

West 104th Street

BLOCK ASSOCIATION NEWSLETTER

MAY 4, 2011

Editor: Nancy Lian

A Young Resident helps Plant Summer Flowers



Many thanks to the planters who have provided our tulips and pansies: Barbara Bryan, Jane Cohen, Kay Cynamon, Teresa Elwert, Joe Franklin and son Noah (pictured), Lisa Granatstein and son Gabriel, Joyce and Martin Mann, their daughter Stephanie Honig and grandchildren Rai and

Judah, Steve Pred, Katherine Randall, Joe Rappaport, Marsha Tantleff and coordinator of all planting activity, Bonnie Dry.

Attention Local Philanthropists

Prepare NOW for Our 2011 Yard Sale

Don't be surprised by the arrival of our Yard Sale on September 24. Start soon to collect your expendable collectibles, neglected household items, and used books. Watch for our flyers with instructions on how to make your donation.

Proposed West End Avenue Historic District

The proposed West End Avenue Historic District*, from 70th Street to 109th Street, is now under consideration by the NYC Landmarks Preservation Commission. The first of three public hearings was held on March 22nd and focused on the area between 79th and 87th Streets. The speakers were overwhelmingly in favor of creating the district. The public hearing for the area of West End Avenue between 89th and 109th Streets will be held on Tuesday, October 25th. Look for detailed information in our future newsletters. For more information, visit www.landmarkwest.org, www.westendpreservation.org and the Historic Districts Council, www.hdc.org

*The proposed district is anchored by West End Avenue and extends to Riverside Drive and Broadway in most, but not all, locations.

The West 104th Street Block Association publishes this newsletter to provide updates on Block Association activities and to promote community spirit. It invites all Block residents to submit original stories for consideration but reserves the right to make all final editorial decisions. It intends to keep the newsletter informative, concise, and community friendly.

Block improvements

To provide the block with more trees, new tree guards, and enlarged tree pits, the Block Association plans to partner with MillionTreesNYC and the Tree Trust. Through MillionTreesNYC—a public-private program--the Block Association has scheduled the planting of two trees in the fall. The Program will provide the trees at no cost to the block, but cannot guarantee an exact date for planting.

A not-for-profit entity established by the City, the Tree Trust would install three-sided tree guards with protective posts facing the street and would increase most of the tree pits to an eight-foot length running parallel to the curb. Because of subsurface conditions or sidewalk clearances, it is unable to enlarge some pits.

While the Tree Trust would lower costs for the Block Association, it will not cover all expenses. Block residents would be able to make tax deductible contributions similar to those made to the Riverside Park Fund.

After the delivery of the final estimates from the City, the Block Association Newsletter will report the amount that can be covered by Association funds and the amount needed to be raised through solicitation.

Stay tuned.

Meet Your Board Members

During the month of May Block Board members will spend an evening in your lobby. Be sure to greet them and learn more about your Block Association. Watch for a notice in your lobby for the date.

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Block Bulletin Board

Joanna Clapps Herman has just written *The Anarchist Bastard*, a tribute to the Italian American family and its trying bonds of love. She teaches creative writing at Manhattanville College and City College in New York. She is coeditor (with Carol Bonomo) of *Wild Dreams: The Best of Italian Americana* and (with Lee Gutkind) *Our Roots Are Deep with Passion: Creative Nonfiction Collects New Essays* by Italian-American Writers.



POLICE PRECINCT WATCH

The 24th Precinct Community Council usually meets on the third Wednesday of every month at 7:00 p.m. on the second floor of the precinct office on 100th Street. A guest speaker at the March meeting was Manhattan District Attorney Cyrus Vance, who lives in this neighborhood. He spoke at length about initiatives from his office aimed at preventing crime (programs related to youths 15 to 19 and ex-offenders, etc.) He also explained the reasons why his office is building relationships with the NYPD in the city's districts. The frustrations of residents in the Douglass Houses over the ongoing presence of drug dealers were vehemently expressed as they often are. Deputy Inspector Kathleen O'Reilly stepped in to try to explain the slowness of resolution of this problem.

Parents Sue the Dept of Education to Prevent Upper West Side Charter School from Opening at the Brandeis Educational Complex

The lawsuit by the parents of schools at the Brandeis Complex tries to block the Upper West Success Academy from co-sharing space with the schools at the Brandeis Educational Complex. The Academy is due to open in August. It has already received 700 applications for 130 kindergarten and 54 first grade spots.

