

Other articles:

MELINA MERCOURI

Vogue November, 1978 168:252 (Not in Mugar)

Time: Sept. 20, 1976 p.56

Nov. 21, 1977 p.65

} Brief blurbs re 1) her appearance  
in Medea + 2) her running for  
Parliament

Macleans Feb. 20, 1978 91:4 (Not in Mugar)

Newsweek Feb 23, 1976 87:8

New York Times April 18, 1983 10:1

Oct. 17, 1982 6:3

Oct. 21, 1982 3:2

Oct. 22, 1982 10:6

} Brief blurb re her efforts to have  
Eight Marbles returned to Greece

} Brief blurbs re her  
appointment as Greek minister  
of culture

Mercouri wrote an autobiography, I Was Born Greek (not in Mugar)

LEONARD BERNSTEIN

Harpers May, 1983 266:38-40+

New Yorker April 26, 1982 58:112+

March 22, 1982 53-54

March 29, 1982 58-60+

New York February 23, 1981 14:49-50

Books:

Conversations with Composers Rowman and Littlefield, 1976. pp 53-72

Musicians since 1900 Wilson; pp. 64-71

Dictionary of Composers Taplinger; pp. 53-54.

# BOSTON UNIVERSITY

To: Anne Whittredge

Date: August 23, 1983

From: Robin Littauer



Subject: Bios on Melina Mercouri and Leonard Bernstein

Attached are bios of Mercouri and Bernstein from Current Biography, which although old provide some solid background info on these individuals and their rise to celebrity.

To supplement these, I've compiled a list of magazine/newspaper articles from the Reader's Guide which should serve to provide some updated information on what Mercouri and Bernstein have been doing since the 1960's.

I didn't have time to look at all these articles, but I have annotated the ones I did read--most were extremely brief "mentions" and not worth photocopying.

I hope this is of some help--I'd try requesting the assistance of the School of Music in the case of Leonard Bernstein; since Dean Curtin is involved, you should be able to get some cooperation there.

# BERNSTEIN



## LEONARD BERNSTEIN

In earlier times "eclectic" was not a perjorative word but a compliment. Beethoven was never denigrated because his music contained elements of Mozart, Haydn, and Bach. Tchaikovsky was not ridiculed for his frequent echoes of Schumann. Leonard Bernstein readily accepts the "eclectic" label that the critics pin on him. He says his "roots are everywhere: in jazz, Hebrew liturgical music, in Bach and Beethoven and Schumann and Chopin and Mahler... and the musicians of my own country like Copland, Harris and Schuman."

The man who created *West Side Story* also conducted the complete Mahler symphonies, starting a virtual run on complete Mahlers. Bernstein feels a special identification with this brooding Viennese Jew who, like Bernstein himself, divided his life between composing and conducting. It is in Bernstein's performance of Mahler's work that the New York Philharmonic has produced some of its most inspired moments.

In addition to composing, conducting, and performing as piano soloist, Bernstein has fulfilled still another role: that of music educator. Bernstein has written and delivered more than seventy-five televised lectures on such subjects as "What is a melody?" "The World of Jazz," and "The Music of Johann Sebastian Bach." The immediacy of emotional appeal, the theatricality that characterize his musical work, also characterizes his tone as a music educator. These TV programs, as well as his many literary achievements, have been widely distributed and highly acclaimed.

Bernstein is one of the first American musicians to be educated wholly in the United States. A graduate of Harvard in 1939, where he studied with Walter Piston, he returned to the university in 1972 as Charles Eliot Norton Professor of Poetry, a Chair held by such artists as T. S. Eliot, Aaron Copland, and Stravinsky. Bernstein is respected and emulated everywhere. He has received government decorations from six foreign nations, honorary degrees from more than a dozen universities, and many Grammy and Emmy awards.

That Bernstein is a man who composes serious works such as *Jeremiah*, *Kaddish*, and *Chichester Psalms*, as well as popular theatrical pieces such as *Candide*, *On the Town*, and *Mass*, makes him a controversial figure. That he is also the man behind the extraordinary recording of Beethoven's *Missa Solemnis* by the New York Philharmonic adds yet another dimension to this towering musical figure.

## WORKS

Unless otherwise indicated, all orchestral materials are available on rental only.

\* denotes a study score available for sale.

† denotes materials available for sale.

### FOR THE THEATER

**CANDIDE** Comic Operetta (1956) full  
Book by Lillian Hellman (based on Voltaire) eve.  
First New York performance: Martin Beck Theater, Samuel Krachmalnick, conductor; December 1, 1956  
Vocal score available for sale.

**CANDIDE** New Version (1973) full  
Book by Hugh Wheeler eve.  
First performance: Chelsea Theater, John Mauceri, conductor; Brooklyn, New York, December 20, 1973  
Complete Operetta, published by Schirmer Books

**MASS** A Theatre Piece for Singers, Players and Dancers (1971) full  
Text from the Liturgy of the Roman Mass: additional texts by Stephen Schwartz and the composer eve.  
2-2(E hn)-3(saxes, Eb cl, b cl)-2(c bsn); 4-4-3-1; 4 electric guitars, 2 electric keyboards, perc. 2 Allen organs, hp, str  
First performance: Opening of the John F. Kennedy Center for the Performing Arts, Maurice Peress, conductor; Washington, D.C., September 8, 1971  
Vocal score and libretto available for sale.

**MASS** Chamber Version (1972) full  
1 fl, cl & sax (1 player); 1 hn, 1 tpt, 1 tbn, tba & fender bass (1 player); 2 guitars (electric & acoustic), b gtr; electric pno, hp, org; perc (2 players, including rock drummer); 1 vln; choir (12), boys' choir (10), street ensemble (16), 3 dancers & celebrant eve.  
First performance: Mark Taper Forum, Maurice Peress, conductor, assisted by Earl Rivers; Los Angeles, December 26, 1972

**TROUBLE IN TAHITI** Opera in One Act (1951) 40'  
Text by the composer  
2-2-2-2; 2-2-2-1; perc. hp, str  
First performance: Festival of Creative Arts, the composer, conductor; Brandeis University, Massachusetts, June 12, 1952  
Vocal score available for sale.

**WEST SIDE STORY** Musical (1957) full  
Book by Arthur Laurents; Lyrics by Stephen Sondheim eve.  
First New York performance: Winter Garden, Max Goberman, conductor; September 26, 1957  
Vocal score available for sale.

### ORCHESTRAL

\* **CHICHESTER PSALMS** for Mixed Choir, 18'  
Boy Soloist and Orchestra (1965)  
0-0-0-0; 0-3-3-0; timp, perc, 2 hp, str  
First performance: Camerata Singers, Abraham Kaplan, Director; John Bogart, alto; New York Philharmonic, the composer, conductor; July 15, 1965  
Reduction for Mixed Choir, Boy Soloist and Piano available for sale.  
Version for Mixed Choir, Boy Soloist, Organ, Harp and Percussion available for sale.

