

HOMENAJE A LEONARD BERNSTEIN

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① Octubre 1990 Diarios Pittsburgh... Muerte
dificultad de creer
Muere demasiado joven (72 años)

② Recuerdos cuando conocí a Bernstein

1966 Concurso Mitropoulos
Bernstein y Felicia

1967 Asistente Filarmónica... contar:

Conciertos Repertorio (Moderno!)
Grabaciones

PATRIMONIO Young people's Concerts

1969 Renuncia Filarmónica

Depresión

1974 GIRA Australia, Nueva Zelanda
y JAPÓN

Concierto Central Park

5ª Mahler en Tokio

Recibimiento
colas finnas > Tokio

3 Biografia Bernstein:

Nace Lawrence MASS 25 agosto 1918

He was born, the eldest of three children, in Lawrence, Massachusetts, on Aug. 25, 1918. His parents were Russian Jews who had come to the United States from the province of Rovno in Russia. Soon after his birth the family moved to Boston. Samuel Bernstein, his father, built up a prosperous business in beauty-parlor and barber-shop equipment, but the family was by no means well off, particularly in his younger years. Bernstein has described himself as a "scared, sickly, skinny kid," and when the family moved to a new neighborhood, he did not escape beatings by the local young toughs, who were always hostile to strangers and newcomers.

His obsession with music, as it might be termed, burst into flame in the fall of 1928, when an upright piano belonging to his Aunt Clara was moved into the Bernstein parlor. At once the young boy began to improvise, to play by ear the popular and classical tunes he had heard, and to experiment, technically. At 13 he composed a piano concerto which he later described as "a war between the Russians and the Gypsies."

At 14, however, he went to Heinrich Gebhard, one of Boston's most respected teachers, and was put into the musical custody of Helen Coates, Gebhard's assistant. He was fortunate, for Miss Coates sensed his brilliant ability from the beginning, and showed infinite patience with and sympathy for her eager, naive and explosive young pupil. She understood his impatience with piano studies and practice, but insisted on self-discipline, and so won his heart and respect that as soon as he became known and successful he sent for her to become his personal secretary and representative, which she still is. Although he studied with Gebhard, later, it was Miss Coates who was the decisive influence in his training as a musician.

He went to the Boston Latin School, the best of Boston's public schools, for his keen intelligence and versatility of mind were by now clearly evident.

He was graduated in 1935 and proceeded to Harvard University.

At Harvard he studied with Arthur Tillman Merritt, Walter Piston and Edward Burlingame Hill, and met Aaron Copland, who exerted a major influence upon him as a composer and became a lifelong friend. In 1937 he met Dimitri Mitropoulos, who was conducting some concerts of the Boston Symphony. He played for Mitropoulos, who was impressed with him at once and invited him to attend his rehearsals with the orchestra. From that day dated Bernstein's tremendous admiration for Mitropoulos's intellectual power, unorthodox technique and emotional dynamism, as a conductor.

By 1939 it was obvious that he was destined for a notable career of some kind in music, and he went to the Curtis Institute in Philadelphia where he studied piano with Isabelle Vengerova (who had been a teacher and friend of the young Serge Prokofieff in Russia); orchestration with Randall Thompson; and conducting with Fritz Reiner.

One of the greatest influences in his life and the decisive model for his conducting was Serge Koussevitzky, conductor of the Boston Symphony. Bernstein studied conducting with Koussevitzky at Tanglewood (the Berkshire Music Center) in the summers of 1940 and 1941. From Koussevitzky he derived a sense of passionate, physical realization of the rhythm and sound of music, a sort of ecstatic identification of the interpreter with the composer and performers, which manifested themselves in violent, sometimes grotesque, but always musically motivated, movement. In the pupil, this unorthodox podium behavior often reached choreographic lengths, especially in his early years, and to this day he occasionally bursts forth into a sort of dance when he is overcome with excitement.

But, though he scorns Bülow's dictum of the brain of fire and the heart of ice, Bernstein is, technically, a master conductor, who can control the most terrifyingly complex modern scores with absolute authority. He may take feet, or yards, where Reiner would have taken inches, to communicate with the orchestra, but the results have the same splendor and security. And, like Koussevitzky, he gives completely of himself to every performance. He has never been known to conduct in a bored or listless manner.

While he was at Tanglewood, he attracted the attention of Artur Rodzinski, at that time Musical Director of the New York Philharmonic. Rodzinski engaged him as Assistant Conductor for the season of 1943-44. The lives of assistant conductors can be cruelly uneventful; but anyone who knew Leonard Bernstein knew that he would be ready, if his great opportunity came, and would probably have been willing to wager that it would come. It did, on Nov. 14, 1943, when he substituted at short notice for Bruno Walter and made a debut with the orchestra that created a sensation in the press comparable with that stirred up by Lawrence Tibbett's performance as Ford in Verdi's *Falstaff* at the Metropolitan Opera, some years earlier. At 25, Bernstein was famous, yet it was to be many long years before he could settle down with a major American orchestra to build a lasting career.