Depending upon who is making the claims the charter school will be a welcome addition to the West Side which is lacking in enough desirable schools. (The success network is among the highest achieving schools in the city.) or it will bring too much traffic, cost money and take too much space. The Teachers Union and local politicians are backing the lawsuit. Top notch law firms are doing pro bono work for each side.

Parents just want a good education for their children. As the **Daily News** wrote: *"So rabid are some parents and elected officials in loathing charter schools that they are all too willing - no, eager - to deny aspiring children the chance for high-quality educations."*

By Alex Grannis

Dear Block Association Members,

Please help us update your email address. The addresses below are no longer reaching our members. If you recognize these emails as **wrong or if you would like to receive emails on last minute events**, please send your email to west104blockassociation@gmail.com pnasey@nyc.rr.com, jokw2000@aol.com, anne@themarketinggroup.net, terifigiuzzi@bernhardt.com, frogntoad4@aol.com, moonbeam@aol.com, tappsch@ncy.rr.com, sarafax@hotmail.com.

We welcome Wells Jenkins to the Block Association Board. She was introduced in the February 2011 newsletter.

Contributors to this issue: Barbara Boynton, Carol Goodfriend, Trudie Grace, Alex Grannis, Jeff Howitt, Elly Ledogar, Nancy Lian, Joyce Mann, Lynn Max, Joan Paylo, Marlene Schonbrun, Gary Waskow, Steve Zirinsky

WEST 104 STREET BLOCK ASSOCIATION FINANCIAL REPORT March 2011			
Opening Balance (3/01/11)		\$46,947.95	
Income			
Dues, individual	\$2,080.00		
Other	15.00		
Interest	5.11		
Total	\$2,100.11	\$2,100.11	
Disbursements			
Printing & Mailing	390.00		
Returned check fee	15.00		
Guard service	4,614.07		
Total	4,989.07	4,989.07	
Closing Balance (3/31/11)		44,058.99	

West 104 th Street Block Association Board	
President	Gary Waskow 320 RSD 212.932.9082
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	Steven Zirinsky 315 RSD 212.866.6732



**Restaurant
Review:
Zen Palate**

In June 2010 I was strolling the neighborhood with my camera taking pictures for a photography class. While on Broadway between 104th & 105th St., I noticed a sign – COMING SOON: ZEN PALATE. I was ecstatic since I had been a regular customer of this restaurant when they were on 77th St. & Bwy, as well as their Union Square venue, and mourned their closing.

Zen Palate is a vegetarian restaurant which makes healthy food taste good! I often stick with a few dishes and order them repeatedly, as many of us do. My favorite is their Sesame Medallion, which is sliced wheat gluten, sprinkled with sesame seeds and covered with a tasty Asian barbecue sauce and broccoli. When in the mood for a big bowl of healthy soup, another favorite of mine is their Deluxe Tong Mein noodle soup with vegetables (you have a choice of noodles). Along with soy protein and tofu, there are large cut vegetables including broccoli, cauliflower, asparagus, carrots, zucchini, mushrooms and snow peas. The broth is clear and not spicy. I often have leftovers for another meal.

A friend enjoys the stir-fried spinach fettuccini with vegetables. In this dish, which she describes as ‘delicious with a nutty flavor although there are no nuts in it’, the vegetables are finely chopped. The crunchy cabbage is not over-cooked and is combined with bean sprouts, mushrooms, broccoli and carrots. Of course they have tofu dishes, as well as others made with traditional healthy vegetables like kale and seaweed. Although I personally enjoy eating meat, I never seem to miss it because their soy protein is a great meat substitute, so this is a restaurant even non vegetarians may consider trying.

The experience of dining inside the restaurant offers a pleasant, serene atmosphere in its long, typical ground floor brownstone railroad layout. Their back room has a big window and skylight with an unusual view of a large, gnarled tree. When I ate there one early evening, I found it very relaxing and zen-like. Zen Palate offers a lunch special for \$8.95 from 11 to 4 with a choice of 8 items and a specialty tea included. For now, Zen Palate also has a special take-out and delivery limited menu, which is 25% off. (\$15 minimum) – a great deal.