**EPISTLE: THE WORD OF THE LORD** from **MASS** 6'  
High baritone; 1-0-E hn-1 (in A)-b cl-1:0-1-3 (tba)-0; Fender, b gtr, 2 gtr, perc, hp, 2 kbd

\* **FACSIMILE** Choreographic Essay for Orchestra 19'  
(1946)  
2(pic)-2-2(Eb cl)-2; 4-cornet-2-2-1; timp, 2 perc, pno, str  
First performance: Rochester Philharmonic Orchestra, the composer, conductor; Vassar College, March 5, 1947

\* **FANCY FREE** Suite from the Ballet (1944) 24'  
2-2-2-2; 4-3-3-1; timp, perc, pno, str  
First performance: Pittsburgh Symphony Orchestra, the composer, conductor; January 14, 1945

**FANFARE** (Written for the 25th Anniversary of the High School of Music and Art, New York City) (1961)  
Brass: 3-4-3-1; timp, perc  
First performance: Students at the School, Alexander Richter, conductor; March 24, 1961

**FANFARE** (Written for the Inauguration of John F. Kennedy) (1961)  
pic-1 (optional)-2-2-2; 3-4-4-0; timp, perc  
First performance: Inaugural Gala, the composer, conductor; National Armory, Washington, D.C., January 19, 1961

**GLITTER AND BE GAY** from **CANDIDE** 7'  
for Soprano and Orchestra  
2(2pic)-1(E hn)-2(b cl)-1:2-2-2-1; timp, perc, hp, str

- GLORIA from MASS** 7'  
Chorus:2(pic)-2-E hn-2-b cl-2:2-4-3-1.perc. hp, 3 gtr, banjo  
(or 12-string gtr), 2 kbd, str
- GLORIA TIBI from MASS** 3'  
Chorus:2(pic)-2-E hn-2-b cl-2:2-4-0-0:perc. hp
- GOSPEL-SERMON:"GOD SAID" from MASS** 5'  
Chorus:2-2-2-Eb cl-2:4-4-3-1;perc. hp, gtr, banjo,  
2 org(or kbd)
- \*HIGHLIGHTS FROM WEST SIDE STORY** 5'  
(arranged for Orchestra by Frederick Müller)  
2-2-2-1;4-3-3-1;timp, 2 perc, hp, pno, str
- KADDISH Symphony No. III, for Orchestra,** 40'  
Mixed Chorus, Boys' Choir, Speaker and  
Soprano Solo (1963)  
Speaker's Text by the composer  
4-3-4-a sax-3:4-4-3-1;timp, perc (including glock,xyl,vib,  
cel), hp, pno, str  
First performance: Israel Philharmonic Orchestra, Hannah  
Rovina, speaker; Jennie Tourel, soprano; the  
composer, conductor; Abraham Kaplan and Isaac  
Graziani, choir conductors; Tel Aviv, December 10,  
1963  
First Performance of revised version: Israel Philharmonic  
Orchestra, Michael Wager, speaker; Montserrat  
Caballé, soloist; the composer, conductor; the Wiener  
Jeunesse Chor, Günther Theuring, director; Weiner  
Sängerknaben, Uwe Harrer, director; Mainz,  
Germany, August 25, 1977  
Vocal score available for sale.
- \*ON THE TOWN Three Dance Episodes (1945)** 9'  
1(pic)-1-3(Eb cl,a sax,b cl)-0:3-3-3-0;timp, perc, pno, str  
First performance: San Francisco Symphony Orchestra,  
the composer, conductor; February 13, 1946
- \*OVERTURE TO CANDIDE (1956)** 4'  
3-3-4-3;4-2-3-1;timp, perc, hp, str  
First performance: New York Philharmonic, the composer,  
conductor; January 26, 1957
- \*OVERTURE TO WEST SIDE STORY (arranged for**  
Orchestra by Maurice Peress)  
2-2-2-2;4-3-3-1;timp, perc, hp, pno, (electric gtr), str
- PAX:COMMUNION ("SECRET SONGS") from MASS** 10'  
Chorus:2-2-2-b cl-2:4-4-3(tba)-0:perc, hp, 2 org, str
- PRELUDE, FUGUE AND RIFFS for Solo Clarinet** 9'  
and Jazz Ensemble (1949)  
Saxophones:2 alto,2 tenor,1 baritone; 5 tpt,4 tbn;pno,  
2 perc, cb  
First performance: ABC-TV, Omnibus Show: "What is  
Jazz?", Benny Goodman and band; October 16, 1955
- \*SERENADE (after Plato's "Symposium") for** 33'  
Solo Violin, String Orchestra, Harp and Percussion (1954)  
First performance: Israel Philharmonic, Isaac Stern, violin;  
the composer, conductor; Teatro Fenice, Venice,  
September 12, 1954  
Reduction for Violin and Piano available for sale.
- SUITE FROM CANDIDE for Chorus, Soloists and** 40'  
Orchestra  
2-1-2-1;2-2-2-1;perc, hp, str
- \*SYMPHONIC DANCES from WEST SIDE STORY** 21'  
(1960)  
3-3-4-a sax-3;4-3-3-1;timp, perc, hp, pno, cel, str  
First performance: New York Philharmonic, Lukas Foss,  
conductor; February 13, 1961
- \*SYMPHONIC SUITE from ON THE WATERFRONT** 23'  
(1955)  
3-2-4-a sax-3;4-3-3-1;2 timp, perc, hp, pno, str  
First performance: Boston Symphony Orchestra,  
Tanglewood on Parade: the composer, conductor;  
August 11, 1955
- \*SYMPHONY NO. II, "THE AGE OF ANXIETY"** 37'  
for Piano and Orchestra, after W. H. Auden (1949)  
3-3-3-3;4-3-3-1;timp, perc, hp, pno(in orch), str  
First performance: Boston Symphony Orchestra, the  
composer, piano; Serge Koussevitzky, conductor;  
April 8, 1949  
First performance of revised version: New York  
Philharmonic, Phillipe Entremont, piano; the  
composer, conductor; July 15, 1965  
Reduction for Two Pianos by Leo Smit available for sale.
- THREE MEDITATIONS from MASS for Violoncello** 19'  
and Orchestra (1977)  
Organ, piano, harp, percussion, strings  
First performance: National Symphony Orchestra,  
Mstislav Rostropovich, soloist; the composer, con-  
ductor; Kennedy Center, Washington, D.C., October  
11, 1977
- TWO MEDITATIONS from MASS for Orchestra (1971)** 7'  
Organ, "rock organ" (or piano), harp, percussion, strings  
First performance: Austin Symphony Orchestra, Maurice  
Peress, conductor; October 31, 1971
- \*WEST SIDE STORY SELECTIONS (arranged for**  
Orchestra by Jack Mason)  
2-2(E hn)-2-2 a.t.b sax-2;4-3-3-1;timp, 3 perc, hp, str
- WEST SIDE STORY SELECTIONS for Voice and**  
Orchestra  
2(pic)-1-4-Eb cl-b.cl-bsn-4 sax (5 players); 2-3-2-0;  
timp, perc, pno, str (no viola)

