



Center for the Performing Arts
Empire State Plaza, Albany, New York

LEONARD BERNSTEIN LIVING LEGACY PROJECT

“Score”
The SITI Company
featuring Tom Nelis

January 14, 2005

Support for the
LEONARD BERNSTEIN LIVING LEGACY PROJECT
provided by



NATIONAL ENDOWMENT FOR THE ARTS

LEONARD BERNSTEIN LIVING LEGACY PROJECT



As part of its mission to honor the contributions of New York's most highly accomplished performing artists, The Empire State Plaza Performing Arts Center created The Living Legacy Project in 2005. This initiative will explore the life and legacy of selected artists through a series of performances and related activities designed to involve, educate and inspire both audiences and artists.

Leonard Bernstein's life as a composer, conductor, educator and community activist will be the focus of the inaugural event. While events will be centered on familiarizing audiences with the legendary artist's musical legacy, it is also designed to encourage the creation of new work that brings together diverse cultural influences. Leonard Bernstein, highly regarded both for his skills as a conductor and a composer, helped to define the sound of 20th century concert and theatre music. His adventurous spirit will be the central theme of the project and serve as an inspiration for artists and audiences participating in these events.

Score

Conceived and Directed by Anne Bogart

Adapted by Jocelyn Clarke

Created by SITI Company

Featuring Tom Nelis

Director: Anne Bogart

Performer: Tom Nelis*

Adaptation: Jocelyn Clarke

Lighting Design: Christopher Akerlind**

Set Design: Neil Patel**

Costume Design: James Schuette**

Soundscape: Darron L West**

Assistant Lighting Designer: Brian H. Scott

Sound Engineer: Matt Hubbs

Company Manager: Elizabeth Moreau

Production Stage Manager: Elizabeth Kegley*

Set Construction: Actors Theatre of Louisville Scene Shop

Costume Construction: Mr. Tony

Dramaturg: Stephen Moulds

Music Consultants: Jeff Halpern & George Steel

Additional Choreography: Noa Nevé

Development Director: Maureen Towey

Managing Director: Megan Wanlass Szalla

*Members of Actors Equity Association, the union of professional actors and stage managers, USA.

**Members of the United Scenic Artists Union, USA.

Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc.

Score performed with the permission of the Estate of Leonard Bernstein.

Score is approximately 90 minutes long and will be performed without an intermission

Score was commissioned by the Wexner Center for the Arts at The Ohio State University with support from the Doris Duke Charitable Foundation, and by Actors Theatre of Louisville, 2002 Humana Festival of New American Plays and SITI Company.

Score is supported in part by an award from the National Endowment for the Arts.

Development support is also provided by The Rockefeller Foundation, Multi-Arts Production Fund.

Score is the final piece of a triptych of plays about the artistic process. All three productions premiered at the Wexner Center for the Arts. The first two – Bob, based on the life and work of Robert Wilson and Room, inspired by the life and writing of Virginia Woolf – have gone on to tour theaters and festivals around the world. Score, with the persona of the great conductor and composer Leonard Bernstein at its center, has joined the first two in repertory.

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SITI Company is an ensemble-based theater company led by Anne Bogart. Its mission is: to create bold new productions; to perform and tour these productions nationally and internationally; to train together consistently; to train theater professionals and students in an approach to acting and collaboration that forges unique and highly disciplined artists for the theater; and, to create opportunities for artistic dialogue and cultural exchange.

Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round company based in New York City with as a summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater while training artists from around the world.

In addition to Artistic Director Anne Bogart, SITI Company is comprised of ten actors, five designers, a playwright, stage manager, development director and managing director. The company represents a change in thinking about the relationships between artists and institutions. SITI Company has formed relationships with theaters and venues around the world who present the Company's work. Examples include our ongoing relationships with Actors Theatre of Louisville; American Repertory Theater; the Brooklyn Academy of Music; Classic Stage Company; the Krannert Center; Magic Theatre; On the Boards; Performing Arts Chicago; UCLA Performing Arts; Walker Art Center; and the Wexner Center for the Arts. SITI affiliations with universities include New York University; The Juilliard School; Columbia University; Princeton University; The Ohio State University; Utah State University and DePaul University. Every June the Company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, the Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel, Denmark and Holland.