I hope you will be tempted to try Zen Palate if you haven't already, and add them as one of your favorites. The address is 239 W 105th St. off Bwy. Reserve at 212.222.2111.
www.zenpalate.com *By Marlene Schonbrun*

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Bloomingtondale Aging in Place (BAiP)- An Update

Almost three years ago in June 2008 some of our neighbors thought about joining the national movement to provide support to the elderly among us in an organized way. In Oct. 2009, under the leadership of Hanna Rubin and David Reich, presidents of their respective block associations, the W. 104th Street Block Assn. and the W. 102nd & 103rd Streets Block Assn., Bloomingtondale Aging in Place was incorporated in NY State. Since then it has adopted bylaws, elected officers and obtained 501(c)(3) status.

BAiP's mission is to develop an intergenerational volunteer network of neighbors to enable older residents to continue living at home safely and comfortably. Membership is free and open to people of all ages living in the areas of those block associations and in some nearby buildings. BAiP aims to identify and foster ways that neighborhood volunteers may help older residents, promote social connections, present panel discussions open to the community, provide information linking residents with appropriate public and private services and providers, build on existing traditions of service.

For such a young organization composed entirely of volunteers, BAiP has an impressive track record. Current activities include book, photography, bridge, and walking groups; occasional building get-togethers; and group visits to museums, concerts, plays, lectures, and neighborhood restaurants. Our neighbor Richard Russo's wonderful jazz band entertained at the parties that capped BAiP's 2009 and 2010 activities.

The panel discussions have been solid successes. Topics covered *emergency safety issues, caregivers, social security, staying in touch & involved, medicare, elder law, staying independent, pain management, and, St. Luke's, our neighborhood hospital.* St. Luke's staff provided free flu shots to all comers, courtesy of a BAiP arrangement, in the winter of 2010. The recent "*Getting Past the Clutter, Taking*

Control of Your Space" panel led by Kenny Weinberg, resident of 320 RSD and Rita Golub a clinical social worker and geriatric care manager, was quite simply terrific. Some of us are already halfway through the clutter in our apartments. Building staff is wondering what happened. The upcoming panel, "*Tenant Rights, Laws and Protections for Seniors,*" on Thursday, May 19th, won't provide as many laughs, but will be just as interesting and relevant. As with all BAiP events, the venue is The Marseilles Community Room at 230 West 103rd Street.

The website *Bloominplace.org* allows visitors to read full descriptions of the panels, find out about upcoming events and learn about local, city-wide and national resources for seniors interested in aging-in place. If they register on the site, they can also participate in group activities and discussion forums. Excellent leadership, tireless volunteers, advisors from other agencies, notably One Stop Senior Services, the generosity of panelists, donations from members and grants from the Manhattan Borough President's Office keep BAiP going. But further development and solidification of this somewhat unique model for a free intergenerational organization such as BAiP proposes is a challenge. It will require more of the above, more members willing to share ideas and time and stronger participation from the upcoming generations.

By Elly Ledogar, BAiP Board Member

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**In the Spotlight:
A Legendary Icon of Song
Steven Blier**

NEXT CONCERT: CD Launch for *Quiet Please*, Steve Blier's new CD with Darius de Haas. Music by Rodgers, Guettel, Stevie

Wonder, Gershwin, et al. THURSDAY, April 28, 8 PM, MERKIN HALL. Tickets: 212.501.3330, or boxoffice@kaufman-center.org. Please join us.



This young man decided to follow his instincts, and not the desires of his father. Sometimes young people really know what they are good at, and in this case Steven Blier decided to follow his own path. As a baby, Steve was given a xylophone, which he taught himself to play immediately. In nursery school he figured out that the piano looked just like his xylophone, and he began playing every day. When the teacher asked his parents where they kept their

piano, they said they didn't have one. She was astonished and told them he had been tickling the ivories for his classmates on a daily basis. Then *they* were astonished! Later, Steve attended PS 81, 24, and 141, and graduated from Fieldston School.

Steve's maternal grandfather was very musical; of Swedish/Jewish heritage, he played the accordion and was a profound influence on Steve. His grandfather could hear the inner voices of musical pieces and Steve inherited that amazing ability. His mother was not really musical at all. However, his father, a physician, wanted his son to know about art, and to learn a little bit about everything – the well-rounded middle class citizen. On weekends, as a child, Steve would make medical rounds with his father, but would be left in the car to listen to the radio for as long as he could until he feared losing the car's battery power.

