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**The Night of Leonard Bernstein**

@@ For the New York Philharmonic, it was supposed to be a night of Beethoven and Shostakovich. The fates made it a night of Leonard Bernstein. The official catalog of his works says Bernstein led 74 orchestras. But this was HIS orchestra, and the musicians came to pay tribute to THEIR laureate conductor, who led them through 1,244 concerts during his 47-year association with the Philharmonic. They let his music do the talking. ``Tonight's concert is not an evening in which we want to dwell on the passing of a giant, but rather what he has left us,'' guest conductor Leonard Slatkin told the audience at Avery Fisher Hall on Thursday night. So four nights after Bernstein's death at age 72, Beethoven's ``Violin Concerto'' became Bernstein's ``Serenade for Solo Violin, String Orchestra, Harp and Percussion'' (1954); Shostakovich's ``Symphony No. 4'' became Bernstein's ``Symphony No. 1 (Jeremiah),'' written in 1942. Also added were his ``Chichester Psalms'' (1965) and his overture to ``Candide'' (1956). The substitute Bernstein program was being repeated Friday night, Saturday and Tuesday.

@@ It was an extraordinary concert. There weren't many smiling faces among the audience or musicians. Slatkin's brief introductory comments, followed by the whimsical ``Candide,'' broke some of the tension. Then came the eclectic ``Serenade,'' which Bernstein's program notes says is supposed to be based on Plato's ``Symposium.'' It begins with a lyrical praise of the Eros, the god of love. The piece is sometimes jocular, sometimes melancholy, sometimes assaulting and sometimes hedonistic. It ends in drunken revelry, an intrusion of jazz - as if Bernstein was looking down from heaven and telling the audience, ``It's O.K. to smile tonight.

@@ '' The soloist - concertmaster Glenn Dicterow - played with much agility, especially through the difficult double stops and especially considering the lack of preparation time. The mourning returned after intermission, but not without optimism. ``Jeremiah'' begins with suspenseful strings, followed by a cantorial French horn, a melodic return to the strings and then a prophetic blaring of brass. The second movement continues the point-counterpoint of brass versus strings (Jeremiah versus the corrupt priests, with Nebuchadnezzar looming on the horizon). In the third movement, Jerusalem has fallen to the Babylonian king. Judea is exiled. Jeremiah weeps. ``How she sits desolate - ``The city once so full of people - ``She is become as a widow.'' During her chanting of the prophet's ``Lamentations,'' mezzo-soprano Wendy White had to wipe a tear from her eye. S did members of the audience. Last on the program was another Hebraic elegy, ``Chichester Psalms.'' The New York Choral Artists and a boy soloist joined the orchestra. Two harpists dominated the center of the crowded stage. ``Awake, psaltery and harp!'' the choir begins in Hebrew. ``I will rouse the dawn.'' In the second movement an angelic 8th-grader, Evan Weber, sings King David's 23rd Psalm, ``The Lord is my shepherd, I shall not want.'' After he finishes, the men's chorus bellows: ``Why do the nations rage?'' The piece, however, ends in a Mahlerian motif and chorus declaring a message Bernstein had sought for society: ``Behold how good, ``And how pleasant it is, ``For brethren to dwell ``Together in unity.'' To emphasize the point after the final note, Slatkin suspended his hands for several long moments of silence. Then came the cascade of applause. For Leonard Bernstein.

What makes the night as the night of Leonard Bernstein?

Because of Leonard Bernstein engagement celebrations.

Due to Leonard Bernstein birthday.

**As a gesture to Leonard Bernstein four days after his death.**

As a gesture to Leonard Bernstein who became very sick.

What was Leonard Bernsteinoccupation?

Politician.

**Musician**.

Doctor

Psychologist

Which event is described in the text?

**Concert series**

New york broadway show.

A movie

NBA game.