SITI recently premiered *Intimations for Saxophone* at the Arena Stage in Washington D.C., *systems/layers* (a collaboration with music group Rachel's) at Utah State University and *A Midsummer Night's Dream* at San Jose Repertory Theatre. Other SITI productions include: *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Bob*; *Private Lives*; *Alice's Adventures*; *Cabin Pressure*; *War of the Worlds*; *Room*; *bobrauschenbergamerica*; *Hayfever*, *La Dispute*, *Macbeth* and *Score*. Future productions include: *Hotel Cassiopeia*, and *Reunion*. SITI Company and its members have won numerous awards including Obies, Drama Desks, EDDY's, and many more. One of the most important aspects of SITI's work is the teaching of training techniques to actors and theater artists throughout the United States and the world. Each year SITI finds itself in studios, working with old friends and new. The Viewpoints and the Suzuki Method of Actor Training are two distinct methods of actor training used in building and staging SITI productions.

SITI Company is: Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Susan Hightower, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Elizabeth Moreau, Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian Scott, Mimi Jordan Sherin, Megan Wanlass Szalla, Stephen Webber and Darron L West

SITI Company Board of Directors: Matthew Bregman, Lynn Cohen, Ron Cohen, Barbara Olsen Cummings, Jim Cummings, Lauren Flanigan, Nicole Borrelli Hearn, Cherry Jones, Thomas Mallon, Mary O'Connor, Daniel C. Smith, John Wessel, and Jaan Whitehead (Board Chair)

SITI Company Associates: Shawn Fagan, Jeffrey Fracé, Christopher Healy, Mark Huang, Kurt Kellenberger, and Donnie Mather

SITI Company Staff & Interns: Megan Wanlass Szalla, Managing Director; Maureen Towey, Development Director; Elizabeth Moreau, Company Stage Manager; Nick Konow, Emily Mendelsohn and Jennifer Cook, interns

Consultants: Ellen Pearre Cason, Accountant; Brenda Dickey, Travel Agent; James Harley, Graphic Designer; Thomas Mallon, Attorney

Anne Bogart (Director) is the Artistic Director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a recipient of 2 Obie Awards, a Bessie Award, a Guggenheim as well as a Rockefeller Fellowship and is an Associate Professor at Columbia University where she runs the Graduate Directing Program. Recent Works with SITI include: *Intimations for Saxophone*, *A Midsummer Night's Dream*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds*; *Cabin Pressure*; *The Radio Play*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; *Noel Coward's Hayfever and Private Lives*; *August Strindberg's Miss Julie*; and *Charles Mee's Orestes*. Other recent productions: *Nicholas and Alexandra* (Los Angeles Opera) *Marina: A Captive Spirit* (American Opera Projects), *Lilith* and *Seven Deadly Sins* (New York City Opera). She is the author of a book of essays entitled *A Director Prepares: Seven Essays on Art and Theater*.

Tom Nelis (Actor): With the SITI Company: *Orestes*; *The Medium* (Obie Award); *Going, Going, Gone* (The Magic Theatre); *War of the Worlds – The Radio Play*; *War of the Worlds*; *Lilith*; *Score*; *A Midsummer Night's Dream*; and *Dionysus*, a collaboration with The Suzuki Company of Toga. Also: *Aida* (The Palace Theater, Broadway), *Wintertime* (La Jolla Playhouse, Long Wharf), *Ahab* in *Laurie Anderson's Songs and Stories from Moby Dick* (World Tour, Zellerbach); the title role in *Henry VI* (Joseph Papp Public Theatre); *Oscar Wilde in Gross Indecency: The Three Trials of Oscar Wilde* (Theatre on the Square, Minetta Lane), *Hot Mouth* (Manhattan Theatre Club), *Richard Foreman's Pearls for Pigs* (World Tour), *D.H. Lawrence in I Rise in Flames Cried the Phoenix* (HERE). Mr. Nelis teaches Suzuki Technique and Viewpoints Training for the SITI Company as well as at the University of Pennsylvania and Princeton University. M.F.A. University of California, San Diego.