Steve also listened to operas on records and went to many operas from about the age of 11. But wanting more exposure to this captivating music, he went to the Donnell Library and borrowed as many opera recordings as he could. Steve did get good grades, but like so many children of his generation, his father had his own expectations for Steve's future. He wanted him to get a Fulbright, go to Europe following college and study acoustics. His father really didn't understand that music coursed through Steve's brain and fingers, and that he was not the least bit interested in studying acoustics. He had a *need* to play.

Steve entered Yale at the age of 16 – having skipped third grade as a youngster. He majored in English as he felt out of step with the music department. He was unhappy and alienated for most of his time at Yale; he spent his happiest hours doing cabaret shows, plays, and musicals. Somehow he managed to graduate with honors. For 3 years Stephen studied piano with Alex Farkas, an amazing Yale music professor who had the ability to convey to his students how to free themselves physically and release their musical energy without tension. To this day, Steve credits Farkas

for giving him the essential tools to have a career as a pianist. Following Yale, Steve studied with two legendary artists: Martin Isepp and Paul Jacobs.

Steven applied to Yale's Graduate School of music, but they turned him down instantly at the audition, saying he would "never make music anywhere with the piano lid up or down"; the administrators also claimed he could not sight read music. Ridiculous. Two weeks later, the head of the piano department happened to hear him accompany a graduate voice recital. The professor was speechless knowing that he had rejected Steve as a graduate student, yet realizing that he was hearing a marvelous pianist. He finally stumbled out some words, illustrating that he was quite struck at how talented Steve was, but all he could do was to "... wish him well".

Steve had always played for singers, starting with the class musicals in grade school. "I never had an onstage role—I was always the music director.: He had his first professional job at the age of 20, when he accompanied Frederica von Stade and Alan Titus in rehearsals for *The Barber of Seville*. At that time, there were no specific music programs or schools that offered training for vocal accompanists. Oddly enough, he was "tenacious and tough" and pursued what he knew he had to do. Musicians seem to know that they are compelled to make music, and Steve knew that at a precociously young age.

Steve says that he has always had "more chutzpah than confidence," that he would/will play anything. He is never certain, going into a project, how it will turn out. His lack of complacency has made him a very hard worker, and he takes tremendous pleasure when the results are good.

He claims he is "just a song guy, the messenger of the song." But truly, he is much more. He has accompanied many of the truly great vocalists: Renée Fleming, Cecilia Bartoli, Samuel Ramey, Frederica von Stade and Jessye Norman, on stages around the world. But when he leaves the field of classical music and delves into America's great popular composers, his musical imagination excels. For those songs, he really doesn't need a score.

His musical textures are rich, thick, and full, as if he were playing with more than 10 fingers. There seem to be notes coming from all over the keyboard. His arrangements are elegant, powerful, graceful, and can be very delicate (but always with the amount of intricacy needed for each moment of the song), and his playing is as if the keyboard was also singing a duet with the soloist, which, in fact, it should be. Steven achieves a perfect blend with the singers; he can be loud, soft, or in between, but the balance is always masterful.

(cont'd on p. 6)

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In the Spotlight: Steven Blier (cont'd from p. 5)

This reporter attended a recent concert at Merkin Hall as part of the *New York Festival of Song*, founded by Steve and Michael Barrett. Entitled *Night and Day/USA: Americans Working and Dreaming*, the songs chosen were from a wide variety of composers and lyricists. One of the many stand-outs was *I Ain't Here*, music & lyrics by Leiber and Stoller, and sung by Sari Gruber, a superlative soprano. The song is about the inner mind of a house-keeper, who goes about her daily, boring work, all the while knowing she is someplace else, at least in her mind. Blier's fabulous blues accompaniment solidified the pathos of the song brilliantly. The lyrics draw the listener into the song, to involve and enchant, and Steve's pianism heightens the moment.