## CHORAL

- ✦ **ALMIGHTY FATHER** from **MASS** for Chorus, Organ and Strings  
✦ Also arranged for Four-part Chorus of Mixed Voices a cappella or Four-part Chorus of Men's Voices a cappella by D. Millard
- ✦ **AMERICA** from **WEST SIDE STORY** for Four-part Chorus of Mixed Voices or Three-part Chorus of Women's Voices and Piano, arranged by William Stickles
- ✦ **THE BEST OF ALL POSSIBLE WORLDS** from **CANDIDE** for Four-part Chorus of Mixed Voices and Piano, arranged by Robert Page
- ✦ **CHICHESTER PSALMS** for Four-part Chorus of Mixed Voices (reduction from the original)
- ✦ **CHICHESTER PSALMS** for Mixed Choir, Boy Soloist, Organ, Harp and Percussion, adapted from the original
- ✦ **CHORAL SELECTIONS** from **WEST SIDE STORY** for Four-part Chorus of Mixed Voices and Piano, arranged by William Stickles
- ✦ **CHORUSES** from **THE LARK** (1955)  
Full Chorus of Mixed Voices or Septet of Solo Voices, Drum and Bells
- ✦ **FRENCH CHORUSES** available separately
- ✦ **GLORIA TIBI** from **MASS** for Two-part Chorus of Treble Voices, Tenor Solo, Piano and Bongo Accompaniment
- ✦ **I FEEL PRETTY** from **WEST SIDE STORY** for Three-part Chorus of Women's Voices and Piano, arranged by William Stickles
- ✦ **IT MUST BE ME** from **CANDIDE** for Four-part Chorus of Mixed Voices and Piano, arranged by Robert Page
- ✦ **LIFE IS HAPPINESS INDEED** from **CANDIDE**, New Version, for Four-part Chorus of Mixed Voices and Piano, arranged by Robert Page
- ✦ **MAKE OUR GARDEN GROW** from **CANDIDE** for Four-part Chorus of Mixed Voices and Piano, arranged by Robert Page
- ✦ **MARIA** from **WEST SIDE STORY** for Four-part Chorus of Mixed Voices or Four-part Chorus of Men's Voices and Piano, arranged by William Stickles
- ✦ **OH HAPPY WE** from **CANDIDE**, New Version, for Four-part Chorus of Mixed Voices and Piano, arranged by Robert Page

- ✦ **ONE HAND, ONE HEART** from **WEST SIDE STORY** for Four-part Chorus of Mixed Voices or Three-part Chorus of Women's Voices and Piano, arranged by William Stickles
- ✦ **PIRATE SONG** from **PETER PAN** for Four-part Chorus of Men's Voices, Baritone Solo and Piano
- ✦ **PLANK ROUND** from **PETER PAN** for Four-part Chorus of Men's Voices, Bass Solo and Piano
- ✦ **SANCTUS** from **MASS** for Treble Choir, Four-part Chorus of Mixed Voices and Piano
- ✦ **SOLDIER'S SONG** from **THE LARK** for Full Chorus of Mixed Voices and Drum
- ✦ **SOMEWHERE** from **WEST SIDE STORY** for Four-part Chorus of Mixed Voices and Piano, arranged by William Stickles  
Also arranged for Three-part Chorus of Women's Voices and Piano by William Jonson
- ✦ **TONIGHT** from **WEST SIDE STORY** for Four-part Chorus of Mixed Voices or Three-part Chorus of Women's Voices and Piano, arranged by William Stickles
- ✦ **WARM-UP** A Round for Mixed Chorus (1970)  
Used in **MASS** as the Responory: **ALLELUIA**

## VOCAL (Voice and Piano)

- ✦ **AN ALBUM OF SONGS** (1974)  
Includes: **LA BONNE CUISINE**, **PETER PAN** (4 songs), **SILHOUETTE**, "WHAT A MOVIE!" from **TROUBLE IN TAHITI**, **CANDIDE** (4 songs), **TWO LOVE SONGS**, **MASS** (3 songs)
- ✦ **AMERICA** from **WEST SIDE STORY**
- ✦ **LA BONNE CUISINE** Four Recipes for Voice and Piano (1947)  
**1. PLUM PUDDING 2. QUEUES DE BOEUF (OX TAILS) 3. TAVOUK GUENKSIS 4. CIVET A TOUTE VITESSE (RABBIT AT TOP SPEED)**  
First performance: Marion Bell, soprano, Edwin MacArthur, piano; Town Hall, New York, October 10, 1948
- ✦ **COOL** from **WEST SIDE STORY**
- ✦ **GEE, OFFICER KRUPKE** from **WEST SIDE STORY**
- ✦ **GLITTER AND BE GAY** from **CANDIDE**
- ✦ **I AM EASILY ASSIMILATED (BUENOS AIRES)** from **CANDIDE**
- ✦ **I FEEL PRETTY** from **WEST SIDE STORY**
- ✦ **IT MUST BE ME** from **CANDIDE**

- ✦ **MARIA** from **WEST SIDE STORY**
- ✦ **MY HOUSE** from **PETER PAN**
- ✦ **NEVER-LAND** from **PETER PAN**
- ✦ **ONE HAND, ONE HEART** from **WEST SIDE STORY**
- ✦ **PETER, PETER** from **PETER PAN**
- ✦ **SILHOUETTE** (Galilee) (1951)  
Text by the composer  
First performance: Katherine Hanse, soprano, Evelyn Swarthout, piano; National Gallery of Art, Washington, D.C., February 13, 1955
- ✦ **A SIMPLE SONG** from **MASS**
- ✦ **SO PRETTY** (1968)  
Text by Betty Comden and Adolph Green  
First performance: "Broadway for Peace", Barbra Streisand and the composer; Philharmonic Hall, New York, January 21, 1968
- ✦ **SOMETHING'S COMING** from **WEST SIDE STORY**
- ✦ **SOMEWHERE** from **WEST SIDE STORY**
- ✦ **TONIGHT** from **WEST SIDE STORY**
- ✦ **TWO LOVE SONGS** (1949)  
Poems by Rainer Maria Rilke  
**1. EXTINGUISH MY EYES 2. WHEN MY SOUL TOUCHES YOURS**  
First performance: Jennie Tourel and Alan Rogers; Philharmonic Hall, New York, March 13, 1963
- ✦ **VOCAL SELECTIONS** from **CANDIDE**  
This collection contains nine songs from the new version of **CANDIDE**
- ✦ **VOCAL SELECTIONS FROM WEST SIDE STORY**
- ✦ **WHAT'S THE USE** from **CANDIDE**
- ✦ **WHO AM I?** from **PETER PAN**
- ✦ **THE WORD OF THE LORD** from **MASS**

