

March 29, 2025

7:30 pm

“Spring Pops: Brubeck, Bernstein and The Beatles”

Chris Brubeck, Dave Brubeck, Henry Mancini / The Beatles, and Leonard Bernstein

Chris Brubeck:

Time Out Suite (2020)

Music by Dave Brubeck and Paul Desmond arranged by Chris Brubeck

“Blue Rondo à la Turk”

“Strange Meadow Lark”

“Take Five”

“Three to Get Ready”

“Kathy's Waltz”

“Everybody's Jumpin”

“Pick Up Sticks”

Concerto for Bass Trombone and Orchestra (2000)

Music by Chris Brubeck

"Paradise Utopia"

"Sorrow Floats"

"James Brown in the Twilight Zone"

Blue Rondo à La Turk

Music by Dave Brubeck arranged by Chris Brubeck

INTERMISSION

Arr. Henry Mancini: The Beatles – “Portrait of the Beatles”

All My Loving

And I Love Her

A Hard Day's Night

Michelle

Norwegian Wood (This Bird Has Flown)

Yesterday

Leonard Bernstein:

Symphonic Dances from West Side Story

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TIME OUT SUITE (2020)

Music by Dave Brubeck and Paul Desmond arranged by Chris Brubeck

**“Blue Rondo à la Turk”
“Strange Meadow Lark”
“Take Five”
“Three to Get Ready”
“Kathy's Waltz”
“Everybody's Jumpin”
“Pick Up Sticks”**

This work is scored for 2 Flutes, Piccolo, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons, 4 Horns in F, 3 Trumpets in Bb, 3 Trombones (3rd is Bass Trombone), Timpani, Percussion: Tambourine, Clay Drum (or equivalent ethnic drum such as a Hi Bongo or Hi tuned Roto Tom), Vibraphone, Cymbal, Triangle, Bass Drum, Piatti, Suspended Cymbal, Glockenspiel, Xylophone, Snare Drum, Drum Set, Piano, Strings

Chris Brubeck has written program notes that are available on his website: <https://chrisbrubeck.com/>.

“People always ask me, ‘What was it like to grow up in the Dave and Lola Brubeck household?’ Beyond the usual madcap chaos of five siblings, there was the wonderful sound of melodies bouncing off the walls from my father’s piano or from the other legendary musicians he played with for years.”

“I used to crawl under Dad’s grand piano to listen to them rehearse (where I could stay out of the way). I heard the playful musical explorations of melodic phrases and exotic rhythms that would ultimately evolve into many of the tunes recorded on *Time Out*. This LP by the Dave Brubeck Quartet is considered a masterpiece and it is regarded as a historically impactful LP as it also is one of the best-selling jazz recordings of all time.”

“Naturally, I have enjoyed more than half a century of hearing these tunes and performing them alongside my father, my brothers, and other musicians. When we entered the 60th anniversary of the release of *Time Out* and the juncture of my dad’s 100th birthday, I felt it was the right time to create a symphonic arrangement that orchestras all across the world could play (even without hiring a jazz quartet), so they could celebrate my father’s creativity and genius.”

“Not all music lends itself to an orchestral interpretation, but in my imagination “Everybody’s Jumping” was just begging to show off the triple tonguing chops of the brass section. I wanted to salute my father, my ‘jazz uncles’ Paul Desmond, Joe Morello and Eugene Wright, and my family who played such lasting and exciting music with Dave Brubeck.”

“Over many years my father and I have enjoyed a terrific friendship with Maestro Peter Jaffe who has helped and encouraged me throughout this gratifying process of premiering a symphonic vehicle to salute my father’s remarkable compositions. Since I wrote this *Suite*, I also enjoyed the thrill of listening to newly discovered alternate takes from the original 1959 recording sessions. A new recording we call *Time OutTakes* was released on December 4, 2020, right before Dad’s 100th birthday. It’s very exciting to hear the famous tunes developed with completely different and brilliant improvised solos.”