In March, NYFOS presented "Spanish Gold: Songs of the Iberian Peninsula". As stated on the NYFOS website: *The Iberian song tradition spans centuries, crosses borders, and sings with the flavorful voices of many languages and cultures, making it one of the most brilliantly diverse bodies of repertoire in all of music. This rich mix is impossible to pigeonhole, but makes for compelling listening.*

But one obstacle was to somewhat disrupt his musical career plans as he grew older: Muscular Dystrophy. MD is a group of inherited disorders that involve muscle weakness and loss of muscle tissue, which get worse over time. Symptoms vary with the different types of muscular dystrophy. Steve was born with it, and his mother had it, although it was something of a family secret. Steve thinks his parents must have known he had muscular dystrophy as well, but they never broached the issue. As a young person, Steve found it hard to do many things but did not know why. He very much wishes he had known about his disability earlier, as understanding what was going on in his body might have made his life less chaotic and confusing. He only got a diagnosis at the age of 37, just after his father had died. Today, Steve has a fabulous motorized wheelchair to get around. When performing in concert, Steve transfers from his wheelchair to a special elevated chair, and plays so superbly that one scarcely notices that he might have an "affliction". His apartment is stacked with shelves of music, CDs, records, books, and a marvelous grand piano.

MD has not hampered his career. Steve has many simultaneous jobs and an extensive bio. Briefly and currently, Steve is:

- . *Faculty Coach for the Vocal Arts at Juilliard since 1992*
- . *CASTING CONSULTANT for New York City Opera*
- . *Artistic Director of Caramoor's Vocal Rising Stars* mentoring program. He works with singers at the beginning professional level who are invited to Caramoor (Katonah, NY) for a week-long residency that offers intensive daily coaching, rehearsals and workshops with mentors.
- . *Artistic Director AND CO-FOUNDER OF NYFOS {New York Festival of Song}* (Steve's 23rd year), a nonprofit concert-giving organization based in Manhattan that has been delighting audiences and dazzling critics for over two decades. NYFOS recitals present some of the world's finest vocal talents in high-energy ensemble productions, with repertory ranging from art song and opera to Broadway and the blues. For more info: www.nyfos.org/about.php or <http://nyfos.org/about-video.php> The 9 min. video brilliantly illustrates, in Steve's own words plus those of performers, what a treasure NYFOS is. At the very end, one subscriber calls it "unique not just for NYC but for the world".

Seemingly, there is nothing Steve and his colleagues cannot tackle, but wait: There's more!
A 13 week Radio Show, broadcast from Chicago-based WMFT, presents: **No Song is Safe from Us**, hosted by long-time friend, Frederica von Stade. These programs are available over the web @ <http://www.wfmt.com> and can be heard on many mid-west stations, but only on the web in the east.

Steve confesses that programming for his broadcasts and concerts is difficult—"as hard as the Saturday crossword puzzle, and not dissimilar." He tries to create a "narrative arc" to each program, bringing unusual as well as familiar songs to a contemporary audience.

When asked what Classical composers Steve likes, he includes Verdi, Granados, Fauré, Karol Szymanowski (Polish), and two Argentineans, Carlos Cuastivino and Carlos López Buchardo. And he is passionate about the Great American Songbook - composers like Irving Berlin, Jerome Kern, the Gershwins, Frank Loesser, Harold Arlen, Vernon Duke, Cole Porter, Richard Rodgers, and Hoagy Carmichael.

Recently, Steve and Darius de Haas collaborated on a new CD entitled *Quiet Please*. Jamie Bernstein (daughter of composer Leonard) persuaded Steve and Darius to record the songs they loved in the (former) WQXR studio, before QXR moved downtown and became a public radio station. The intention was to capture the unique collaboration of these two artists, who had found that their musical energies coalesced in a powerful way. They were recorded with no rehearsals and the recording uses mostly complete takes with no internal edits. This year Bridge Records released the album, which had been incubating for some time. Coming from a musical family, Darius sings with flawless pitch in a high tenor range, his interpretations coming from a place deep within his soul. Steve hears that "place" and matches it perfectly. Rarely does Steve look at the keyboard, but rather, the notes come from within his head into his fingers.

Steve moved to the block in Sept. 1990, finding the proximity to water an important attraction. In Steve's words: "I've led my entire life very close to the Hudson, and a Riverside Drive address was a dream come true." Steven Blier may be one of many outstanding New York residents on our block, but his contributions to the richness of NYC's cultural heritage is enormous. Block residents are encouraged to attend his NYFOS performances, and to hear this truly gifted, yet humble musician, who lives in our midst.

