

# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Fall/Winter 2019/2020

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Inside...

2 Centennial Wrap-up

4 *Artful Learning*

7 *On the Town* in Japan

8 "Freiheit" Berlin: 1989

9 Pacific Music Festival

10 Remembering Friends

12 BTHVN2020

13 In the News

16 Looking Ahead

# To Our Readers

The storm of events celebrating Bernstein at 100 is finally subsiding. In this issue, we take a bird's-eye view of all that transpired—and we marvel.

And yet, in this 101st year, the force of the Maestro's energy continues to make itself felt in innumerable ways. The *Artful Learning* teaching model, based on Bernstein's philosophies of education, has received an enormous boost through the release of a short film that illustrates how the model transforms teaching and learning into an engaging, creative experience for students and teachers alike. Now, so many more people around the world will be able to discover this extraordinary, visionary approach, which speaks so directly to the needs of our era.

*West Side Story* is making front page news, with an edgy new Broadway revival in the works, and a film remake featuring a rather well-known director (see our back page).

While we look excitedly into the future, we also contemplate the past. We've lost several friends and associates this year, each of whom had a vibrant connection to Leonard Bernstein. With every such loss, we re-experience the loss of Bernstein himself—which makes the legacy he left behind for us all the more precious.

J.B. ■

## Centennial Celebration Wrap-up

by Heather Wallace

The *Leonard Bernstein at 100 Celebration* far exceeded anyone's expectations—even our own. When The Leonard Bernstein Office began planning its two-year global venture, we couldn't predict the results of our efforts—but we plunged in anyway.

We began by organizing “summits” in several culturally vibrant cities: gatherings with leaders from the area's major cultural institutions to brainstorm about their ideas for celebrating Bernstein. Cross-pollination was strongly encouraged.

Together with our partners—Concord (Boosey & Hawkes and Tams-Witmark), Deutsche Grammophon, Hal Leonard, Music Theatre International (MTI), Universal Music Publishing Group, and Sony—we found innumerable ways to make Bernstein's music accessible on a global scale.

Between the September 2017 kickoff at the John F. Kennedy Center for the Performing Arts in Washington D.C., and the last notes played at Ravinia in August 2019, over 5,700 Centennial-related events have been tabulated worldwide. The scope of the celebration was not only astounding, but wholly fitting. Jamie Bernstein said, “We quickly realized that Leonard Bernstein is especially suited to a centennial celebration, because he was so multifarious. There's something for everyone to celebrate!” In addition to performances in profusion, there were exhibitions, symposia, and documentaries; books and educational initiatives; broadcasts and podcasts; recordings, videos, and beyond—all occurring on six continents and in all 50 states, celebrating the multifaceted career and life of Leonard Bernstein.

The Centennial was a unique opportunity for The Leonard Bernstein Office to strengthen its ties with valued associates, as well as to explore new relationships

with artists, institutions, and festivals throughout the world.

According to *Bachtrack.com's* 2018 statistical performance survey, Leonard Bernstein was the third most performed composer for the year, alongside Beethoven, Mozart, Bach, and Brahms, taking a top spot among the perpetual greats. *Bachtrack* also reported that four of the five most played concert works in 2018 were Bernstein compositions: *Symphonic Dances from West Side Story*, *Overture to Candide*, *Serenade (after Plato's Symposium)*, and *Chichester Psalms*.

A whopping 612 orchestras performed Bernstein works, magnifying the composer's significance in the canon of 20th century music. In a particularly notable expression of enthusiasm, *Serenade* for solo violin and orchestra had 276 performances by 139 orchestras, featuring 80 accomplished violin soloists.

Bernstein's three symphonies saw a particularly noteworthy increase in performances. Leading orchestras that championed all three symphonies during the Centennial include the New York Philharmonic, Shanghai Symphony Orchestra, Real Orquesta Sinfonica de Sevilla, and Orchestra dell'Accademia Nazionale di Santa Cecilia. The latter's recording of the symphonies under the baton of Antonio Pappano garnered critical acclaim.

Opera and theater companies worldwide embraced Bernstein's works. To cite one example: *Candide*, one of Bernstein's most popular works for the stage, rose from the 92nd most performed opera world-wide in 2017, to the 11th most performed opera world-wide in 2018. *A Quiet Place* was performed by opera companies in Austria, Germany, Hungary, the Netherlands, and the US. *MASS* was another success, with performances in Asia, Europe, North America, and South America.

*West Side Story* continued its longtime success, and pop-

ularity, with both theatre and opera companies worldwide. The Centennial’s performances included exciting new productions from Opera Australia’s Handa Opera on Sydney Harbour; Takarazuka Revue’s all-female production in Japan; the Fugard Theater’s in South Africa; the Guthrie Theatre’s production in Minneapolis; the Komische Oper in Berlin; and SOM Productions in Spain; to name only a few.