Chris Brubeck



Chris Brubeck

CONCERTO FOR BASS TROMBONE AND ORCHESTRA (2000)

Music by Chris Brubeck

"Paradise Utopia"

"Sorrow Floats"

"James Brown in the Twilight Zone"

This work is written for 2 Flutes, Piccolo, 2 Oboes, 2 Clarinets, 1 Bass Clarinet, 2 Bassoons, 4 Horns in F, 3 Trumpets in Bb, 3 Trombones, 1 Bass Trombone, 1 Tuba, Timpani, Percussion, Drum Set, Piano, Strings

Chris Brubeck recorded his ***Concerto for Bass Trombone and Orchestra*** with the London Symphony Orchestra which can be heard on the Koch recording “Bach to Brubeck” available on iTunes and Amazon. This ***Concerto for Bass Trombone and Orchestra*** music and score is available for full orchestra and/or chamber orchestra. It is also available in Concert Band format as well as a Brass Band arrangement. Lastly, the ***Concerto*** is available in a recital version (for piano and bass trombone) which is a popular choice for student recitals.

The following program notes for this work are authored by Chris Brubeck and are available on his website: ***chrisbrubeck.com***.

“Having spent many years of my adolescence playing in youth orchestras, counting endless measures, playing trombone for only a few passages, and then having to count more measures of rest yet again, I resorted to frequent musical daydreams. So, imagine how my wheels began turning when in 1991, I was approached by the Greater Bridgeport Symphony Youth Orchestra (in my home state of Connecticut) to compose a work utilizing their high-school aged students.”

He continues, "Being a veteran of that scene, and a strong advocate for the arts in our schools, I couldn't resist the chance to compose for these forces. My goal was to write a challenging work that would keep all sections of the orchestra on their toes."

"The first movement, ***Paradise Utopia***, is sizzling with American Expansionist energy. Jazz elements were inescapable, and realizing my old dream, quite a bit of the trombone solo is meant to be improvised. The second movement, ***Sorrow Floats***, is a reflective Adagio. The third movement, ***James Brown in the Twilight Zone***, refers to dual compositional elements used throughout. In addition to American cultural influences, the first Gulf war was being waged when it was written and Middle Eastern threads started to weave through the music."

"This work has been performed with the Boston Pops Orchestra, the Baltimore Symphony Orchestra, the Pittsburgh Symphony, and others." **Chris Brubeck**

BLUE RONDO à la TURK

Music by Dave Brubeck arranged by Chris Brubeck

Blue Rondo à la Turk is a jazz standard composition which appeared on the album *Time Out* in 1959. The choice of rhythm was inspired by the Turkish time signatures. It was originally recorded by the Dave Brubeck Quartet with Dave Brubeck on piano, Paul Desmond on alto saxophone, Eugene Wright on bass, and Joe Morello on drums. The following website provides helpful and interesting information about the various recordings compiled within the Brubeck family. brubeckmusic.com

Brubeck heard this unusual rhythm performed by Turkish musicians on the street. Upon asking the musicians where they got the rhythm, one replied "This rhythm is to us what the blues is to you." Hence the title "Blue Rondo à la Turk."

THE BEATLES – PORTRAIT OF THE BEATLES

***Portrait of the Beatles* arr. Henry Mancini**

All My Loving
And I Love Her
A Hard Day's Night
Michelle
Norwegian Wood (This Bird Has Flown)
Yesterday

The Beatles are the best-selling music act of all time, with estimated sales of 600 million units worldwide. They are the most successful act in the history of the US *Billboard* charts, according to *Billboard* of March 21, 2023, holding the record for most number-one albums on the UK Albums Chart, most number-one hits on the US *Billboard* Hot 100 chart, and most singles sold in the UK (21.9 million).