Christopher Akerlind (Lighting Designer) is a lighting and set designer who has designed over 400 productions at theater and opera companies across the country and around the world. Recent projects include Belle Epoch directed by Martha Clarke at Lincoln Center Theatre, the Broadway revival of Reckless, Lisa Kron's Well at the Public Theatre, Adam Guettel and Craig Lucas' new musical The Light in the Piazza at the Goodman, Oedipus directed by Robert Woodruff at A.R.T., Cymbeline at the Royal Shakespeare Company, Pericles and Don Juan for Theater For A New Audience and the premiere of Deborah Drattell's Nicholas and Alexandra for L.A. Opera and SITl Company productions of Score, Room and A Midsummer Night's Dream all directed by Anne Bogart. He is the recipient of an Obie Award for Sustained Excellence in Lighting Design, the Michael Merritt Award for Design and Collaboration and numerous nominations for the Drama Desk, Lucile Lortel, Outer Critics Circle and Tony Awards.

Jocelyn Clarke (Adaptation) is the Commissioning Manager of the Abbey Theatre. Former lead theatre critic with The Sunday Tribune for nine years, he has taught theatre criticism and dramaturgy at the Samuel Beckett Centre, Drama Studies Centre Dartington College, Columbia University, and most recently at Thread, the Dublin Fringe multidisciplinary development initiative. He is an artistic staff member of the Sundance Theatre Lab in Utah and Florida. He has written four adaptations for SITl Company - Bob adapted from interviews with director Robert Wilson, Alice's Adventures from Lewis Carroll's Alice's Adventures Underground, Room from the writings of Virginia Woolf, and Score, based on the writings of Leonard Bernstein. For the Blue Raincoat Theatre Company in Sligo, Ireland he has written adaptations of Carroll's Alice's Adventures In Wonderland, and Through The Looking Glass, and for The Ark, an adaptation of Neil Gaiman's The Day I Swapped My Dad For Two Goldfish. He is currently working on a new project, Reunion, with SITl Company.

Matt Hubbs (Sound Engineer) has recently designed States of Undress (59e59 NYC), Romeo and Juliet (Opera House Arts MA), Galileo for the Brown University/Trinity Repertory Consortium, the Brown University New Plays Festival, and the 2003 and 2004 Actors Theatre of Louisville Apprentice Company Showcases in NYC. He has worked as an assistant on The Ruby Sunrise and The Long Christmas Ride Home at Trinity Rep, and on Kid Simple, Score, and MacBeth at Actors Theatre of Louisville. He engineered the Rachel's band systems/layers tour, and has also worked with multi-platinum producers Static, Veit Renn and Brett Stuart.

Elizabeth Kegley (Production Stage Manager): New York Theater: The Bald Soprano and The Lesson (Atlantic Theater Company), Much Ado About Nothing (Public Theatre/NYSF), Mr. Fox: A Rumination (Signature Theatre), 1984 (Synapse Productions), Silver Nitrate (Juggernaut Theatre), Living with Betty (New York Fringe Festival), Regional Theater: A Small, Melodramatic Story, Deeds, Mr. Fox: A Rumination (O'Neill Playwrights Festival); three seasons with the American Repertory Theatre as production associate and assistant stage manager on productions including Enrico IV, Marat/Sade, Absolution, La Dispute (with the SITl Company), and The Sound of a Voice (with Philip Glass and David Henry Hwang) and as production stage manager of the children's play, The Island of Anyplace.