The Centennial was an occasion for revisiting time-honored dance works, as well as bringing exciting new choreographies to life. Bernstein’s first collaboration with Jerome Robbins, the ballet *Fancy Free*, had performances by major ballet companies in New York, Paris, Boston, San Francisco, Houston, Pittsburgh, Cincinnati, and Washington, DC. The Royal Ballet’s *Bernstein Celebration*, which included new ballets by Wayne McGregor, Christopher Wheeldon, and Liam Scarlett, was screened to theaters throughout Europe, Asia and Australia, and later released on DVD. In Germany, Kim Brandstrup set a new ballet to the music of *Dybbuk*. New York City Ballet premiered Justin Peck’s *Easy*, set to Bernstein’s *Prelude, Fugue & Riffs*. In the world of contemporary dance, such choreographers as Larry Keigwin, Tom Gold, Doug Varone, and Kyle Abraham found inspiration in the music and celebration of Leonard Bernstein.

New orchestrations appeared during the Centennial—including the premieres of new orchestrations of the scores to *A Quiet Place*, *Fancy Free*, and *Dybbuk*, as well as a new arrangement for orchestra of Bernstein’s piano *Anniversaries*, created by Garth Edwin Sunderland, Vice President for Creative Projects at the Bernstein Office.

Bernstein’s principal recording companies, Sony Classical and Deutsche Grammophon, issued lavish commemorative



**Speakers who performed *Symphony No. 3: Kaddish* (left to right): Row 1: Brigitte Fassbender, Tamás Dunai, Judith Pizar, Reiner Schoene, Laila Robins, Veselin Budakov; Row 2: Jamie Bernstein, Jeremy Irons, Brian Caspe, Dame Josephine Barstow, Leah Pizar, Itay Tran; Row 3: Andrew Tarbet, Charlotte Blake Alston, Ruth Brauer-Kvam, Vladimir Polivka, Claire Bloom, Thomas Fulton**

box sets and remastered recordings for the Centennial. Several documentaries were released for DVD and telecast; a sampling includes *Leonard Bernstein: A Genius Divided*; *Bernstein and Me*; *Leonard Bernstein Reflections*; *Leonard Bernstein: Larger Than Life*; *The Genius of Bernstein*; and *Passions: Bernstein* by Dame Kiri Te Kanawa.

In addition to the re-release of Humphrey Burton’s authoritative Bernstein biography, many new books graced the Centennial—including such titles as *Leonard Bernstein: I Fell in Love with Schleswig-Holstein* (Kuhnt/Alexander Bernstein); *On the Road & Off the Record with Leonard Bernstein* (Harmon); *Leonard Bernstein and the Language of Jazz* (Baber); *Maestros and Their Music* (Mauceri); *Famous Father Girl: A Memoir of Growing Up Bernstein* (Jamie Bernstein); and *Leonard Bernstein 100: The Masters Photograph the Maestro* (Sherman/Jamie Bernstein).

National and international television and radio broadcasts helped

Bernstein’s music reach new audiences. The GRAMMY Awards paid homage to the composer at the 60th Annual GRAMMY Awards Ceremony with a performance of “Somewhere” from *West Side Story* by TONY and GRAMMY award-winning artist Ben Platt. The Boston Symphony Orchestra’s gala concert *The Bernstein Centennial Celebration at Tanglewood* was subsequently broadcast in the US, Germany, and Japan. *The New York Philharmonic’s New Year’s Eve: Bernstein on Broadway* concert was telecast on “Live from Lincoln Center.” Bernstein’s music was featured on three televised Fourth of July Specials in 2018: *A Capitol Fourth* in Washington D.C.; *Macy’s Fourth of July Fireworks* in New York City; and the *Boston Pops Fireworks Spectacular* in Boston. Bernstein even had his moment on an episode of *Jeopardy!* with an entire category of “Leonard Bernstein at 100.” The Chicago Symphony Orchestra’s production of MASS,

*(continued on page 6)*

# Artful Learning Update



Educators use movement connected to learning in Lansing, MI.

by Patrick Bolek

## GREEN SCHOOL - BALI LEARNING TOUR

**A**rtful Learning Executive Director Patrick Bolek traveled to Indonesia in May as part of an extended expedition to learn more about the initiatives at Green School Bali. Sustainability and entrepreneurship through student-centered learning in a natural environment was the vision made real by legendary jewelers/founders John Hardy and his wife Cynthia. Discussions



COURTESY PATRICK BOLEK

with Tim Fijal, Director of Kul Kul Connection at Green School addressed thoughtful expansion, regional scalability, consistent replication of a methodology, and arts integration. Multiple tours throughout the entire facility and an immersive workshop were just some of the enlightening moments validating that a clear mission of empowerment can benefit all learners. *Artful Learning* sponsored a hand-carved bamboo pole within the heart of the school to support future Balinese scholars.

