

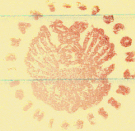
Last night The New York Philharmonic and I performed Mahler's 2nd symphony - "The Resurrection" - in tribute to the memory of our beloved ex-president. There were those who asked: Why The Resurrection Symphony, with its visionary concept of hope and triumph over worldly pain, instead of a Requiem, or the customary funeral march from The Evita? Why, indeed. We played The Mahler symphony not only in terms of ~~the~~ resurrection for the soul of one we love, but also for the resurrection of hope in all of us who mourn him. In spite of our shock, our shame, and our despair at the diminution of man that follows from this death, we must somehow gather strength to go on striving for those goals he cherished. In mourning him, we must be worthy of him.

redoubled tenacity; and must continue, at any price, to make the basis of all our actions.

It is ~~obvious~~ that ~~and~~ the grievous nature of our loss is immensely aggravated by the element of violence involved in it. This violence springs from ignorance and hatred, the exact antonyms of learning and reason. Those two words of John Kennedy's were not uttered in time to save his own life; but every man can pick them up where they fell, and make them part of himself, the seed of intelligence without which our world cannot

survive. This must become the mission of every
artist, and of every Jew: to achieve ~~and~~
the triumph of the mind over violence.

We musicians, like everyone else, are
numb with sorrow at his murder, and with
rage at the senselessness of the crime. This
sorrow and this rage will inflame our art; our
music will never again be quite the same. This will
be our reply to violence: to make music more
intensely, more beautifully, more devotedly, than
ever before. And with each note we will
honor his spirit, commemorate his courage,
and reaffirm his faith in the triumph of the mind.



Leonard Bernstein
25 Nov. '63