“The Beatles’ finest achievement in 1965 was the release of *Rubber Soul*, their first full album of all original material,” writes David Shirley, author of *The History of Rock and Roll*. “With songs like *Norwegian Wood* and *Michelle*, it was the most impressive collection of original composition that had ever been released by a rock-and-roll band or performer.”

Arrangements of music by The Beatles were often performed by symphony orchestras at pops-type concerts. Emilio Audissino writes in his book *John Williams’ Film Music*, “Arthur Fiedler, conductor of the Boston Pops Orchestra which performed at Symphony Hall in Boston, also ventured into the field of the younger generation’s pop music, presenting orchestral arrangements of the Beatles’ current songs.” It should be noted that John Williams followed Fiedler as conductor of the Boston Pops.

SYMPHONIC DANCES FROM WEST SIDE STORY

Music by Leonard Bernstein

This work is written for 3 Flutes, Piccolo, 2 Oboes, 3 Clarinets, 1 Bass Clarinet, 3 Bassoons, 1 Alto Sax, 4 Horns, 3 Trumpets, 3 Trombones, 1 Tuba, Timpani, Percussion, Drum Set, Celeste, Piano, Strings. The duration is 22 minutes.

This website ... leonardbernstein.com/works/view/73/symphonic-dances-from-west-side-story ... provides an excellent review of this work. The review is written by Jack Gottlieb.

West Side Story was premiered in September 1957. However, it got its start in 1949 when Jerome Robbins (dancer, choreographer, film director, theatre director and producer who worked in classical ballet, on stage, film, and television) called on Bernstein to create a modern version of *Romeo and Juliet* set in New York.

Humphrey Burton writes in his biography *Leonard Bernstein*, “Bernstein explained that the music to *West Side Story* will be serious music. Serious, yet simple enough for all people to understand. And there was to be more dancing in *West Side Story* than in any previous Broadway show.”

“Stephen Sondheim was chosen in 1955 as the lyricist for *West Side Story*,” adds Burton. “Bernstein and Sondheim worked together all through the winter of 1955-56.”

“*West Side Story* ran for nearly two years (722 performances) then toured nationally for close to a year before returning to New York in 1960 for another 253 performances,” writes Burton. “On October 18, 1961, the long-awaited film version of *West Side Story* had its premiere in New York City. The film won the award for Best Picture when the Oscars were announced the following spring.”

Symphonic Dances from “West Side Story” was composed in 1961, continues Burton. “They are defined as separate dance movements with obvious transition sections.” The dances are not totally separate in the score, but run rather continuously.

- Prologue (Allegro Moderato)
- ‘Somewhere’ (Adagio)
- Scherzo (Vivace e Leggiero)
- Mambo (Meno Presto)
- Cha-Cha (Andantino Con Grazia)
- Meeting Scene (Meno Mosso)

- 'Cool', Fugue (Allegretto)
- Rumble (Molto Allegro)
- Finale (Adagio)

Burton concludes, "The metamorphosis composition technique derives from 19th century composer Liszt's tone poems."

SHORT BIOGRAPHIES

Chris Brubeck *b. California, 1952*

Chris Brubeck maintains an impressive website, chrisbrubeck.com, from which the information below is taken.

Grammy-nominated composer Chris Brubeck continues to distinguish himself as an innovative performer and composer who is clearly tuned into the pulse of contemporary music. Respected music critic for *The Chicago Tribune*, John von Rhein called Chris: "a composer with a real flair for lyrical melody—a 21st Century Lenny Bernstein."

In addition to creating an impressive body of work, including several band pieces, chamber pieces, three concertos for trombone, a trombone quartet, and several concertos for stringed instruments and other ensembles, Chris maintains a demanding touring and recording schedule playing bass and trombone with his two groups: the Brubeck Brothers Quartet, with brother Dan on drums, Chuck Lamb on piano and Mike DeMicco on guitar (brubeckbrothers.com); and Triple Play, an acoustic jazz-funk-blues-Americana trio with Joel Brown on guitar and Peter Madcat Ruth on harmonica and Chris on bass, trombone, and piano (chrisbrubecktripleplay.com).