## SUMMER HAPPENINGS

**M**usic, theatre, movement, and visual arts were all part of summer programs in California and Michigan exploring *Artful Learning's* powerful elements. The highly skilled trainers strengthened the use of *Artful Learning* at Emergent and Legacy Schools by providing hundreds of hours of customized professional learning.

# We Need Artful Learning More Than Ever

by Thomas Grube

**W**e live in a time of radical change. Values that seemed safe are eroding. We have many questions for the future but few answers. We find ourselves in a time that portends uncertainty. How will we work? How will we communicate with each other? How well will our social cohesion function, and how will our democratic systems based on tolerance and freedom sustain themselves? How will we live together in a world where self-interest and advantage, profit and growth, but also fear, are among the pillars

of the system? At the same time, young people all over the world are showing us today that things cannot go on like this. Lenny would certainly have been at their side.

Lenny was a passionate teacher. He already knew in 1990, when he founded the *Leonard Bernstein Education Through the Arts Fund*, that each person is an individual who could and should do something: find what he or she is in the world for, what he or she is the genius for. The best learning happens, as the neurosciences show today, by combining emotion and experience. This insight has led to the transformational

learning model *Artful Learning*.

During my work on the film—*Artful Learning, A Case Study: How Did You Learn Today?*—I personally observed what creative powers and a great desire to learn can generate, and how much motivation and joy a school can provide for children and teachers. Willow Elementary School in Napa, CA, is a community dedicated to academic excellence through art, while awakening compassion, curiosity, and joy in learning. Here in California, as in seventeen other schools in nine states of the United States, Lenny's idea of learning through creativity

**ARTFUL LEARNING, A CASE STUDY: How Did You Learn Today?** *A 30-Minute Documentary Short by Thomas Grube*

Through generous private support, *Artful Learning, Inc.*, is excited to announce the premiere of a compelling documentary-short: *Artful Learning, A Case Study: How Did You Learn Today?*

Filmed over four days on-site and throughout the Napa Valley, Boomtown Media (Berlin, Germany) captured the voices of students (both current as well as alumni now attending high school), parents, artists, teachers, school leadership, and others. These advocates candidly share their enthusiasm about Willow Elementary and how *Artful Learning* has helped magnify their vision and continues to support this successful learning community. The film is aimed at a global audience to activate conversations and actions toward creating powerful learning experiences for youth and adults.

Visit [artfullearning.org](http://artfullearning.org) to watch the trailer and learn more

about our mission, and how to hold a screening in your community to help change the future of education using the arts as the pathway to engagement and understanding. ■

Follow us on Instagram and Twitter @artfullearning

*Patrick Bolek serves as the Executive Director of Artful Learning, Inc. and welcomes your conversation and support toward this important work. Please reach out to [patrick@artfullearning.org](mailto:patrick@artfullearning.org).*



COURTESY PATRICK BOLEK

**3rd Grade students in Napa prepare a tableau for their Original Creation. These students are featured in the *Artful Learning* documentary film.**

is lived. As a magnet school in the Napa Valley, the school is focused on *Artful Learning* to integrate the arts and artistic processes into daily teaching.

At Willow Elementary, I saw that *Artful Learning* is not only a model for the future or an important contribution to the current discussion; it actually exists and flourishes. The approach has been evaluated and proven; the results are tangible and perceptible in every child and every teacher. In Napa, with *Artful Learning*, it became clear how urgently we need a new learning culture, a culture of appreciation of relationships, a culture

of potential development. All the skills being taught there—cognitive flexibility, emotional intelligence, coordination with others, creativity, critical thinking for complex problem solving—are essential for the future.

The time for action is ripe. Never before has the window for fundamental change been so wide open. The students are frustrated, the parents are overwhelmed, the economy is dissatisfied—many believe that something is wrong. Many feel our world and what it needs no longer fit with the old school model. *Artful Learning* is poised to make an important

contribution to the development of education in the world.