Elizabeth Moreau (Company Manager): With SITI Company, Elizabeth has worked on the creation of *Death and the Ploughman*, *A Midsummer Night's Dream*, *systems/layers*, *La Dispute*, *Score*, *Hayfever*, *Marina: A Captive Spirit*, and *bobrauschenbergamerica*. She has toured with these pieces as well as *Room*, *Bob*, *War of the Worlds*, *War of the Worlds – The Radio Play*, and *Cabin Pressure* to theaters including: Actors Theatre of Louisville; the American Repertory Theatre; San Jose Rep; Classic Stage Company; the Wexner Center for the Arts; Performing Arts Chicago; Stamford Center for the Arts; UCLA; Krannert Performing Arts Center; On the Boards; the B.I.T.E. Festival, London; the Israel Festival, Jerusalem; the Bonn Biennale, the Brooklyn Academy of Music, and White Oak. Elizabeth spent two summers working with the O'Neill Playwrights Conference, has worked on the Broadway productions of *Dirty Blonde*, *Bells are Ringing*, and *Getting and Spending*, as well as productions of *Trust* with the Play Company, *Kit Marlowe* and *In the Blood* at The Public, *Avow* at the Century Center, *Lydie Breeze* and *What You Get and What You Expect* with New York Theatre Workshop, *Dream True* and *Mercy* at the Vineyard, *Red* and *The Memory of Water* at Manhattan Theatre Company, and *Romeo and Juliet* at the Stonington Opera House in Maine.

Neil Patel (Set Design): Broadway and West End: *Sideman*; Off Broadway: *Living Out (Second Stage)*, *The Mercy Seat (MCC Theater)*, *Adult Entertainment*, *Dinner With Friends (Variety Arts Theater)*, *Hurrah At Last (Roundabout)*, *Between Us*, *Glimmer Glimmer and Shine (MTC)*, *The Long Christmas Ride Home*, *Stranger*, *The Eros Trilogy*, *The Altruists (Vineyard Theater)*, *The Beard Of Avon*, *Lydie Breeze*, *Resident Alien*, *A Question of Mercy*, *Bob*, *Culture of Desire*, *View of the Dome*, *Brides of the Moon*, *Quills*, *Slavs (New York Theater Workshop)*, *Lobster Alice*, *Mud*, *River*, *Stone (Playwrights Horizons)*, *Henry V (New York Shakespeare Festival)*, *The Changeling*, *Richard II*, *Richard III*, *Macbeth (Theater for a New Audience)*, *The Grey Zone (MCC Theater)*. Regional: Guthrie Theatre, Baltimore's Center Stage, Steppenwolf Theater, La Jolla Playhouse, McCarter Theater, Long Wharf Theatre among many others. His work with Anne Bogart and the SITI Company has been seen throughout the world including the Holland Festival, Edinburgh International Festival, Exit Festival in Paris and BAM. Opera: New York City Opera, Santa Fe Opera, Opera Theater of St. Louis, Nikikai Opera Tokyo, Minnesota Opera. 2000 EDDY Award, 1996 and 2001 OBIE for sustained excellence.

James Schuette (Costume Designer): Designed 14 productions including *Bob*, *Culture of Desire*, *Room* and *Score*. His work has been seen at the Goodman Theatre, Old Globe, Berkeley Rep, Mark Taper Forum, Long Wharf, Yale Rep, Prince Music Theatre, Actors Theatre of Louisville, EnGarde Arts, New York Theatre Workshop, The Public Theater, Manhattan Theatre Club, Playwrights Horizons, American Repertory Theatre, Glimmerglass Opera, Houston Grand Opera, New York City Opera, Opera Colorado and Santa Fe Opera. Work at the BAM/Next Wave Festival includes Laurie Anderson's *Songs and Stories from Moby Dick*, Chuck Mee's *Big Love*, and SITI Company's *War of the Worlds* and *bobrauschenbergamerica*. Recent projects include *Homebody/Kabul*, at the Mark Taper Forum, *Guilio Cesare* at Houston Grand Opera, *Carmen* at Seattle Opera and *Nixon in China*.