Additionally, Chris performs as a soloist playing his trombone concertos with orchestras and has served as Artist in Residence with orchestras and colleges in America, coaching, lecturing, and performing with students and faculty. Once a year he tours England with the group *Brubecks Play Brubeck* along with brothers Darius (on piano) and Dan as well as British saxophonist Dave O'Higgins.

Chris had been a long-standing member of the Dave Brubeck Quartet, writing arrangements and touring and recording with his father's group for over 20 years. Dave and Chris co-wrote the orchestral piece "Ansel Adams: America" which has received dozens of performances and in 2013 was a Grammy finalist for Best Instrumental Composition.

Dave Brubeck, *b. Concord California, December 6, 1920; d. Norwalk, Connecticut, December 5, 2012*)

We wouldn't have a Chris Brubeck if it wasn't for his father, David.

Reading the biography ***Dave Brubeck: A Life in Time*** by Philip Clark, gives one a breathless romp throughout Dave Brubeck's career including recordings and touring. Jazz pianist, composer, bandleader and occasional percussionist Chick Corea writes in the book's forward, "Dave's music was an early breakthrough well before the 1970s. That combination of composed and improvised music forms was well under way in his creative hands. Dave was a pioneer and an innovator. Words are simply inadequate to describe music and art – or Dave Brubeck – unless you are a poet!" concludes Corea.

“David Warren Brubeck was born on December 6, 1920 in the small town of Concord, California, twenty-two miles northeast of Oakland. Dave’s father – Howard (known as ‘Pete’), and his mother – Bessie welcomed their third child and named him “David,” writes author Philip Clark.

“He grew up surrounded by the wide-open spaces of the Sierra Nevadas, a mythic American landscape. His father was a cattle rancher and his mother was a pianist whose overriding ambition was to become a concert pianist. She regularly made the trip by train and ferry to San Francisco for symphony orchestra concerts and chamber music concerts hearing Rachmaninoff and Paderewski perform. She studied composition with Henry Cowell in San Francisco, too,” adds Clark.

“Then Bessie traveled to London and enrolled as a piano student of the great piano pedagogue Dame Myra Hess.” However, her ambitions to be a concert pianist were never realized and she decided to start giving piano lessons at her home.

“Bessie wished that all three of her sons would become musicians. Dave took piano lessons and also studied cello for a while. They all gathered together to listen to radio broadcasts of the Mormon Tabernacle Choir singing Handel’s *Messiah*, to regular broadcasts of the New York Philharmonic, the NBC Orchestra, and the Metropolitan Opera.” But she told her children that they “had to make music themselves instead of just listening to it on the radio.”

Thomas DeLong includes in his book *The Mighty Music Box: The Golden Age of Musical Radio*, a forward by musician, bandleader, and radio and television personality Fred Waring. Waring writes, “The music industry has flourished because of radio’s impact. Thus, radio becomes a two-way communications system whereby both the recording arm of the music field, and radio, benefit while providing millions of listeners with multiple-choice entertainment.”

Clark continues, “Yet, Dave was his mother’s son, and Bessie tried to instill in him a well-read, rigorous musicality that she could recognize and respect. Music performance – not to mention radio – gave Brubeck and his mother a unique bond.”

Ultimately, he attended the College of the Pacific where Brubeck established the Brubeck Institute in 2000 providing training for some of America’s leading jazz musicians.

Dave Brubeck primarily recorded with Columbia Records and Telarc Records. Clark, in his book, *Dave Brubeck: A Life in Time*, has compiled a shortened discography listing Dave Brubeck’s recordings between 1946 and 2011.

Of interest is his recordings during the era with Telarc Records of Cleveland, Ohio. This is fascinating because Telarc Records got its start recording symphony orchestras such as The Cleveland Orchestra, among others. Telarc International Corporation is an independent record label founded in 1977 by two classically trained musicians and former music teachers.