Our future depends on dreams and visions. Therefore, from the bottom of my heart, thank you Lenny—because we need your vision today more than ever. ■

*Thomas Grube is a German director and film producer. Inspired by Leonard Bernstein, he has dedicated a large part of his cinematic work to communicating the arts to a large audience, with award-winning films such as *Rhythm Is It!* and *Trip To Asia*.*



Conductors who performed *MASS* (left To right): Row 1: David Afkham, Andreas Stoehr, Cailin Marcel Manson, Clark Rundell, Keth Lockhart, Michael Gerdes, Oskar Rozsa, Constantine Kitsopoulos; Row2: Marin Alsop, Peter Bay, Gustavo Dudamel, Dennis Russel Davies, John Axelrod, Joshua Kangming Tan, Lukas Grimm, Robert Porco; Row 3: Wayne Marshall, Yannick Nézet-Séguin, Alexandre Bloch, Carl Clausen, Scott Weiss, Kristjan Järvi, David Brunner, Rasmus Baumann, Louis Langree; Row 4: Bassem Akiki, Eric Holtan, Isaac Karabtchevsky, Jeffrey Meyer, Karin Hendrickson, Jorg Dobmeier, Michael Slon, Andrew Mast, Riccardo Minasi

(continued from page 3)  
recorded this past summer at the Ravinia Festival, will be broadcast on “PBS Great Performances.”

Leonard Bernstein’s legacy as a composer, conductor, educator, and humanitarian was brought to the forefront during the centennial through numerous educational initiatives. Symposia were held at the Musikverein in Vienna; the Tucson Desert Song Festival; the Juilliard School; Colorado College; and Chichester Cathedral. Panel discussions, pre- and post-concert talks, and classes were held at performance spaces, major venues, schools, and libraries around the globe. These initiatives introduced Leonard Bernstein to a new generation of young audiences and performers—including emerging conductors, soloists, and educators—all immersing themselves in Bernstein’s music.

There were several large-scale museum exhibitions on Bernstein in the Centennial year. The Grammy Museum’s traveling exhibit *Leonard Bernstein at 100* opened at The Kennedy Center in Washington D.C., and subsequently moved to The New York Public Library for the Performing Arts in New York City; the Skirball Cultural Center in Los Angeles; the New England Conservatory in Boston; the Sherwin Miller Museum of Jewish Art with the Woody Guthrie Center in Tulsa; the Ravinia Festival in Chicago; and, currently, the Oregon Jewish Museum in Portland (through January 2020). The National Museum of American Jewish History in Philadelphia mounted a large-scale exhibition *Leonard Bernstein: The Power of Music*, illustrating Bernstein’s life, Jewish identity, and social activism. The exhibit

travelled to Brandeis University in Boston and is currently on exhibit at the Maltz Museum of Jewish Heritage in Cleveland until March 2020. The fascinating relationship between Bernstein and Vienna was explored in two major exhibits there, curated by the Jewish Museum Vienna and the Haus der Musik Vienna in collaboration with the Archive of the Vienna Philharmonic Orchestra.

To say we are thrilled about the magnitude of Bernstein activity these past two years is a vast understatement, and we desperately wish Lenny had been there to see it all. No other contemporary musician could have received such a multifaceted centennial celebration. It seems that Leonard Bernstein’s time has indeed come. ■

*Heather Wallace is the Digital Media and Promotions Manager at The Leonard Bernstein Office.*

# A Screwball, Highbrow Spectacle

## A fitting end to the Leonard Bernstein Centennial

by Carol J. Oja

As Leonard Bernstein's centenary draws to a close—a celebration that has extended around the world and over several years—two separate productions of his first Broadway musical *On the Town* were mounted this year in Japan: one by the conductor Yutaka Sado and the Hyōgo Performing Arts Center (HPAC), and the other by the all-female Takarazuka Revue, also located in Hyōgo Prefecture. Their conceptions of Bernstein's World War II musical couldn't have been more different. Yet each in its way was utterly right, reflecting together the flexibility of Bernstein's distinctive crossover aesthetic.

Yutaka Sado worked with the British opera and theater director and designer Antony McDonald, who imported the largely white cast from London (the singing chorus was local, thus Japanese), and the Takarazuka Revue drew on its stable of Japanese singers and dancers, yielding its own version of a mono-racial cast. Sado and McDonald approached *On the Town* as a fusion of screwball comedy and highbrow art, and Takarazuka drew on the company's signature style of spectacle entertainment, leaning into the show's Broadway lineage. I suspect Bernstein would have loved both productions.

Yutaka Sado, born in Kyoto, launched his career as a protégé of Bernstein. With his exquisite production of *On the Town*, Sado burnished the classical side of a crossover work. The three sailors (Charles Rice, Alex Otterburn and Dan Shelvey) did not appear as American hicks but rather as debonair, operatically trained cosmopolites with a ready sense of humor. While a musical theater performer played Ivy (Katie Deacon), operatic training defined the other two female principals (Jessica Walker and Aoife Miskelly).