Brian Scott (Lighting Designer): Is a SITI Company member and has designed lighting for systems/layers, Death and the Ploughman, bobrauschenbergamerica, and War of the Worlds - The Radio Play. Additionally, he recreates designs originated by Mimi Jordan Sherin and Christopher Akerlind for company productions presented nationally and internationally. Most recently he designed lights for The Importance of Being Earnest at the Arena Stage, Marina: A Captive Spirit w/American Opera Projects, Twisted Olivia w/members of the Ridiculous Theatre Company, Showpeople w/Anne Bogart @ Exit ART, MacBeth (scenic and lighting design), The Laramie Project, and Death of A Salesman in Baton Rouge, LA. and Cherrywood, How Late It Was How Late (Production Design), Requiem for Tesla, El Parasio, Big Love and Lipstick Traces with Austin Theatre Company, the Rude Mechs. Other recent projects include the design for Gertrude and Alice in London, for the Foundry Theatre directed by Anne Bogart, the design for La Femme de Chambre in Paris with Banal Molotov.

Megan Wanlass Szalla (Managing Director): Has been a SITI Company member since 1995. Megan was the company stage manager for 5 years prior to becoming SITI's Managing Director. She began working with Anne Bogart during The Adding Machine at Actors Theatre of Louisville. She has an Arts Administration Certificate from New York University, attended the Executive Program for Non-Profit Leaders at Stanford University Business School and was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University.

Darron L West (Soundscape): SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. In 1999 his soundscape for SITI's Bob garnered an Obie Award and Drama Desk nomination for its Soundscape. He is a design associate and "Usual Suspect" at New York Theatre Workshop, a three time Drama Desk, two time American Theatre Wing nominee for Sound Design, and a 2000 Entertainment Design EDDY award winner. Directing credits include Lilly's Purple Plastic Purse (Children's Theater Company Minneapolis), Kid Simple (2004 Humana Festival of New Plays at Actors Theater of Louisville), Big Love (Rude Mechanicals Austin, Texas), Eurydice (Children's Theatre Company) and SITI Company's War of the Worlds - The Radio Play (National Tour).

Leonard Bernstein

August 25, 1918 - October 14, 1990

Leonard Bernstein was born in Lawrence, Massachusetts and took piano lessons as a boy while attending the Garrison and Boston Latin Schools. At Harvard University, he studied with Walter Piston, Edward Burlingame-Hill, and A. Tillman Merritt, among others. Before graduating in 1939, he made an unofficial conducting debut with his own incidental music to "The Birds," and directed and performed in Marc Blitzstein's "The Cradle Will Rock." Then at the Curtis Institute of Music in Philadelphia, he studied piano with Isabella Vengerova, conducting with Fritz Reiner, and orchestration with Randall Thompson. In 1940, he studied at the Boston Symphony Orchestra's newly created summer institute, Tanglewood, with the orchestra's conductor, Serge Koussevitzky. Mr. Bernstein later became Koussevitzky's conducting assistant.

Mr. Bernstein was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Mr. 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. Soon orchestras worldwide sought him out as a guest conductor. In 1945 he was appointed Music Director of the New York City Symphony Orchestra, a post he held until 1947. After Serge Koussevitzky died in 1951, Mr. Bernstein headed the orchestral and conducting departments at Tanglewood, teaching there for many years. He was also visiting music professor, and head of the Creative Arts Festivals at Brandeis University in the early 1950s. In 1951 he married the Chilean actress and pianist, Felicia Montealegre.

Mr. 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. He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. More than half of Mr. Bernstein's 400-plus recordings were made with the New York Philharmonic. Mr. Bernstein traveled the world as a conductor. Immediately after World War II, in 1946, he conducted in London and at the International Music Festival in Prague. In 1947 he conducted in Tel Aviv, beginning a relationship with Israel that lasted until his death. In 1953, Mr. Bernstein was the first American to conduct opera at the Teatro alla Scala in Milan: Cherubini's "Medea" with Maria Callas.

Mr. Bernstein was a leading advocate of American composers, particularly Aaron Copland. The two remained close friends for life. As a young pianist, Bernstein performed Copland's "Piano Variations" so often he considered the composition his trademark. Mr. Bernstein programmed and recorded nearly all of the Copland orchestral works --many of them twice. He devoted several televised "Young People's Concerts" to Copland, and gave the premiere of Copland's "Connotations," commissioned for the opening of Philharmonic Hall at Lincoln Center in 1962.