## INSTRUMENTAL

- ✦ **COOL** from **WEST SIDE STORY** for Percussion Ensemble, arranged by John O'Reilly  
(Published in the collection **SOLOS FOR THE PERCUSSION PLAYER**)
- ✦ **FIVE ANNIVERSARIES** for Piano (1954)
- ✦ **FOUR ANNIVERSARIES** for Piano (1948)  
First performance: Eudice Podis, soloist; Cleveland, Ohio, October 1, 1948

- ✦ **FOUR MOVEMENTS FROM WEST SIDE STORY** for Piano Solo, arranged by Leo Smit
- ✦ **MARIA** from **WEST SIDE STORY** for Piano Solo, arranged by Lou Singer
- ✦ **MEDITATIONS I, II** from **MASS** for Violoncello and Piano (1971) Arranged by the composer  
First performance: Memorial Concert for Abraham Friedman, Stephen Kates, cello; the composer, piano; Institute of International Education, New York, March 28, 1972
- ✦ **PIANO SELECTIONS FROM WEST SIDE STORY**, arranged by William Stickles
- ✦ **PIANO SELECTIONS FROM WEST SIDE STORY** (Simplified), arranged by William Stickles
- ✦ **PRESTO BARBARO** from the **SYMPHONIC SUITE** from **ON THE WATERFRONT** for Brass, Perc. Pno, transcribed by Frank Erickson
- ✦ **SELECTIONS FROM WEST SIDE STORY** for Accordion or Accordion Ensemble, arranged by Pietro Deiro, Jr.
- ✦ **SELECTIONS FROM WEST SIDE STORY** for Guitar, arranged by Leon Block
- ✦ **SELECTIONS FROM WEST SIDE STORY** for All Organs, arranged by Gregory P. Cohn
- ✦ **SELECTIONS FROM WEST SIDE STORY** for Organ and Hammond Organ, arranged by William Stickles
- ✦ **SELECTIONS FROM WEST SIDE STORY** for Baldwin Organ, arranged by Mark Laub
- ✦ **SELECTIONS FROM WEST SIDE STORY** for Conn Organ, arranged by Mark Laub
- ✦ **SELECTIONS FROM WEST SIDE STORY** for Lowrey Organ, arranged by Barron Smith
- ✦ **SELECTIONS FROM WEST SIDE STORY** for Wurlitzer Organ, arranged by John Seng
- ✦ **SERENADE** (after Plato's **SYMPOSIUM**) (reduction for Violin and Piano)
- ✦ **SYMPHONY NO. 2, "THE AGE OF ANXIETY"** (reduction for Two Pianos by Leo Smit)
- ✦ **TONIGHT** from **WEST SIDE STORY** for Accordion Solo, arranged by Pietro Deiro, Jr.
- ✦ **TONIGHT** from **WEST SIDE STORY** for Piano Solo, arranged by Lou Singer
- ✦ **TONIGHT** from **WEST SIDE STORY** for Piano Four-hands, arranged by Ferrante & Teicher



\* **TWO MEDITATIONS** from **MASS** for Cello and Piano

## CHAMBER

\* **BRASS MUSIC** (1948)

Hn, tpt, tbn, tba and pno

First performance: Members of the New York  
Philharmonic, Carnegie Hall, New York, April 8, 1959

\* **SHIVAREE** for Double Brass Ensemble and Percussion  
(1969)

Ensemble I: Brass: 4-3-2-0; 2 perc

Ensemble II: Brass: 2-1-1-1; 2 perc

Used in **MASS** as part of the **KYRIE**

## BAND

\*\* **ALMIGHTY FATHER** from **MASS** for Wind Band,  
arranged by Donald Hunsberger

\*\* **HIGHLIGHTS FROM WEST SIDE STORY** for Band,  
arranged by Ted Ingram

\*\* **I FEEL PRETTY** from **WEST SIDE STORY** for Dance  
Band with Female Vocal, arranged by Johnny  
Warrington and Ted Ingram

\*\* **MARCHING OVERTURE** from **WEST SIDE STORY** for  
Marching Band, arranged by Frank Erickson

\*\* **MARIA** from **WEST SIDE STORY** for Dance Band with  
Male Vocal, arranged by Johnny Warrington and  
Ted Ingram

\*\* **MARIA** from **WEST SIDE STORY** for Marching Band,  
arranged by Ted Ingram

\*\* **MEDITATION NO. 2** from **MASS** for Wind Band,  
arranged by Donald Hunsberger

\*\* **OVERTURE TO CANDIDE** for Concert Band, arranged by  
Walter Beeler

\*\* **PROLOGUE** from **WEST SIDE STORY** for Band,  
arranged by Bernard Gilmore

\*\* **SELECTIONS FOR BAND** from **WEST SIDE STORY**,  
arranged by W. J. Duthoit

\*\* **SOMEWHERE** from **WEST SIDE STORY** for Stage Band,  
arranged by Ted Ingram

\*\* **TONIGHT** from **WEST SIDE STORY** for Dance Band  
with Male and Female Vocal, arranged by Johnny  
Warrington and Ted Ingram

\*\* **TONIGHT** from **WEST SIDE STORY** for Marching Band,  
arranged by Ted Ingram  
Also arranged for Stage Band

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**G. SCHIRMER** 866 Third Avenue, New York, N.Y. 10022

same time adviser and musical director for the AVRO Broadcasting association and adviser to the Council for Church and Liturgy of the Synod of the Dutch Reformed Church. In 1945 he was elected chairman of the Royal Society (Dutch) of Musicians.

Besides his doctoral thesis his publications include: 'Italian Opera from Peri to Puccini' (trans. English and German, 1947); 'Herinneringsmotieven, Leidmotieven en groccothemas'; 'Bizet's "Carmen"'; 'De Zauberpflöte'; 'Die wallonische und französische Chansons im 16 hundert' (Communications of the Congress of the International Society of Musicology, Liège, 1930); 'Muziekgeschiedenis'; 'Muziek in den Ban der Letteren'; 'Schubert'; 'The Science of Music through the Ages'; 'Meesters der Muziek' (with Prof. G. van der Leeuw); 'Korte Geschiedenis van het kerklid'; 'Panorama der Muziek'; 'Jamisatie' and 'Het Muziekschrift'. He has also been a frequent contributor to periodicals, particularly on the subject of musical history, and has brought out new editions of the 'Souterliedekens' of Clemens non Papa, the four-part settings of the Psalms by Louis Bourgeois, the songs from Valerius', 'Gedenck-clanck' and a collection of polyphonic compositions on folksongs under the title 'De nagtgael die sanc een liet'.