*On the Town* brims with dance—more so even than *West*

*Side Story*—and the work's symphonic writing is ambitious for Broadway. In HPAC's production, the choreography (by Ashley Page) was thoroughly balletic, with little of the swing dance from Robbins's original. Sado's orchestra drew out the symphonic richness of the score while also savoring its witticisms and parodies. When the show shifted into big-band mode, the orchestra jived à la Benny Goodman, benefiting from the addition of ace jazz musicians from Tokyo (Tomonao Hara, trumpet; Ko Kanza, drums; Tatsushi Otsu, saxophone; Jun Shiraiishi, piano).

In Osaka, a separate production of *On the Town* by the famed Takarazuka Revue—a Japanese troupe of all-female performers—delivered its own version of dazzling virtuosity. Takarazuka's lavish productions are often over-the-top, and its repertory includes Broadway musicals alongside staged renditions of Japanese folk tales and Western theater works. The concept of a "revue" is central to its identity, with expert step-and-kick choreography featuring feather-laden costumes and elaborate processions down a grand staircase.

With *On the Town*, Takarazuka presented the entire show, which is long, and they delivered the book and lyrics in Japanese. Six different choreographers tackled individual scenes, and the performance overall was polished and compelling. The three sailors were all played by otokoyaku (women acting as men) and two of the troupe's stars took center stage: Ryō Tamaki (Gabey) and Sakura Misono (Ivy). The vision of Japanese women cross-dressing while singing in Japanese to depict white male American sailors from the Second World War—in a show that originally featured a Japanese American dancer as a symbol of racial difference—presents something of a cross-cultural, cross-gender riddle.



© MARIKO MINAKAWA/HYOGO PERFORMING ARTS CENTER

Takarazuka adhered so closely to the published text that I started to wonder what had happened to its characteristic razzmatazz. But when the musical ended, strobe lights ricocheted around the packed hall and a Rockettes-style "*On the Town* Revue" kicked into gear. The predominantly female audience went wild as the performers reprised some of the show's core numbers: "I Can Cook Too," "Carnegie Hall Pavane," "Lonely Town," "Lucky To Be Me," "New York, New York"—all performed with bristling intensity. The audience clapped along, gasped as the performers fanned into the aisles, and participated enthusiastically in a final singalong.

Neither of these productions acknowledged that the US and Japan were mortal enemies during the Second World War. Yet their separate artistic visions together offer a holistic representation of the open-mindedness and love for a good joke that characterized Bernstein and his collaborators. These first-rate manifestations of global classical music and global Broadway are a fitting way for the Bernstein centennial to wind down. ■

Carol J. Oja is the author of *Bernstein Meets Broadway: Collaborative Art in a Time of War* (Oxford University Press).

The complete article, of which this is an excerpt, appeared in TLS (The Times Literary Supplement): <https://www.the-tls.co.uk/articles/privatela-screwball-high-brow-spectacle/>

A scene from the HPAC production of *On the Town*.

## “Freiheit” Berlin: December 1989

*Thirty years after the fall of the Berlin Wall, Craig Urquhart, Bernstein’s Assistant at the time, reflects.*

It was late December when Leonard Bernstein and I arrived in Berlin. Berlin was an excited city; historic change was taking place there. It was just weeks before that the government of East Germany had allowed its citizens to visit West Germany; the decades-long division of the city was literally crumbling. The thrill of this new-found freedom was electric in the air. Bernstein knew that this was a time for a grand musical gesture: he would conduct an international orchestra, made up of members of the Bavarian Radio Symphony Orchestra, supplemented by musicians from the New York Philharmonic, London Symphony Orchestra, Orchestre de Paris, Staatskapelle Dresden and the Orchestra of the Kirov Theater, as well as the Bavarian Radio Choir, Children’s Choir of the Dresden Philharmonic and the Radio Choir of East Berlin—not to mention a stellar cast of soloists—in a historic performance of Beethoven’s Symphony No. 9. Bernstein, a lifelong advocate

for freedom, took the liberty of changing the Schiller text from “Freude” to “Freiheit.” He said at the time, smiling, “I’m sure that Beethoven would have given us his blessing.”

Under the gray winter skies, the muted sound of hammers chiseling at the Berlin Wall became the soundtrack of the city. During the rehearsal period, Bernstein took pleasure in walking through the now opened Brandenburg Gate, mingling with the citizens of a soon to be reunited Berlin. The moment weighed heavily on his heart as he remembered all the suffering the city’s bifurcation had caused.

On Christmas Eve, Bernstein and his musicians presented the first “Freiheit Concert” in West Berlin’s Philharmonie. It was also projected by a live feed onto a large screen for a freezing but appreciative audience on the plaza of the Gedächtniskirche in West Berlin. But it was the concert on Christmas morning in the Schauspielhaus (now the Konzerthaus) in East Berlin that caught everyone’s imagination; not only among the public who watched on the big screen on the Gendarmenmarkt, but also

for those who watched the live television broadcast—over 100 million viewers worldwide. All were moved by the magic of hearing the word “Freiheit” blazing from the rafters. No words can describe the reverent energy, happiness and grave responsibility that was felt in the hall. Even as I write all these years later, my eyes well up with tears, for we all felt a great divide had been healed. Lenny did not believe in division, and here was a dream of reunification that had come true. Everyone gave their all, and the performance was a historic moment captured forever, both on audio and video.