While Mr. Bernstein's conducting repertoire encompassed the standard literature, he may be best remembered for his performances and recordings of Haydn, Beethoven, Brahms, Schumann, Sibelius and Mahler. Particularly notable were his performances of the Mahler symphonies with the New York Philharmonic in the 1960s, sparking a renewed interest in the works of Mahler.

Inspired by his Jewish heritage, Bernstein completed his first large-scale work: Symphony No. 1: "Jeremiah." (1943). The piece was first performed with the Pittsburgh Symphony Orchestra in 1944, conducted by the composer, and received the New York Music Critics' Award. Koussevitzky premiered Bernstein's Symphony No. 2: "The Age of Anxiety" with the Boston Symphony Orchestra, with Mr. Bernstein as piano soloist. His Symphony No. 3: "Kaddish" composed in 1963, was premiered by the Israel Philharmonic Orchestra. "Kaddish" is dedicated "To the Beloved Memory of John F. Kennedy." Other major compositions by Mr. 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); "Chichester Psalms" for chorus, boy soprano and orchestra (1965); "Mass: A Theater Piece for Singers, Players and Dancers," commissioned for the opening of the John F. Kennedy Center for the Performing Arts in Washington, DC, and first produced there in 1971; "Songfest" a song cycle for six singers and orchestra (1977); "Divertimento," for orchestra (1980); "Halil," for solo flute and small orchestra (1981); "Touches," for solo piano (1981); "Missa Brevis" for singers and percussion (1988); "Thirteen Anniversaries" for solo piano (1988); "Concerto for Orchestra: Jubilee Games," (1989); and "Arias and Barcarolles" for two singers and piano duet (1988). Mr. Bernstein also wrote a one-act opera, "Trouble in Tahiti," in 1952, and its sequel, the three-act opera, "A Quiet Place" in 1983.

He collaborated with choreographer Jerome Robbins on three major ballets: "Fancy Free" (1944) and "Facsimile" (1946) for the American Ballet Theater; and "Dybbuk" (1975) for the New York City Ballet. He composed the score for the award-winning movie "On the Waterfront" (1954) and incidental music for two Broadway plays: "Peter Pan" (1950) and "The Lark" (1955). Mr. Bernstein contributed substantially to the Broadway musical stage, collaborating with Betty Comden and Adolph Green on "On The Town" (1944) and "Wonderful Town" (1953). In collaboration with Richard Wilbur and Lillian Hellman and others he wrote "Candide" (1956). Other versions of "Candide" were written in association with Hugh Wheeler, Stephen Sondheim et al. In 1957 he again collaborated with Jerome Robbins, Stephen Sondheim, and Arthur Laurents, on the landmark musical "West Side Story," also made into the Academy Award-winning film. In 1976, Mr. Bernstein and Alan Jay Lerner wrote "1600 Pennsylvania Avenue."

Festivals of Mr. Bernstein's music have been produced throughout the world. In 1978 the Israel Philharmonic sponsored a festival commemorating his years of dedication to Israel and bestowed on him the lifetime title of Laureate Conductor in 1988. In 1986 the London Symphony Orchestra and the Barbican Centre produced a Bernstein Festival and in 1987 named him Honorary President.

In 1989 the city of Bonn presented a Beethoven/Bernstein Festival. In 1985 the National Academy of Recording Arts and Sciences honored Mr. Bernstein with the Lifetime Achievement Grammy Award. He won eleven Emmy Awards in his career. His televised concert and lecture series started with the "Omnibus" program in 1954, followed by the extraordinary "Young People's Concerts with the New York Philharmonic," in 1958 that extended over fourteen seasons.

Mr. Bernstein's writings were published in "the Joy of Music" (1959), "Leonard Bernstein's Young People's Concerts" (1961), "The Infinite Variety of Music" (1966), and "Findings" (1982). He gave six lectures at Harvard University in 1972-1973 as the Charles Eliot Norton Professor of Poetry. These lectures were subsequently published and televised as "The Unanswered Question."