H. A.

See also Jamisatie.

**BERNEVILLE, Gilbert de.** See GILBERT DE BERNEVILLE.

**BERNHARD, Christoph** (b. Danzig 1627; d. Dresden, 14 Nov. 1692).

German singer and composer. He studied at Danzig with Christoph Werner and Paul Siefert and later with Schütz at Dresden. There his fine voice, at first an alto, but afterwards a tenor, attracted the notice of the elector, who took him into his service in 1645 and sent him to Italy to perfect his singing. In Rome Bernhard became intimate with Carissimi and excited the enthusiasm of the Italians by his compositions, among them a Mass for ten voices.

After his return to Dresden with a party of young Italians Bernhard was enabled by the elector to make a second journey to Italy about 1651, and on his return in 1655 he became vice-Kapellmeister. The Italians who had returned with him, however, intrigued against their benefactor and at length compelled Bernhard to resign his post and take a cantorate at Hamburg, which he held from 1664 to 1674, when he was recalled by the Elector Johann Georg III. He remained at Dresden as Kapellmeister till his death. His facility in counterpoint was very remarkable, and some extraordinary instances of his ability in this direction may be found in his setting of the Latin hymn 'Prudentia Prudentiana' (Hamburg, 1669) in triple counterpoint. His 'Geistliche Harmonica' were published at Dresden in 1665 while most of his other compositions as well as a number of theoretical works remained in manuscript. The 'Ballet von Zusammenkunft und Wirkung derer VII. Planeten', which was danced and sung at Dresden on 3 Feb. 1678, may have been a work by Bernhard rather than by Schütz (to whom the anonymous score was formerly attributed), according to G. Bittrich who devoted a special study to the question.<sup>1</sup>

F. G., adds. A. L.

BIBL.—BITTRICH, G. L., 'Ein deutsches Opernballet des siebzehnten Jahrhunderts' (Leipzig, 1931).  
MÜLLER-BLATTAU, J. M., 'Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard' (Leipzig, 1926).

Berni, Francesco. See Malipiero (2 songs).

**BERNIER, Arthur** (b. Levis, Quebec, 19 Mar. 1877; d. Quebec, 28 Apr. 1944).

Canadian pianist, organist and composer. He was a pupil of Philéas Roy at Quebec and then studied in Paris with Guilmant and Fourdrain. On his return he became organist at St. John the Baptist's Church at Quebec and professor at the Laval University School of Music. He had a D.Mus. degree from the Washington (D.C.) College of Music. His compositions include a Mass for 3 equal voices, many motets, solo pieces for organ, pianoforte, violin, cello, oboe, and many songs.

L. R. (ii).

**BERNIER, Nicolas** (b. Mantes, 28 June 1664; d. Paris, 5 Sept. 1734).

French composer. He was a choir-boy at Mantes, and later studied in Rome. In 1694 he was *maître de chapelle* at Chartres and in 1698 at Saint-Germain l'Auxerrois. From 1704 to 1726 he was music-master of the Sainte-Chapelle in Paris, and one of the four sub-conductors in 1723. Riemann says that Bernier, J. B. Morin and Clérambault were the earliest French cantata composers. Fétils characterizes his style as cold and heavy, and his manner of writing as incorrect, like that of all his contemporaries. In his own time he was considered the foremost composer. He composed 7 books of cantatas, 3 books of motets with harpsichord (the third being a posthumous work), a number of cantatas and church music now in various continental libraries.

E. v. d. s.

**BERNIER, René** (b. Saint-Gilles, 10 Mar. 1905).

Belgian composer and musical educationist. He studied with Paul Gilson and at the Académie Royale de Belgique as well as musicology at the Fondation Nationale Princesse Marie-José. Having been professor of the conservatory of Liège and at the Académie

<sup>1</sup> A copy of the libretto, printed in folio, with engraved folding plates, is in the B.M.

de Musique in Brussels, he became a school inspector of music teaching.

Bernier's works include incidental music for plays; 3 choral works; 'Mélopées et rythmes', 'Le Tombeau devant l'Escaut', 'Ode à une Madone' & 'Épitaphe' for orch.; Quintet for flute, harp & stgs., Trio for flute, cello & harp, Sonata for flute & harp, Sonatina for vn. & viola; many songs with pf., chamber-music combinations or orch., &c.

E. B.

**BERNO, ?** (b. ?; d. Reichenau, 7 June 1048).

German theorist. He was abbot of Reichenau in Suabia (hence: Augiensis) from 1008 to the time of his death, wrote a 'Tonarius' with a separate 'Prologus', a treatise 'De varia psalmodum atque cantuum modulatione', and another 'De consona tonorum diversitate', reproduced in Migne's 'Patrology' and in Gerbert, 'Scriptores', II, 62. Trithemius describes still another work of Berno's, 'De instrumentis musicalibus', which, if it could be found, might give us new information about the musical instruments of that period.

E. v. d. s.

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**BERNSDORF, Eduard** (b. Dessau, 25 Mar. 1825; d. Leipzig, 27 June 1901).

German critic, musical editor and composer. He was a pupil of F. Schneider at Dessau and of A. B. Marx in Berlin. He lived for many years at Leipzig and published various songs and pieces for the pianoforte, but was chiefly known as editor of the 'Universal Lexikon der Tonkunst' (3 vols., with supplement, 1856-65, begun by Schladebach) and also as a critic in the well-known musical periodical, the 'Signale'. A thorough conservative, with a strong antipathy to all modern efforts in music, he was, within his own predilections, a keen and intelligent critic.

A. M.

**BERNSTEIN, Leonard** (b. Lawrence, Mass., 25 Aug. 1918).

American conductor and composer. After attending the Latin School at Boston, he went to Harvard University, where he worked at composition with Edward Burlingame Hill and Walter Piston. He also studied pianoforte with Helen Coates and Heinrich Gebhard. Graduating from Harvard in 1939, he spent the next two years at the Curtis Institute of Music, Philadelphia, where he worked under Fritz Reiner for conducting and with Randall Thompson for orchestration. He continued his pianoforte studies under Isabella Vengerova. The summers of 1940 and 1941 were spent studying at Tanglewood, the Berkshire

Festival School, and Bernstein returned to Tanglewood in 1942 as Kussevitsky's assistant. In 1943 he was engaged by Arthur Rodzinski as assistant conductor of the New York Philharmonic Symphony Orchestra, and on the sudden illness of Bruno Walter he took over the Philharmonic concert for Walter's guest appearance, winning fame overnight by his brilliance. He has since conducted leading orchestras all over the U.S.A. and in Europe, and was musical director and conductor of the New York City Center Orchestra for three seasons beginning in 1945.