But it was not only as a conductor that he was making his mark. His *Jeremiah* Symphony, composed in 1941-44, won the New York Music Critics Circle Award for 1944. It was dedicated to his father, who had every reason to be proud of him. His lusty, jazzy, irresistible score for Jerome Robbins's ballet *Fancy Free*, a portrait of three sailors on a summer's eve in New York, was an explosive success, when that work had its premiere by Ballet Theatre, in the Metropolitan Opera House, on April 18, 1944.

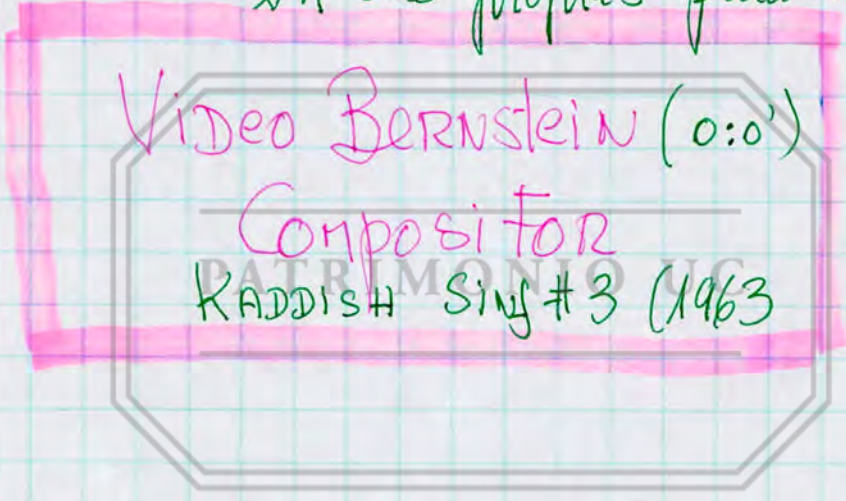
In 1956, his score for Lillian Hellman's *Candide* shared the *succès d'estime* of that work. His score for *On the Waterfront* proved him a film composer of the first order.

From 1951 through 1955, Bernstein was head of the Orchestra and Conducting Department of the Berkshire Music Center; and from 1951 to 1956 he was professor of music at Brandeis University. In 1955 he launched his series of lectures on the *Omnibus* television program with immediate success. His audience was estimated at 11 million listeners. In his later tele-

Dimitri Mitropoulos began a six-season tenure as Music Director of the New York Philharmonic in 1951-52. During this period Bernstein had been a frequent guest, and in 1957-58, Mitropoulos and Bernstein were appointed Principal Conductors of the orchestra. One year later, in 1958-59, Bernstein became musical director, a post he held until 1969; at the conclusion of his active term of service, he was made laureate conductor of the orchestra for life.

en sus propias palabras:

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(Total = 18 min)

5

Lista OBRAS

Ballets : *Fancy Free* (1944); *Facsimile* (1946) *Dybbuck* (1974)
Sinfonías: *Jeremías* (Nº1) 1944; *Age of Anxiety* (Nº2) 1949, *KADDISH* (Nº3) 1963.
Serenata ve gorg (*Platón Simposio*) 1954

Misa (1971)
Chichester Psalm (1965)
Songfest (1977)

Opera: *Trouble in Tahiti* (1952)

Musical: } *Candide* (1956)
 } *West side story* (1957)

Cine: *Nido de ratas* (1955)

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Video "West side Story" (0:18:23)
 Grabación hasta Total = 12 min
 KIRI TE KANAWA - JOSÉ CARRERAS

7

BERNSTEIN EDUCADOR.

Programas TV (Scripts)

a) THE JOY OF MUSIC (1959) (omnibus musical)

b) ~~omnibus~~ The infinite variety of Music (1966)

J.P. :- contar experiencia "young people's Concerts" TV relato solistas y directores juvenes

Tanglewood Festivals

Ejemplos seriedad
 Bach = 14-41 Jos pag. 253-55
 Mapas
 análisis
 Beeth #5
 Brahms #4 et

8

Crecimiento como Director a partir de los 60 años: de 1^{er} Americano Direct → MUNDIAL

Filarmonica Israel / Filarmonica Viena

Interpretación clásicos

Sing Beeth - Brahms etc

9

Director - Compromiso Social: Ej Berlin.

Video Beeth #9 parte CONA
 Berlin ("Freiheit")

Total = (hasta el final)
 a) hasta final = 20'
 b) " " = 16'
 c) " " = 12'
 d) " " = 7'
 4'

inicio Bajo → a) (0:30:50) = inicio Bajo
 Contra fujat → b) (0:34:30) = C. fujat
 Schöner götten → c) (0:38:10)

e) Tochter aus Elfenland
 0:46:00
 d) 6/4 0:43:35