By Carol Goodfriend



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May Flights of Angels Sing Thee to Thy Rest

Maestro (and Neighbor) Dino Anagnost, 1943-2011

Dino Anagnost, best known as "Mister Maestro" of the Little Orchestra Society, moved into 315 Riverside Drive around the same time that I did in the early 1970s. He lived on a middle floor; I, near the top.

The loss of this famed conductor on March 30 led me to reflect on the realities of living vertically in the same place for many years and how those little nods we exchange with neighbors can be meaningful bits of life. He was only 67.

Dino's passion and profound talent for presenting orchestral and choral music that captivates the imagination took him around the world. He played in the palaces of Europe, the White House and the Capitol Rotunda. He loved Greece, South Korea and Italy, especially Venice, where just last September he lunched on the terrace of the Gritti Palace, watching the gondola regatta on the Grand Canal. His Vivaldi festival series, for which he was conferred the honor of *Commendatore in the Order of Merit of the Italian Republic*, has been credited with the worldwide renaissance of interest in the 18th-Century Italian composer.

You could say that Grammy-nominated Dino and I traveled together frequently, too, if only in a six by six foot rattling cage of an elevator. The trips we took in that confined space, observing neighborly elevator etiquette, were just about the only times music did not surround Dino. His hands, described by devoted members of his Orpheon Chorale and Metropolitan Singers/Greek Choral Society as magical, lyrical, inspired and beautiful on the concert stage, would simply press the button to his floor.

Dino had been looking forward to being profiled in this newsletter after his busy holiday season. Oh, how I anticipated sitting down with this genius of stagecraft whose creative flair mixed classical music with dancers, circus clowns, illusionists, puppets, and even baton twirlers, along with narration by Dino and big-name celebrities. When Dino became music director of the Little Orchestra Society 32 years ago, his concerts were not exactly applauded by New York's music critics. His audience, now in its third generation, loved him. Time has shown he was a trailblazer, since such multi-layered, interactive theatricality is *de rigueur* today. Sadly, the cancer he'd hidden from us neighbors took him before we could sit down together.

I can still see him, a tall, charismatic lion of a man with a mane of tousled black hair and a quick, gentle smile, rushing into the elevator, then hastening off through the lobby. Sometimes a car was waiting. Often, rumpled in his black trench coat or slick and regal in his tux, usually having

forgotten his umbrella, Dino would charge up the block in search of a taxi on West End Avenue, off to teach conducting at Columbia or to deliver music and delight to audiences of children and adults alike.

For almost four decades, I observed his many moods, a few minutes at a time. He was a man on a mission, larger than life, like a character out of a children's story, energetic and busy, with lively eyes and ideas churning in his head. I had seen him on his sunny days and stormy ones, just like the sky I've watched through my window over the Hudson River for all those years. I learned that Dino was intense and very kind and had a wry sense of humor. He was proud of his work, which consumed him, and his commitment to teaching children to love music came from a childlike spark in his soul. He was also a shrewd and clever businessman who worked miracles on a shoestring.

Now, riding the elevator alone, I imagined Dino breezing in, younger, as I had first seen him when I was a wide-eyed recent exile from Indiana. Little did I know that this dynamic guy, tall and dark with mesmerizing Mediterranean features, was himself a recent import from Manchester, New Hampshire. He would pile onto the elevator with a few of his students, all of them carrying sheaves of sheet music. Sometimes his students wore shoes with soles worn thin. Sometimes they were matrons with perfect posture who looked the part of opera diva in leather character shoes, swaddled in fur, all the time talking shop and leaving an air of perfume and hair spray as they exited. I was in awe.

I remembered an older Dino on a Sunday evening last fall, wrestling with a massive jumble of giant sunflowers that he'd brought from his weekend home onto the elevator. By the time we had reached his floor, he had gallantly grabbed some flowers from the bunch and handed me a quick bouquet. John Kordel Juliano, his business partner for 45 years and now a senior adviser to the Little Orchestra Society, said that Dino's genius spilled into gardening and cooking. Loving everything in colorful abundance, he mixed blue irises against peach peonies and landscaped his upstate retreat with forsythia, lilacs, and a custom-built outdoor spit to accommodate native Greek cuisine.