Bernstein has appeared as conductor of American works at the I.S.C.M. Festivals in Prague and Amsterdam, and also in a series of concerts with the London Philharmonic Orchestra. In 1948-49 he flew to Israel to inaugurate the season with the Israel Philharmonic Orchestra, and on the same trip he conducted at Munich, Milan, Budapest, Vienna, Paris and Scheveningen.

In spite of such busy years as conductor, Bernstein has found time to compose as well. His first large orchestral work, the 'Jeremiah' Symphony for mezzo-soprano and orchestra, was produced by the Pittsburgh Symphony Orchestra and has been played extensively, gaining the New York Music Critics Award in 1943-44.

Two ballet scores, 'Fancy Free' and 'Facsimile', have been produced in the U.S.A. 'Fancy Free' was first given at the New York Metropolitan Opera in 1944. The same year Bernstein wrote the score for a Broadway "hit", 'On the Town', a full-length musical.

'The Age of Anxiety', Bernstein's new symphony for orchestra and pianoforte, won for its composer the \$1000 Mark M. Horblit Award, annually awarded by the Boston Symphony Orchestra for symphonic works of outstanding merit. This work (based on a poem by W. H. Auden) was produced in the spring of 1949 by the Boston Symphony, Kussevitsky conducting, with Leonard Bernstein as pianist.

An abundance of syncopation and the vitality that manifests itself in rhythmic buoyancy, melodic freedom and a dissonant semi-jazz harmonic idiom are characteristics of Bernstein's music, the whole being stylized and disciplined into a compact and vivid expression. From the point of view of musical "mechanics" there seems to be nothing he cannot do; in the theatre, within symphonic scope or in the smallest song ends and means meet in successful and happy musical solutions. Certain American rhythmic and melodic ingredients (cowboy songs, Mexican dances, the Negro jazz idiom) are integrated into his style—as they are in that of Copland, Blitzstein and others of the generation that made these elements part of the American

idiom—and Bernstein writes in this way with a naturalness and spontaneity that produces work at once of high musical standard and widely popular.

The following are his principal works:

- 'Fancy Free', ballet (1944).
- 'Facsimile' (1946).
- 'On the Town', Broadway revue (complete production) (1944).
- 'Hashkivenu' for tenor, chorus & organ (1945).
- Symphony, 'Jeremiah', for mezzo-soprano & orch. (1942).
- Symphony, 'The Age of Anxiety', for pf. & orch. (1949).
- 5 Pieces for brass insts. (1949).
- Sonata for clar. & pf. (1942).
- 'Seven Anniversaries' for pf. (1943).
- 'Four Anniversaries' for pf. (1948).
- 'I hate music', song cycle (1943).
- 'La Bonne Cuisine', song cycle (French recipes) (1949).

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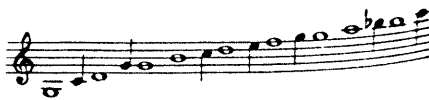
P. G.-H.

**BERR, Friedrich** (b. Mannheim, 17 Apr. 1794; d. Paris, 24 Sept. 1838).

German clarinetist. He began his musical career as bassoonist in various French regiments. As a clarinetist he was largely self-taught, but, taking the violin as his model, he arrived at such finish and delicacy in his playing that on settling in Paris he soon succeeded J. B. Gambaro (1785-1828) as the leading orchestral player and soloist. In 1831 he was appointed professor at the Conservatoire, where he laid the foundations of the future excellence of this school of clarinetists by introducing German ideals of tone and the practice of playing with the reed upon the lower lip. Berr, who had studied composition under Fétis at Douai and Reicha in Paris, published, in addition to many agreeable studies and solos, a 'Traité complet de la clarinette à 14 clefs' in 1836 (English ed. by G. A. Clinton, 1909) and a similar work for the bassoon.

**Berri, Duc de.** See Académie de Musique.

**BERSAG HORN.** A variety of valve bugle stated to have been first used in the Bersaglieri corps of the Italian army. These horns are used in sets or families of four: Soprano, Alto, Tenor and Baritone or Bass, all being pitched in B $\flat$ . The soprano and alto correspond in pitch and quality to the ordinary cornet and flugelhorn respectively, and the tenor and baritone to the tenor and baritone althorns or saxhorns. Their distinction lies in the use of one valve or piston only in place of the usual three. This valve lowers the pitch a fourth, as from c to g, and affords a means of approximately completing the diatonic scale thus (open notes ♯, valve notes =):



During the 1914-18 war many regiments supplied with these instruments for use, and as they were easily played players were able to render harm from a more varied character than the ordinary bugle band.

horn is still common in France and

D.

**BERSELLI, Matteo** (b. ?; d.

Italian 17th-18th-century tenor. Nothing is known of his early career. He went to England with Senesir when he made his first appearance in Bononcini's 'Astarto' on 19 Nov. next sang in Dec. of the same Senesino again, in the 'Radamist of Handel'; and in 1721 he sang 'Muzio Scevola', joint work of Bononcini and Handel, in the 'Orlandini and Amadei, and in the 'L' odio e l' amore'.

**BERSON, Seweryn** (b. ?, 1858-1917).

Polish lawyer and composer. Completing his academic studies he went and became a pupil of H. Urban. On return to Poland he exercised his profession at Cracow and Lwów. He composed, which include 'Ba concert' (Op. 2), songs to work Konopnicka and K. Górski (Op. 6), 'dziewczęcia' ('The Maiden's Dress'), a Serenade for string orchestra, for violin and orchestra, and incidental music for many plays and dramas. He wrote 'Lekcja tańca' ('A Lesson in Dancing') produced at Lwów in 1902.

**BERTALI, Antonio** (b. Verona, 1605; d. Vienna, 1 Apr. 1669).

Italian composer. He entered the imperial court in Vienna at an early age and served for many years as a violinist. He succeeded Giovanni Valentini as court composer in 1649. Bertali was the first to receive regular employment, of Italian opera. His dramatic cantata for soprano, 'Donna real' (the first words, not as sung in Vienna as early as 1649), another cantata, for two choruses (and of *amoretti* followed 1648 ('trionfante')). A double-opera, 'Thetis', was performed at Mantua celebrating the arrival of some archduke and 'L'inganno d'amore' the year of the Diet of Ratisbon. In Vienna, Bertali revived 'Theti' in 1659, wrote the following new works: 'Gli amori di Apollo con Clizia' by K. and other historians of the Vienna stage.

Not so far recorded under its proper title at the Austrian National Library has only description *fiesta teatrale*, and it has been wrongly identified with 'Gli amori di Apollo con Clizia' by K. and other historians of the Vienna stage.