As a final gesture after the concerts and receptions, Lenny and I, with a couple of friends, drove to the western side of the wall behind the Reichstag: no television, no reporters, just us private citizens of the world. Lenny borrowed a hammer from a young boy, and he took his turn at tearing down a piece of this physical wall, to add to all those psychological and spiritual walls he’d worked so hard to dismantle in the hearts and minds of human beings around the world. ■

**Leonard Bernstein and Craig Urquhart at the Berlin Wall.**





# Pacific Music Festival Remarks: July 13, 2019



*Jamie Bernstein addressed the audience at the opening concert of the 2019 PMF.*

**G**reetings to everyone in Sapporo, and hello to the Pacific Music Festival!

It is one of the continuing honors of my life to visit this beautiful place, and this remarkable Festival, which my father, Leonard Bernstein, launched thirty years ago this summer.

When my father was young, he participated in the opening years of the Tanglewood Music Festival in his home state of Massachusetts. His experience as a student there was so profoundly inspiring and nurturing that after his own career was established, he returned nearly every summer to Tanglewood, to participate on the other side of the equation: now as a teacher to the young musical students.

My father always said that teaching and learning are connected. “When I teach, I learn; when I learn, I teach,” he said. He understood that this cycle—of absorbing new information and sharing it with others—is the essence of maintaining lifelong liveliness of mind and spirit. My father was, in fact, exactly that way to his final breath. And this deep understanding of the connectedness between teaching and learning is what

**Leonard Bernstein always believed in the power of young people to help make the world a more compassionate place for one and all.**

inspired my father to create two new music festivals, modeled after his beloved Tanglewood: one in Schleswig Holstein, Germany, and the other right here in Sapporo.

The Pacific Music Festival was one of my father’s last accomplishments. At the opening in June of 1990, he was already quite weakened from the disease that would end his life later that same year. But he felt strongly that the greatest thing he could do with his remaining time on this earth was to share his learning with others—and to create an environment where learning and beauty could continue to be shared, even after he was gone.

Leonard Bernstein always believed in the power of young people to help make the world a more compassionate place for one and all. He also understood the unique power of music: how it can bring people of all backgrounds together, to give them the experience of working together. An orchestra of young people accomplishes a kind of miracle: it creates a template for a world that works: an environment where all the participants are in alignment. They are literally working in harmony and are creating something bigger than their individual selves. There is no greater training, therefore, for those who are inheriting the work of caring for this planet.

I find it a little ironic that the Pacific Music Festival is not so well known here in Japan, while its influence is felt so strongly in the rest of the world. We have to fix that! I hope everyone here will tell their friends and colleagues about this magnificent program,



COURTESY PACIFIC MUSIC FESTIVAL

that brings gifted young musicians together from around the world and gives them the opportunity to play and study with luminaries from the world’s leading orchestras—including the great ensembles of Vienna and Berlin.

I travel around the world, narrating concerts and talking about music. And I will tell you that everywhere I go—and I mean *everywhere*—I meet musicians in orchestras who tell me that they participated in PMF, which helped them achieve their current orchestral positions. PMF’s influence is visible, and audible, all over the world. It is one of the principal incubators for the accomplished musicians of the future, and in so doing, is also creating enlightened, compassionate citizen artists who will make priceless contributions to their respective communities.

Japan is most honored and fortunate to host such an influential program. And I trust that the people and institutions of Japan will put all their talents and resources behind the preservation and strengthening of PMF as it enters its next thirty years. ■

**Jamie Bernstein joins Maestra Marin Alsop at Pacific Music Festival.**

## Hal Prince (1928-2019)

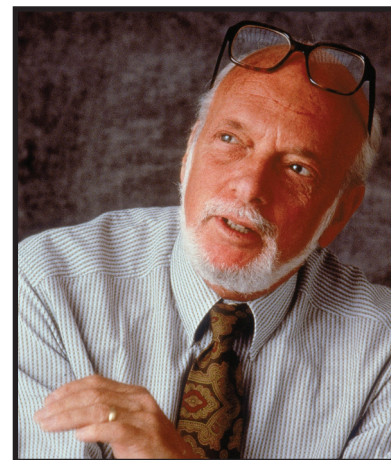
Jamie, Nina, and I are heartbroken to have lost our beloved Hal Prince. He was part of our lives as far back as we can remember—famously “rescuing” *West Side Story* at the last minute, when it had lost its producer; then championing *Candide*—from the intimate “Chelsea” version; to its expanded Broadway incarnation; to the iconic City Opera production; and back to City Opera just a few years ago. Hal’s energy, brilliance, and sheer love of the

theater (and theater people!) were an inspiration.

