

trays the anguish with which it was fashioned. Simplicity is its keynote, but it is a simplicity that can come only when musical and verbal thought has been condensed to its essentials. See David Ewen, *Great Men of American Popular Song* (1970).

—DAVID EWEN

BERNSTEIN, Leonard (b. Lawrence, Mass., Aug. 25, 1918), MUSICIAN, COMPOSER, studied the piano with Heinrich Gebhard and composition with Walter Piston at Harvard. After graduating in 1939, he attended the Curtis Institute of Music in Philadelphia (1939–41) and studied conducting with Fritz Reiner and piano with Isabelle Vengerova. During the summers of 1940 and 1941 he studied with Serge Koussevitzky, conductor of the Boston Symphony Orchestra, at the Berkshire Music Center at Tanglewood, Massachusetts. He produced operas for the Boston Institute of Modern Art in 1941–42 and published his first composition, *Clarinet Sonata* (1942). Bernstein was appointed assistant to Koussevitzky at the Berkshire Music Center in 1942 and came to New York City that same year to direct a "serenade" concert at the Museum of Modern Art. In 1943 Artur Rodzinski named him assistant conductor of the New York Philharmonic Orchestra. He achieved widespread recognition and critical acclaim when he substituted for conductor Bruno Walter of the Philharmonic on November 14, 1943. His symphony *Jeremiah* (1942) won the New York City Music Critics Circle prize as best new American orchestral work of the 1943–44 season. In 1944 his ballet *Fancy Free* was adapted into the popular Broadway musical *On the Town*.

From 1945 to 1947 Bernstein led the New York City Center Orchestra and in 1948 was guest conductor of the Israel Philharmonic. He was professor of music at Brandeis University (1951–56) and lectured on music on the television show *Omnibus* (1954–55). Continuing his composing, he wrote a jazz rhythm piece, *Age of Anxiety* (1949), the Broadway musicals *Wonderful Town* (1953), *Candide* (1956), and *West Side Story* (1957), and the musical score of the movie *On the Waterfront* (1954). Bernstein be-

came co-conductor of the New York Philharmonic with Dimitri Mitropoulos in 1957; he became sole conductor the following year. His television series *New York Philharmonic Young People's Concert* gained a 1960 Emmy award. In 1958 Bernstein and the Philharmonic toured Latin America, Europe, and Asia. They played in the Soviet Union (1958–59) and Japan (1961). He published two books, *The Joy of Music* (1959) and *The Infinite Variety of Music* (1966). In 1969 Bernstein retired as conductor of the Philharmonic and toured Europe with the Vienna Philharmonic Orchestra in 1970. He composed *Mass* (1971) for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. In 1972 Bernstein was appointed Charles Eliot Norton Professor at Harvard University. Some of his many other compositions include *Kaddish* (1963) and *Chichester Psalms* (1965).

"It's easy to dislike Lenny, for obvious reasons," said Felicia Bernstein early in her husband's career. "He's been too gifted, too successful, too lucky."

It was luck—being in the right place at the right time—that gave Bernstein his opportunity to take over for the ailing Bruno Walter in 1943. But luck, as Louis Pasteur once observed, favors only those who are prepared for it. Substituting at short notice and scoring a big triumph with the Philharmonic established Bernstein as a musical personality worth watching. On the other hand, Bernstein could have fumbled his big opportunity, with a nationwide audience listening in, making himself ludicrous and giving his career and reputation a setback from which they might have been years in recovering. And as Bernstein, in his early days, moved from one triumph to another, it became evident that while luck might have launched his career, it was the breadth and versatility of his talent that kept it moving.

The sheer protean variety of Bernstein's doings, in fact, led some observers to feel he had undertaken too many projects to do them all well. Bernstein himself has expressed regret that composing, which he regards as the most

personal and profound expression of his musical thought, has often had to be done on time borrowed from other things. Perhaps inevitably, his works have been of uneven quality as a result. At their best, however, they have been outstanding of their kind. *West Side Story*, for example, was an immediate triumph, and its revivals suggest it may be of more lasting importance than just another "Broadway musical."

Bernstein's conducting career was relatively brief; he retired at an age when a conductor is often thought of as "one of the promising younger men." Nevertheless he reached the top of the tree within a decade as musical director of one of America's most prestigious orchestras, and with guest appearances that took him to most of the great orchestras and opera houses of the world.

Furthermore, in the early stages of his career, he was continually breaking new ground. He was the first native-born, wholly American-trained conductor to have a big international career. Today the sight of gifted young Americans leading orchestral concerts and operatic performances abroad is no longer a novelty. But it was Bernstein, in the 1940s and 1950s, who showed the way. See John Briggs, *Leonard Bernstein, the Man, His Work and His World* (1961).

—JOHN BRIGGS

BETHUNE, Mary McLeod (b. Mayesville, S.C., July 10, 1875; d. Daytona Beach, Fla., May 18, 1955). EDUCATOR, studied at the Scotia Seminary (Concord, N.C.), and graduated from the Moody Bible Institute in Chicago in 1895. During 1895-1903 she taught at four southern schools for black children, working longest (1899-1903) at the Palatka, Florida, Mission School. In 1904 Bethune founded the Daytona Normal and Industrial Institute, which in 1923 came under Methodist Episcopal sponsorship and amalgamated with the Cookman Institute to form the Daytona Collegiate Institute. In 1928 it became known as Bethune-Cookman College.

In 1936 President F. D. Roosevelt appointed Bethune director of the Division of Negro Affairs

of the National Youth Administration and made her a special adviser on minority affairs. Her work in the Division of Negro Affairs was devoted primarily to increasing educational opportunities for black youth. In 1935 she founded the National Council of Negro Women and six years later became a special assistant to the secretary of war to assist in selecting women to attend the Women's Army Corps Officers School. She retired from Bethune-Cookman College in 1947.

First prominent as a founder of a normal and industrial school for blacks, Mary McLeod Bethune became nationally known as a black leader, a presidential adviser, and the first black woman to head a federal office. A deeply religious person who originally aspired to be a missionary, her work as a college president amounted to a crusade for the spiritual and educational improvement of black children. Her school, one of the few open to blacks in Florida, emphasized in its early years religious and cultural objectives and occupational skills rather than a liberal arts curriculum. However, by the 1940s, it had become a four-year liberal arts college. Her work for her school and her service as president of the National Association of Colored Women in the 1920s won her national prominence; her appointment as director of Negro Affairs of the National Youth Administration followed. Upon her insistence, NYA programs were designed to provide educational and occupational training for black youth, rather than consisting primarily of "make-work" projects. The NYA supported programs to combat illiteracy and provided financial aid for students seeking high school diplomas and college, graduate, and professional degrees.

Bethune's influence was felt in many circles, partly through personal contacts and partly through her work in a variety of civic organizations. She was instrumental in organizing the Federal Council on Negro Affairs (the so-called Black Cabinet), a group of federal officials attempting to persuade units of the federal government to address themselves to the most urgent problems of black people. On