BERNAYS, EDWARD L.—*Continued*

Bernays returned to New York University as an adjunct professor of public relations in 1949, and in 1950 was a visiting professor at the University of Hawaii. In 1958 he became an adjunct professor at Yeshiva University's Graduate School of Education. He has lectured on public relations before the Harvard Graduate School of Business Administration, Princeton University's School of Public and International Affairs, the Yale University Economics Club, the American Statistical Association, and the American Marketing Association.

Acting on his own oft-stated principle that a public relations counselor must advance the public good, Bernays wrote a booklet, *Take Your Place at the Peace Table* (Duell, Sloan, and Pearce, 1945), in which he told Americans how to express their support of the Dumbarton Oaks Conference in public. A New York *Times* (June 10, 1945) reviewer said of Bernays that "instead of pounding or insinuating ideas into our minds, he is trying to show us how to express our own ideas most effectively." In his earlier *Speak Up for Democracy* (Viking, 1940), Bernays had outlined the means by which each citizen could promote the democratic idea in his own community. Bernays was the editor of and a contributor to *Outline of Careers* (Doubleday, Doran and Co., 1927) and the author of *Propaganda* (Liveright, 1928). Other books in which he describes his vocation are *Public Relations* (Bellman, 1945), and *Public Relations* (1952) and *The Engineering of Consent* (1955), both published by the University of Oklahoma Press.

The first to admit that he has prospered through the years, Bernays has contributed generously to educational, artistic, and social causes. He established fellowships in journalism and public relations at Columbia and Western Reserve universities in 1943, and in 1944 sponsored lectures on civil liberties at Cornell University. The Edward L. Bernays Foundation, which he founded in 1946 and of which he is president, financed an industrial relations fund at Cornell University in 1947; contributed to the Barnard College fund for social science teaching in 1950; sponsored a psychologists' conference on juvenile delinquency in 1957; and helped the Educational Broadcasters' Association set up the WNYC Education Institute of the Air in 1954. In the summer of 1959 the foundation donated \$10,000 to support free performances of Shakespeare in New York City's Central Park.

Bernays is counsel on public relations to the New York City department of commerce and public events. He is a director of the National Multiple Sclerosis Society; a trustee of the Hospital for Joint Diseases in New York City; a member of the board of governors of the New York state chapter of the Arthritis and Rheumatism Foundation; and, since 1942, a member of the national public relations committee, American Red Cross. Bernays is also a member of the advisory committee of Columbia University's School of General Studies and a trustee of the Metropolitan Educational Television Association.

In 1954 Bernays received a certificate of commendation from the University of Florida School of Journalism and the bronze medallion award of the Southwest Journalism Forum at Southern Methodist University. In 1955 he received an award of appreciation from the Veterans of Foreign Wars. He has held the rank of Officer of Public Instruction since 1946 and received the Danish King Christian Medal in 1946. Bernays is a member of the American Sociological Society, the Society for Applied Anthropology, and the Society for Psychological Study of Social Issues. He belongs to the Cornell Club of New York, the Harmon Club, and the Overseas Press Club.

Edward L. Bernays and Doris E. Fleischman were married on September 16, 1922. They have two daughters, Doris (Mrs. Richard Held) and Anne (Mrs. Justin Kaplan), a several grandchildren. The Bernays enjoy listening to music and attend many concerts. A *Printers' Ink* (December 4, 1959) writer describes Bernays as "a small, rotund, scholarly looking man with a cherubic face. . . . He has gray hair, a scraggly gray mustache, and wears old-fashioned suits, an oldish-looking black coat and hat. All told, he looks and carries himself like a learned scholar or great specialist, an appearance which is in keeping with the goals he has pursued throughout his life."

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**BERNSTEIN, LEONARD** Aug. 25, 1918  
Conductor; composer; musician.

*Address:* b. c/o The Philharmonic-Symphony Society of New York, 113 W. 57th St., New York 19

*NOTE:* This biography supersedes the article which appeared in *Current Biography* in 1944.

When, at the age of forty, the versatile Leonard Bernstein began a three-year term as music director of the New York Philharmonic Symphony Orchestra, succeeding Dimitri Mitropoulos, he was the first musician born in the United States to hold such a position with a major American orchestra. But this achievement was only one among many in conducting, composing, playing the piano, and lecturing on music, in which Bernstein has achieved celebrity.

Leonard Bernstein was born on August 2, 1918, in Lawrence, Massachusetts, the son of Samuel Joseph and Jennie (Resnick) Bernstein, both Russian immigrants. The child's talent for music was not discovered until his ten-year-old year, when an old upright piano was sent to a relative to be kept by the Bernsteins. Leonard found the instrument irresistible and so decided upon a musical career for himself, a decision which his father opposed up to the time of his son's first professional successes.

## CURRENT BIOGRAPHY 1960

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His choice of a musical career did not interfere with Leonard Bernstein's normal boyhood activities; at the Boston Latin School, he enjoyed, and excelled in, athletics. He later attended Harvard University, where, with the intention of becoming a pianist, he studied piano with Heinrich Gebhard and composition with Walter Piston and Edward Burlingame Hill.

After graduating from Harvard in 1939, Bernstein attended the Curtis Institute of Music in Philadelphia. His principal interest was now conducting, which he studied with Fritz Reiner, although he continued his piano work under Madame Isabella Vengerova. He also studied orchestration with Randall Thompson. During the summers he worked under Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at the Berkshire Music Center in Tanglewood, Massachusetts.

Upon leaving the Curtis Institute, Bernstein spent the season of 1941-42 in teaching, composing his Clarinet Sonata, his first published composition, and producing operas for the Boston Institute of Modern Art. In September 1942 he was appointed assistant to Koussevitzky at the Berkshire Music Center.

Bernstein's first New York appearances as pianist and conductor took place in the 1942-43 season, when he received enthusiastic reviews for playing at a Town Hall music forum and for directing one of the "serenade" concerts at the Museum of Modern Art. He received his major conducting assignment late in the summer of 1943, when he accepted the offer of Artur Rodzinski, conductor of the New York Philharmonic, to become an assistant conductor of that orchestra.

On two consecutive days in 1943 Leonard Bernstein took two major steps forward in his musical career. On November 12, the mezzo-soprano Jennie Tourel performed his cycle *Five Kid Songs: I Hate Music* at a recital in Town Hall. On November 13, the young conductor was called upon at the last minute to take the place of Bruno Walter, who was indisposed, at a concert of the New York Philharmonic.