I had the privilege of observing much of the preparation of *Merrily We Roll Along* and will always remember Hal’s constant delight in working with that very young cast.

He was warm, welcoming, generous, funny and fun—all of which can be said also of Judy, Daisy, and Charley, whom we are thinking about daily with so much love. ■

—Alexander Bernstein



## Phyllis Newman (1933-2019)



It’s been a very tough season for The Leonard Bernstein Office and family; we have lost some deeply important loved ones.

All too soon after losing Harold Prince, we had to face the

passing of Phyllis Newman Green, whose influence on us all has been incalculable.

To begin with, she had a life force that could light up the sky from New Jersey, where she began, all the way to Central Park West, where she concluded her journey. Her talent, wit, and sheer effervescence were irresistible to Broadway and television audiences alike. In our family, we delighted in the sound of Phyllis’s raucous laughter. We were so grateful for her unflinching ability to bring smiles to both of our parents’ faces, no matter how dire the circumstances. ■

Her marriage to Adolph Green was a marvel of unlikely durability. Adolph, our father’s longtime friend and colleague, was as eccentric as human beings come—but Phyllis found a way to knit their family together, making them a stable entity, and a welcome addition to all of our living rooms and Seder tables.

Her children, Amanda and Adam, are nearly cousins to us—so we extend our warmest love to them and their families in this very sad time. The sky between New Jersey and Central Park West has definitely grown dimmer. ■

—Jamie Bernstein

## Ellen Adler (1927-2019)



*When sorrows come, they come not single spies, but in battalions.*

Still reeling from having lost our beloved tante Phyllis, we learned just days later that we had also lost our dear Ellen Adler. Daughter of Stella Adler, Ellen was part of that extraordinary cultural gang in New York City starting in the forties, when she briefly dated our father. (She was also simultaneously dating Marlon Brando, a fact she enjoyed sharing often.) Later, she married LB’s age-old friend David Oppenheim, with whom she had two children, Tom and Sara,

both of whom we see often.

Ellen was a superb painter, smart as a whip, funny as all get-out, and—on top of it all—drop-dead gorgeous. Her laugh was irresistible. To be in on a joke with Ellen made you feel, at least for the moment, that you were as smart as she was.

Ellen surrounded herself with witty people and beautiful things. She had no use for small talk or social awkwardness; her dinner parties were always great (and delicious) fun.

We send Tom and Sara armfuls of love and raise a glass to a marvelous lady. ■

—Nina Bernstein Simmons

# Sid Ramin and His Lifelong Pal, Lenny: A Remembrance

*Celebrated orchestrator and composer Sid Ramin – who was also a childhood friend of Leonard Bernstein’s—died on July 1, 2019 at the age of 101. His son, Ron Ramin, made the following remarks at the Lark Theatre on August 3, 2017.*

My father, Sid Ramin, was a lifelong friend of Lenny’s. They met as pre-teens in Boston, and shared a love of music. It’s likely that my dad is the only person still with us who attended Leonard Bernstein’s Bar Mitzvah! He hung around Lenny’s house, and got to know his mom, Jennie (“a lovely lady”), his dad Sam (“a rather stern guy”), his sister Shirley, and younger brother Burtie. Their friendship lasted 60 years. My dad became a sought-after music arranger and orchestrator in New York, and Lenny called on him many times from the 1950s thru the 1980s to work on various composing projects. Sid orchestrated the music for *West Side Story*, both the Broadway musical and the movie, as well as the *Symphonic Dances from West Side Story*, a staple for symphony orchestras around the globe. Bernstein dedicated this concert work to my dad. The first page of the score reads: “To Sid Ramin, in friendship.”

Over the years I heard stories about Lenny from my dad, who absolutely idolized him. One of the earliest takes place in Boston in the early 1930s. They were walking down a neighborhood street and heard someone butchering a popular song of the day on the piano. Lenny was so distressed that, despite my dad’s warnings, he entered the house through a partially open side window, then told the astonished woman sitting at the piano that she was playing it all wrong, sat down on the piano bench and proceeded to show her how it *should* be played. No one was arrested. I wonder if that lady ever found out who that young



Lenny and Sid at the piano.

man turned out to be?

My dad was only 6 months younger than Lenny, but there was no doubt who was the teacher and who was the pupil. Lenny gave my dad informal music lessons while they were in high school. When Lenny entered Harvard, my dad wanted to continue studying with him but thought it only fair that he pay his friend something for his efforts. After high level negotiations, they agreed upon a fee of \$1 plus a Three Musketeers candy bar. My dad got pretty sweet deal.