The Telarc label has had a long association with the Cincinnati Symphony Orchestra and the Cleveland Orchestra, as well as with the Atlanta Symphony Orchestra and the St. Louis Symphony Orchestra. Although it started as a classical music label, Telarc has released jazz, blues and country music recordings.

Brubeck earned many awards and has been honored with others.

On October 18, 2008, Brubeck received an honorary Doctor of Music degree from the Eastman School of Music. Similarly, in September 2009, Brubeck was awarded an honorary Doctor of Music degree (D.Mus. honoris causa) from Berklee College of Music. On May 16, 2010, Brubeck was awarded an honorary Doctor of Music degree (honoris causa) from the George Washington University.

In September 2009, the Kennedy Center for the Performing Arts announced Brubeck as a Kennedy Center Honoree for exhibiting excellence in performance arts. The Kennedy Center Honors Gala took place on Sunday, December 6th (Brubeck's 89th birthday), and was broadcast nationwide on CBS on December 29th. When the award was made, President Barack Obama recalled a 1971 concert Brubeck had given in Honolulu and said, "You can't understand America without understanding jazz, and you can't understand jazz without understanding Dave Brubeck."

The Concord Boulevard Park in his hometown of Concord, California, was posthumously renamed to "Dave Brubeck Memorial Park" in his honor. Mayor Dan Helix favorably recalled one of his performances at the park, saying: "He will be with us forever because his music will never die."

Henry Mancini *b. Cleveland, Ohio, April 16, 1924; d. Los Angeles, California, June 14, 1994)*

Henry Mancini was born in 1924. A composer, conductor, arranger, pianist, and flutist, he has often been cited as one of the greatest composers in the history of film. Throughout his career, he won four Academy Awards, a Golden Globe, and twenty Grammy Awards, plus a posthumous Grammy Lifetime Achievement Award in 1995.

Mancini was born in Maple Heights, Ohio (a suburb of Cleveland), and was raised in West Aliquippa, Pennsylvania. Both his parents were Italian immigrants; his father was a steel worker at the Jones and Laughlin Steel Company and an amateur musician.

At age eight, Mancini began learning the flute and piccolo. Mancini said he was inspired to pursue film music composition despite his father's wishes for him to become a teacher.

When he turned 12, he began studying piano and orchestral arrangement under Pittsburgh concert pianist and Stanley Theatre conductor Max Adkins. Mancini also wrote arrangements for Benny Goodman, an up-and-coming bandleader introduced to him by Adkins. According to Mancini biographer John Caps, the young Mancini "preferred music arranging to any kind of musical performance."

After graduating from Aliquippa High School in 1942, Mancini attended the Carnegie Institute of Technology (now Carnegie Mellon University) in Pittsburgh. Later, Mancini transferred to the Juilliard School of Music in New York City. He studied orchestration and composition as well as piano."

After turning 18, Mancini enlisted in the United States Air Force in 1943. Owing to a recommendation by Glenn Miller, Mancini was assigned to the 28th Air Force Band. Following his discharge in 1946, he became a pianist and arranger for the newly re-formed Glenn Miller Orchestra. After World War II, Mancini broadened his skills in composition, counterpoint, harmony and orchestration during studies with the composers Ernst Krenek (the Austrian-American composer who moved to Los Angeles) and Mario Castelnuovo-Tedesco (the Italian composer who came to Hollywood, too, and also taught John Williams).

In 1952, Mancini joined the Universal-International's music department. During the next six years, he contributed music to over 100 movies. Emilio Audissino writes in his book *John Williams' Film Music*, "The composer who guided Hollywood music from the classical to the modern style was Henry Mancini, who can be considered one of the leading representatives of the new style. Mancini was perhaps the first person to perceive the new tide and to contribute to this change with his own work. He balanced the formal functions of the classical style with the trendy commercial appeal that music was now supposed to have."