Bernstein's success at the concert brought his name into the glare of public notice. His conducting won him the acclaim of audience and critics, praise from Rodzinski and Koussevitzky, and a front-page story in the *New York Times*. After his New York triumph, Bernstein appeared as a conductor in Pittsburgh and Boston, where his symphony called *Jeremiah* was part of the program. On February 18, 1944, the work was performed for the first time in New York City. Despite a tepid reception on the part of certain critics, the work won the award of the New York City Music Critics' Circle as the most distinguished new orchestral work of American composition performed in the city during the season of 1943-44.

On April 18, 1944, the world premiere of the ballet *Fancy Free* was given by Ballet Theatre at the Metropolitan Opera House. Bernstein, who had composed the score, also conducted. The success of this production prompted Bernstein, Jerome Robbins, its choreographer, Adolph Green, and Betty Comden to expand the ballet into a full-length Broadway musical, *On*



LEONARD BERNSTEIN

*the Town*, which opened in New York City on December 28, 1944. Although not all the reviewers paid homage to Bernstein's musical score, most of them were well disposed toward the show, which prospered at the box office.

Since 1945 each of Bernstein's several musical careers has flourished. As a conductor, he led the New York City Symphony from 1945 until 1948. He has also conducted many major American and European orchestras, including the London Philharmonic (1946), the Orchestre National de Paris (1950), and the orchestra of the La Scala opera house in Milan (1953).

Leonard Bernstein has also kept in close touch with the Israel Philharmonic Symphony. After acting as its music adviser from 1945 to 1948, he shared with Koussevitzky the conducting of the orchestra's 1951 American tour; in 1957 he conducted the orchestra when it gave its first concert in the new Fredric H. Mann Auditorium in Tel-Aviv.

As a teacher, Bernstein has been a member of the faculty of the Berkshire Music Center in 1948. He succeeded Koussevitzky as head of its conducting department in the summer of 1951. He also taught music at Brandeis University in Waltham, Massachusetts from 1951 to 1956. Beginning with his first appearance on the *Omnibus* program during the 1954-55 season, he has often lectured on music over television.

Bernstein has written the scores for two highly successful musicals. One was *Wonderful Town*, which opened on Broadway on February 25, 1953, and the other was *West Side Story*, which had its New York premiere on September 26, 1957. A third Broadway venture, a musical version of Voltaire's *Candide* that opened on December 1, 1956, was less well received and closed after seventy-three performances.

(Continued next page)

## CURRENT BIOGRAPHY 1960

### BERNSTEIN, LEONARD—Continued

Among Bernstein's other compositions are a second symphony for piano and orchestra, *The Age of Anxiety* (1949); a song cycle called *La Bonne Cuisine* (1949); the incidental music for a Broadway production of *Peter Pan* (1950); a short opera, *Trouble in Tahiti* (both music and libretto, 1952); incidental music for the film *On the Waterfront* (1954), for which he received an Academy Award nomination; and a *Serenade for Violin and String Orchestra with Percussion* (1954).

Bernstein was appointed co-conductor (with Dimitri Mitropoulos) of the New York Philharmonic for its 1957-58 season, and was also made music director of the orchestra's young people's concerts, four of which were nationally televised. One year later, Bernstein took over the reins of the Philharmonic completely, bringing with him several departures from established tradition, including interrelated programs emphasizing the work of one composer or one type of music, and Thursday evening "preview" concerts, during which the conductor is free to speak to the audience about the music to be performed.

His reputation as conductor of the New York Philharmonic has not been confined to the United States. After the 1957-58 season, Bernstein led the orchestra through a tour of Latin America; after the 1958-59 season, the itinerary included twenty-nine cities in seventeen countries of Europe and Asia. The popular reaction to both tours was wildly enthusiastic, nowhere more so than in the Soviet Union and other Communist countries. In the Soviet Union, Bernstein performed works by contemporary American composers, including himself, and of the Russian-born Igor Stravinsky. Several of these compositions were heard for the first time in Soviet Russia.

When he returned from the Russian tour, Bernstein received many honors for his services to music and to international good will, including keys to the cities of New York and Washington. He also received the John H. Finley Medal for service to New York City from the City College of the City of New York on November 4, 1959. In the following year the Albert Einstein College of Medicine of Yeshiva University honored him with the Albert Einstein Commemorative Award in the Arts, and the Academy of Television Arts and Sciences gave him an "Emmy" award for his TV series of four programs entitled *New York Philharmonic Young People's Concerts*.

Although Leonard Bernstein's separate musical careers seem irreconcilable, he has, to some extent, brought them together on several occasions. For example, he frequently performs the solo part in piano concertos while conducting from the keyboard. He has conducted the overture to his musical *Candide* on a New York Philharmonic program. His television appearances for the Lincoln Division of the Ford Motor Company, inaugurated on November 30, 1959, are based on the words-plus-music technique of the New York Philharmonic previews.

On September 9, 1951, Leonard Bernstein was married to Chilean-born actress Felicia Montealegre Cohn. They have two children, a

daughter, Jamie, born in 1952, and a son, Alexander Serge, born in 1955. The Bernsteins live in a nine-room duplex apartment near Carnegie Hall, the home of the New York Philharmonic. Bernstein has supported Democratic nominees for the Presidency. Although he has called writing only a "hobby," his avocation led to the publication of his book, *The Joy of Music*, by Simon and Schuster in 1959.

Leonard Bernstein is five feet, eight and one-half inches tall. His black hair is now quite generously threaded with gray. *Time* (February 4, 1957) has remarked that "he exudes sex appeal like a leaky electric eel"; there is no question that his boyish appearance and craggy good looks have helped to endear him to his public. But it is more than his appearance, more than his dynamic, extroverted manner of conducting and lecturing, more even than his innate musical gifts, that have made him the success story of American music. For, as the same *Time* article noted, he has a fifth career in addition to conducting, composing, playing the piano, and teaching—that of being a celebrity. This talent for making himself remembered is as impressive as any of his musical accomplishments.

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**BETANCOURT, RÓMULO** (bēh-tāhn-cōr')  
Feb. 22, 1908- President of Venezuela  
Address: Palacio del Gobierno, Caracas, Venezuela

"The fundamental problem of Latin America," Rómulo Betancourt said shortly before he became President of Venezuela, "is the low standard of living, the hunger and misery, the underdevelopment, and in some countries, the presence of dictators." All of his life Betancourt has fought for political democracy in his country, and in 1959, when he took office as the second Venezuelan chief executive elected by direct universal suffrage, he set to work to end the extremes of wealth and poverty in Venezuela.

Because of his opposition to Venezuelan dictators, he spent eighteen of the fifty-two years of his life in exile. He served as provisional President of Venezuela from 1945 to 1948, organized and was secretary-general of the Acción Democrática (A.D.), a leftist political party, and has written a number of books on economics and politics. During his five-year term as President, he proposes to provide his nation with a stable and democratic government and to carry out various economic and social reforms, including the diversification of the