Mr. Bernstein always rejoiced in opportunities to teach young musicians. His master classes at Tanglewood were famous, and he was instrumental in founding the Los Angeles Philharmonic Institute in 1982. He helped create a world-class training orchestra at the Schleswig Holstein Music Festival, and founded the Pacific Music Festival in Sapporo, Japan.

Mr. Bernstein was elected in 1981 to the American Academy of Arts and Letters, which gave him a Gold Medal. The National Fellowship Award in 1985 applauded his life-long support of humanitarian causes. He received the MacDowell Colony's Gold Medal; medals from the Beethoven Society and the Mahler Gesellschaft; the Handel Medallion, New York City's highest honor for the arts; and a Tony award (1969) for Distinguished Achievement in the Theater. He was presented ceremonial keys to the cities of Oslo, Vienna, Bersheeva and the village of Bernstein, Austria, among others. National honors came from Italy, Israel, Mexico, Denmark, Germany, and France, and he received the Kennedy Center Honors in 1980.

World peace was a particular concern of Mr. Bernstein. Speaking at Johns Hopkins University in 1980 and the Cathedral of St. John the Divine in New York in 1983, he described his vision of global harmony. His "Journey for Peace" tour to Athens and Hiroshima with the European Community Orchestra in 1985, commemorated the 40th anniversary of the atom bomb. In December 1989, Mr. Bernstein conducted the historic "Berlin Celebration Concerts" on both sides of the Berlin Wall, as it was being dismantled. The concerts were unprecedented gestures of cooperation, the musicians representing the former East Germany, West Germany, and the four powers that had partitioned Berlin after World War II. Mr. Bernstein supported Amnesty International from its inception. To benefit the effort in 1987, he established the Felicia Montealegre Fund in memory of his wife who died in 1978. In 1990, Mr. Bernstein received the Praemium Imperiale, an international prize created in 1988 by the Japan Arts Association and awarded for lifetime achievement in the arts. Mr. Bernstein used the \$100,000 prize to establish The Bernstein Education Through the Arts (BETA) Fund. Mr. Bernstein was the father of three children -- Jamie, Alexander, and Nina -- and the grandfather of two: Francisca and Evan.

LEONARD BERNSTEIN LIVING LEGACY PROJECT

CALENDAR OF EVENTS

Events take place at The Egg unless noted otherwise

ALBANY SYMPHONY ORCHESTRA

Saturday, January 15, 7:30 PM, Palace Theatre

BILL CHARLAP TRIO

Sunday, January 16, 7 PM

DANCING TO BERNSTEIN, Lecture/Demonstration: Ellen Sinopoli & Don Byron

Wednesday, January 19, 7 PM, National Museum of Dance

Thursday, January 20, 3:30 PM

Friday, January 21, 7:15 PM

ELLEN SINOPOLI DANCE COMPANY with THE DON BYRON ENSEMBLE

Friday, January 21, 8 PM

WEST SIDE STORY – The Motion Picture

Saturday, January 22, 7 PM

CONCERT FOR YOUNG PEOPLE: Empire State Youth Orchestra with Jamie Bernstein

Sunday, January 23, 3 PM

LEONARD BERNSTEIN: AN AMERICAN LIFE

*Biographical highlights with narration, recorded interviews and live music
featuring Steve Rowland, Findlay Cockrell & Corine Salon*

Saturday, January 15

Schenectady Public Library, 1 PM

Shenendehowa Methodist Church, 4 PM

Sunday, January 16

Guilderland Public Library, 1 PM

Bethlehem Public Library, 3 PM

Monday, January 17

Conkling Hall, Rensselaerville, 2 PM

Watervliet Public Library, 7:30 PM

Tuesday, January 18

Albany Public Library, 12 NOON

Charles R. Wood Theater, Glens Falls, 7 PM

Wednesday, January 19

Saratoga Springs Public Library, 1:30 PM

THE EGG BOX OFFICE: 518-473-1845

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