Dino studied at Boston University, The Juilliard School, Harvard University, Tanglewood, New England Conservatory, Teachers College and Columbia University, where he earned his Doctorate in Music. His concert series at Lincoln Center, *Sound Discoveries*, supported the work of New York native or New York based composers such as Barber, Bernstein, Coleman, Copland, Corigliano, Gershwin, Rorem, Sondheim and over 50 others. He enjoyed great camaraderie with Gian Carlo Menotti, as the Little Orchestra presented "Amahl and the Night Visitors" at Lincoln Center each year.

It's recognized that orchestras and choruses that stay together under the same leadership for a long time develop a special and rich sound quality. It's also accepted that in today's world, great conductors move around a lot. Dino was different. Not (*cont'd on p. 9*)

Help the Homeless

This is a follow up message to the previous article about the **Homeless Shelter at Anshe Chesed** in our last newsletter. Anshe Chesed said because the staff is comprised completely of volunteers, and many of them are students, it is especially difficult to get help from mid May through September, when the students are away. If you can spare a few hours over the summer months, even once or twice between May and September, and/or on the major Jewish holidays, another time of great need for volunteers, we would be very, very grateful. Another way to help is to bring us your small travel size soaps, razors, shampoos, conditioners etc. We always need these for the men.

Dairy foods (no meat may be brought into the synagogue) and fresh fruits and vegetables are always welcome, too, as well as their favorite - baked goods of any kind! Bring everything labeled "For the Shelter" to the main office of the synagogue on the corner of West End and 100th Street. For details or answers to specific questions, please call 212.865.0600. Volunteers can arrange for orientation at their convenience.

The **Cathedral of St. John the Divine** provides services for the homeless and hungry in this neighborhood. The walk-in Crisis Intervention and Counseling Center provides help for needy persons. Other services relate to health, substance abuse, housing and employment, clothing distribution, and youth services. Cathedral Community Cares provides an array of support services to those in need. These include a Crisis Center, emergency food and a soup kitchen, a shelter for men, professional and emergency clothing, emergency pantry, advocacy, training and intervention. Donations of clothes, equipment, and household goods are all welcome. The New Hope Men's Shelter is open all year and houses up to eight homeless men in a self-supervised, transitional program. Men stay from up to six months with goals of employment, education, reunification with family, community service, and permanent housing. Shelter residents join in a rigorous goal-oriented approach to problem-solving, designed to assist them in regaining the financial and emotional equilibrium needed to maintain a satisfying job, as well as a stable home and social life. To volunteer to help, call 212.316.7581.



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Dino Anagnost (cont'd from p7)

only did he remain at 315 and with the Little Orchestra, but for just about as long as he lived in New York, he also was the dean of music at the National Greek Orthodox Archdiocesan Cathedral on East 74th Street. That is where hundreds gathered to say goodbye to him.

Those attending his funeral walked into the cathedral to the clear notes of cellist Matt Haimovitz, another musical pioneer. Then, mezzo-soprano Leah Wool, who had played the mother in "Amahl," soothed the mourners with a spellbinding "Lord's Prayer." The archbishop himself eulogized Dino as a person who had used his conductor's baton as a shepherd's staff to lead people closer to God through the beauty of music that The Maestro had written to convey liturgical meaning in Byzantine melodies.

Donations can be made in his name to The Little Orchestra Society, 330 West 42nd Street, 12th Floor, New York, NY 10036.

by Joan Paylo

Selected Calendar of Events

5/1 12th Anniversary Poetry Event. Poetry Place, RSD and 103rd St. at Franklin's Bench on the Island. Come, read, listen, enjoy. 2 pm. FREE. In case of rain, go to 310 RSD.

5/5 *Gasland*, Oscar nominated documentary. Screening hosted by Scott Stringer at Mason Hall, 17 Lexington Ave (23rd St.) 7 pm. RSVP at 212.669.4451. FREE

5/7 *Peter and the Wolf*, The Little Orchestra Society, 75th Anniversary Concert. Avery Fisher Hall, 11 am and 1 pm. For ages 6-12. Call 212.971.9500 for info. (See article on p 7).