Mancini left Universal-International to work as an independent composer/arranger in 1958. Songs with music by Mancini were staples of the easy listening radio format from the 1960s to the 1980s. Some of the artists who have recorded Mancini songs include Arthur Fiedler and the Boston Pops Orchestra.

On the art of scoring for movies, Mancini said, "One thing I have learned is that good music can improve a fine film but it can never make a bad film good. Another is to recognize those parts of a film which are better off without music. We composers are not magicians. We write music. We are one of the elements that go into the making of a final piece of work. When it works and when we feel we've made a contribution, it's a great source of satisfaction."

Mancini was also a concert performer, conducting over fifty engagements per year, resulting in more than 600 symphony performances during his lifetime. He conducted nearly all of the leading symphony orchestras of the world, including the Cleveland Orchestra, the London Symphony Orchestra, the Israel Philharmonic, the Boston Pops Orchestra, the Los Angeles Philharmonic and the Royal Philharmonic Orchestra, and the Minnesota Orchestra.

The Beatles

***"Imagine no Beatles! What would the world have been like?"* Bob Berry**

The Beatles are the best-selling music act of all time, with estimated sales of 600 million units worldwide. They are the most successful act in the history of the US *Billboard* charts, according to *Billboard* of March 21, 2023, holding the record for most number-one albums on the UK Albums Chart, most number-one hits on the US *Billboard* Hot 100 chart, and most singles sold in the UK (almost 22 million).

Author David Shirley writes in his book, ***The History of Rock and Roll***, "When their future manager first heard the Liverpool band called the Beatles in 1961, he could tell right away that there was something special about the quartet." A short while later it was evident that "the Beatles had developed into a tight, imaginative performance ensemble which lent their own distinctive sound to whatever type of music they played, including ballads." The band really began to gain momentum in the United States in 1963 with a release of their first record. They then appeared on the *Ed Sullivan Show* and 'Beatlemania' had taken the nation by storm.

"The Beatles' finest achievement in 1965, however, was the release of *Rubber Soul*, their first full album of all original material," continues Shirley. "With songs like ***Norwegian Wood*** and ***Michelle***, it was the most impressive collection of original composition that had ever been released by a rock-and-roll band or performer.

'How could a record be so popular?' Bob Barry writes in his book, ***Rock 'n Roll Radio-Milwaukee: Stories from the Fifth Beatle***, "Because radio stations played that record over and over, many times once or twice an hour all day long. Exposure and repetition were the keys to many a record's radio success. In 1964 the Beatles had five records in the Top 40! In fact, the Beatles were extremely popular all over the world."

Barry who was a legendary disc jockey in Milwaukee and introduced the Beatles to the concert crowd during their only Milwaukee appearance, was the only local personality to spend time privately with them. He received the "Billboard Magazine Top 40 Air Personality of the Year" in 1975. In 2001, Barry was inducted into the Wisconsin Broadcasters Hall of Fame.

Barry continues, "The record promoters would bring in a new record by the latest hit artists, such as the Beatles. When we received the Beatles' *Rubber Soul* LP, we played the entire album over and over. In those days, whenever a new Beatles record came in, we played it immediately."

"The music they gave us, the humor, and the escapism at a time we needed all we could get. Their impact was huge, and still is felt today. No one in rock music will ever be as big as the Beatles," writes Barry.

“The year was 1964 and it was the Beatles’ big year. They were coming to perform in Milwaukee on September 4, 1964. I would introduce the Beatles at their concert!” adds Barry. “After the announcement of their visit, our station would be the official Beatles’ radio station for their sold-out Milwaukee show! Capital Records launched the largest single promotional campaign in the history of the record industry for their US tour (23 cities giving 26 concerts including Milwaukee).”

“When asked if they had ever heard of Milwaukee, Ringo Starr, the drummer said he had heard of the beer that made it famous!!”

