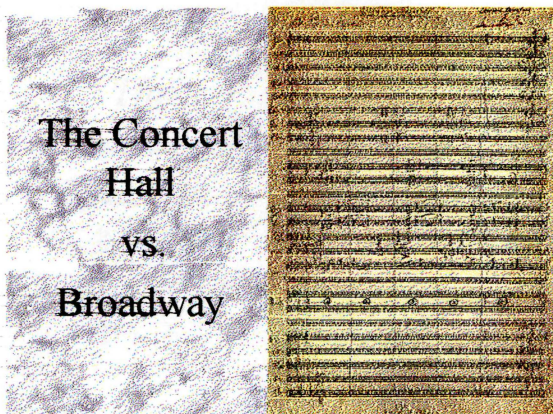
*Leonard  
Bernstein:  
The  
Educator*



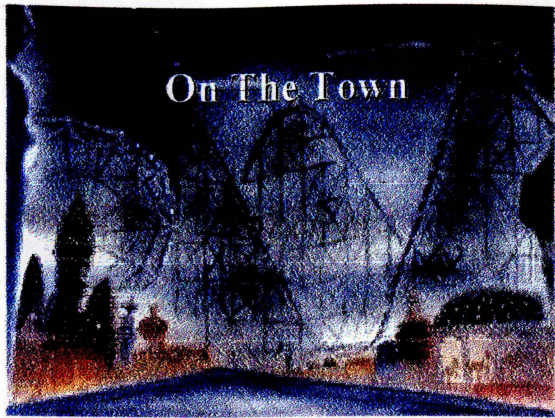
*Signing autographs after one of his  
Young People's Concerts*



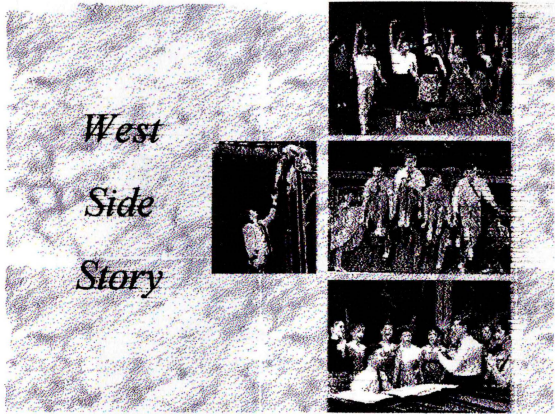
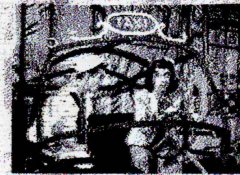
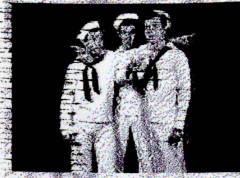
*Leonard  
Bernstein:  
The  
Composer*



*The Concert  
Hall  
vs.  
Broadway*



## On The Town



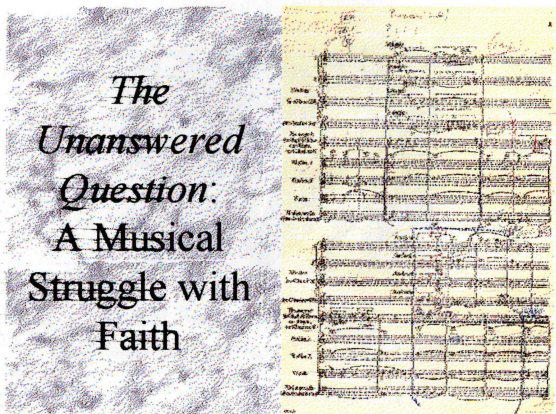
## West Side Story



Bernstein with lyricist Steven Sondheim



## "Cool" Score



## The Unanswered Question: A Musical Struggle with Faith



## Symphony No. 1

*"Jeremiah"*

for solo soprano and  
orchestra

## Symphony No. 2

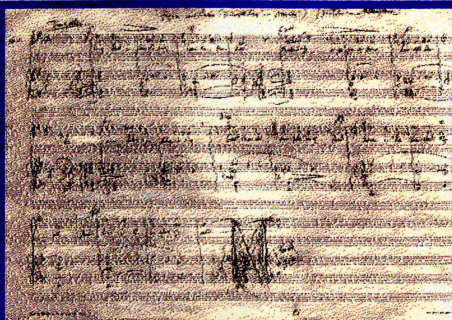
*"Age of Anxiety"*

for piano solo and  
orchestra

## Symphony No. 3

*"Kaddish"*

for narrator and orchestra



MASS : A Theater Piece



Jackie Kennedy-Onassis and  
Bernstein after the premiere of *Mass*