5/7 8th Annual Swing-a-Ring Day. Learn to swing on adult and junior traveling rings from experts. Also ping-pong, jump roping, tetherball, and more. Good Humor ice cream bars. FREE. Hudson Beach, 105th St. and RSD Park, lower level, 1-4 pm.

5/8 Music by Dvorak, Canteloube and Mouret by the Broadway Bach Ensemble, Silvie Jensen, mezzo soprano, and Michael Tietz, conductor. Broadway Presbyterian Church at 114th St. 2 pm. FREE

5/9 Spring Overlook Concerts: Manhattan School of Music Brass Quintet. Traditional and contemporary brass music. 116th St. Overlook, lower level of Riverside Park. 2 pm. Call NY Weather Hotline 866-560-7669 to confirm. FREE

5/10, 11, 12 *September Songs: The Legacy of Kurt Weill*, American Musical Theater Ensemble, Manhattan School of Music, 122nd St. & Bwy. 7:30 pm. Tickets \$15 adults, \$10 seniors and students. Call 917-493-4428.

James Perez

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5/13 The Brearley Singers Spring Concert with Chamber Orchestra. *Fatalism, Praise and Hope* with music by Brahms, Dvorak, Ives and Amy Beach. Church of St. Jean Baptiste, 184 E 76, 7:30 pm. Tickets \$20, seniors and students \$10 available at the door or from a chorus member.

5/14 Wall to Wall Sonidos. Symphony Space presents Latino culture with a variety of musical performances. 11 am to 11 pm. FREE

5/14-15 Who's Got the Beat? Rhythmic twists and turns for children 3-5. 5/14-10:30 and 12 noon, 5/15 1 and 2:30 pm. Lollipop Pops at Kaye Playhouse at Hunter College. Call 212.971.9500 for ticket information.

5/15 New York Chamber Virtuosi and Jessica Sibelman present chamber music of Beethoven, Mozart, Broadway. Nicholas Roerich Museum, 5 pm. 319 W 107 St. FREE

5/16 *Israel in Egypt* by Handel and Hunter College Choir. Hunter College Assembly Hall, North Bldg., E 69 between Park and Lexington. 7:30 pm. Tickets \$12, \$5 seniors, free with Hunter College student ID.

5/19 Tenant Rights, Laws and Protections for Seniors presented by BAiP. Marseilles at Bwy & 103rd St. 7-9 pm. FREE. Go to Bloominplace.org for more information.

5/21 It's My Park Day. Help with Riverside Park projects by spreading woodchips, weeding, planting and more. 10:30 to 1 pm. (Also 7/16) Contact Lynda Miller at 212.870.3070 to volunteer.

5/22 Latin American Composers in the US. Cuban/American guitarist José Lezcano joins Max Lifchitz and The North/South Chamber Orchestra for a program featuring first performances of works by Latin American composers living in the US. The program will feature works by Aurelio de la Vega, Jose Lezcano, Carlos Rausch and William Ortiz. Christ and St. Stephen's Church, 120 W 69 St. FREE 3 pm. Call 212.787.2765 for more information.

5/26 With a Lily in Your Hand by the New Amsterdam Singers. Folk Melodies for the 21st Century and American Works in the Romantic Style. Church of the Holy Trinity, 316 E 88 St. 8 pm. Tickets \$25 at the door. Call 212.568.5948 for info.

6/2 New Amsterdam Symphony Orchestra plays Brahms, Grieg and Bizet at its 35th Anniversary Gala. Symphony Space, 8 pm. Tickets \$18 and \$12. Call 212.864.1414 for more information.

6/2-26 *The School for Husbands* by Moliere. NY Classical Theater. Meet at 103rd & CPW at 7 pm Thursdays through Sundays, and follow the actors through Central Park for each performance, weather permitting. FREE There are family workshops 6/18, 19, 25, 26 at 5 pm (Children 7-12, parents required, with donation of \$10 per child.)

7/7-24 *Henry V* by Shakespeare. NY Classical Theater. Meet at 7 pm at Castle Clinton (England) and journey to Governors Island (France) by boat for the Battle of Agincourt with a cast of more than 50. Confirm exact performances at 212-252-4531. FREE Note that special wristbands are available 3-6:30 pm on performance days and are required for transportation to Governors Island.

9/24 22nd Annual Yard Sale, W. 104th St

Go to RiversideParkFund.org to learn about summer events in Riverside Park.



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