Author Bob Barry’s discussion of the Beatles’ tour and concert in Milwaukee is fun to read: ***Rock ‘n Roll Radio-Milwaukee: Stories from the Fifth Beatle.***

Over the years the band received many accolades, including seven Grammy Awards, four Brit Awards, an Academy Award (for Best Original Song Score for the 1970 documentary film *Let It Be*) and fifteen Ivor Novello Awards. They were inducted into the Rock and Roll Hall of Fame in 1988 located in Cleveland, Ohio, and each principal member was individually inducted between 1994 and 2015.

In 2004 and 2011, the group topped *Rolling Stone’s* lists of the greatest artists in history. *Time* magazine named them among the 20th century’s 100 most important people.

Leonard Bernstein (b. Lawrence, Massachusetts, August 24, 1918; d. October 14, 1990, New York City, New York)

“How could I know my son was going to grow up to be Leonard Bernstein?” **Samuel Bernstein**

Leonard Bernstein was raised in a family in which his father, Samuel Bernstein, wanted him to become a businessman just like himself. In fact, he wanted Lenny to take over his own business eventually. We all know how that turned out!

Humphrey Burton writes in his book ***Leonard Bernstein***, “Bernstein was one of the most remarkable and flamboyant artists and towering musical presences of the twentieth century. In his music he had expressed the spirit of a restless, yearning, anxious age. Through his teaching, conducting, and cultural leadership he had given inspiration to entire generations of musicians and music lovers. Early in his life he became America’s best-known classical musician. By the time of his death, he truly belonged to the world.”

There were no professional musicians in the Bernstein family, yet there was always music in the house, continues Burton. “His mother, Jennie, said ‘there was always music in my mind, my ears. I used to wake up in the night and hear music.’”

leonardbernstein.com/about This Leonard Bernstein website covers the Maestro’s career as is written below. “Leonard Bernstein was born on August 25, 1918, in Lawrence, Massachusetts. He took piano lessons as a boy and attended the Garrison and Boston Latin Schools. At Harvard University, he studied with composer Walter Piston. Continuing his training at the Curtis Institute of Music in Philadelphia, he studied piano with Isabella Vengerova, conducting with Fritz Reiner, (later conductor of the Chicago Symphony), and orchestration with composer Randall Thompson.”

“In 1940, he studied at the Boston Symphony Orchestra's newly created summer festival, the Berkshire Music Center, now named the Tanglewood Music Center, with the orchestra's conductor Serge Koussevitzky. Bernstein later became Koussevitzky's conducting assistant.”

“Bernstein was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Bernstein substituted on a few hours' notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim.”

“In 1945, he was appointed Music Director of the New York City Symphony Orchestra, a post he held until 1947. After Serge Koussevitzky passed away in 1951, Bernstein headed the orchestral and conducting departments at Tanglewood, teaching there for many years.”

“Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra than any previous conductor.”

Javier Hernandez writes in the *New York Times*, “His appointment was hailed as a breakthrough for orchestra conductors from the United States since at most prestigious American orchestras, foreign music directors are – and have been – the norm. Bernstein was not only an important conductor, but a skilled communicator, using televised Young People's Concerts and other programs to demystify classical music for American audiences. That mission was carried on in the work of a few of Bernstein's proteges.”

He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. More than half of Bernstein's 400-plus recordings were made with the New York Philharmonic.”

“Bernstein also contributed substantially to the Broadway musical stage. In 1957 he collaborated with Jerome Robbins, Stephen Sondheim, and Arthur Laurents, on the landmark musical *West Side Story*, also made into the Academy Award-winning film. Other major compositions by Bernstein include Prelude, Fugue and Riffs for solo clarinet and jazz ensemble (1949); Serenade for violin, strings and percussion, (1954); *Symphonic Dances from "West Side Story,"* (1960); and Chichester Psalms for chorus, boy soprano, and orchestra (1965).”