Even though the *West Side Story* movie won 10 Academy Awards, guess who did not receive an Oscar? Leonard Bernstein. Why? The score was ineligible, since it was not originally written for the film. My dad, who did win an Oscar for Music Supervision on the film (along with conductor Johnny Green, music director Saul Chaplin and co-orchestrator Irwin Kostal), used to tease Lenny about this, and lament the absurdity of the situation.

Bernstein showed his friendship and loyalty to my dad by insisting, even though Lenny himself was not actively involved in the movie, that my dad and Irv Kostal go to LA and orchestrate the movie’s music. The local producers and studio in Hollywood really wanted to hire the LA local orchestrators who were, indeed, supremely talented and well-known quantities. Why do we need to import these

guys from New York, they asked? But Lenny was steadfast—he insisted that Sid and Irv do it. The studio relented. The Oscar defined my dad’s career, and he owed much of his future successes to his old pal, who stood firm and was his strong advocate.

I’ve examined the famous Bernstein red pencil markings made while reviewing Sid and co-orchestrator Hershy Kay’s work and tried to imagine what it must have felt like: knowing every note you put on paper will be scrutinized by Leonard Bernstein. There were exclamation marks when he was pleased, crossed out musical notes when he was not, and new ones added when he preferred a different approach. Lenny cared about every single measure—no, make that every single note. It certainly keeps you on your toes!

When Sid worked with Lenny in later years, he would go up to his house in Fairfield, CT and stay overnight. Over dinner with friends and family, they played all sorts of word games, especially anagrams. It was a party, but then the serious work would begin late at night. Lenny was an insomniac, and just assumed that others had no problem staying up and working until dawn.

That was tough on Sid, but getting to hang with Leonard Bernstein was well worth the struggle. ■

# BTHVN2020



Recently Craig Urquhart sat down with Malte Boecker, Artistic Director of BTHVN2020, a year-long celebration of Beethoven at 250. Here are a few excerpts from that conversation.

**CU:** *How did you get into classical music?*

**MB:** I started playing the piano as a kid, went to many concerts. There were so many great pianists and conductors in the 70s and 80s. Then I attended the Schleswig Holstein Music Festival in 1988, as we both remember.

**CU:** *Yes, that's where we met.*

**MB:** I was at the rehearsal of Bernstein's *Songfest*. This was the starting point for many encounters all over Europe. It made me believe that music can change society. It certainly changed a lot for me personally, these meetings. I felt I would like to study music, so I picked up musicology as a second study next to my law examinations. In the end, I became interested in everything in this area of music management. That was the starting point of my career.

**CU:** *You actually spent time with Bernstein in Bonn during the Beethoven/Bernstein Festival in 1989?*

**MB:** Yes, Lenny was artist in residence at the Beethoven Festival on the invitation of Dennis Russell Davies... And there were many Bernstein related concerts and of course, a lot of Beethoven. I remember really well the performances of the piano concertos with Krystian Zimerman and the Vienna Philharmonic, and the unforgettable performance of the Seventh Symphony. I had that same feeling a few months later when I attended the Ninth Symphony in Berlin, the famous performance of "Ode to Freedom."

**CU:** *Can you tell me a little bit about what's being planned for Beethoven 2020?*

**MB:** For our "Little Beethoven Birthday Bash," Bonn is going to

celebrate from December 2019 until December 2020, a full year of events with performers and partners from all over the world. The main idea is that we would like to encourage and invite people to rediscover Beethoven anew. Everybody thinks everything has been said about Beethoven, but we believe there's so much more to discover. So we present many different kinds of projects. We believe that through this multi-perspective on Beethoven, everybody can find new angles and perspectives.

It'll start on the 16th of December this year with the presentation of two new exhibitions with loans from all over the world, one at the Beethoven house and one at the federal art hall, the Bundeskunsthalle, a huge exhibition space with 1,600 square meters. It will really be a must see exhibition for everybody who loves classical music and wants to learn about Beethoven. It will end with the concerts one year later in Bonn with the West-Eastern Divan Orchestra under the Baton of Daniel Barenboim, and a full European youth choir that we formed specifically for this event. So I think there's a big range of activities and a huge invitation for everybody to find this personal approach to Beethoven.

Also, we have partnered with Deutsche Grammophon and created *Beethoven—The New Complete Edition* consisting of 118 CDs, 3 Blu-ray audio discs and 2 DVDs. Bernstein is represented by performances of Symphonies No:1, No: 2 and No: 9; Piano Concerto No: 5 with Krystian

Zimerman as soloist, and a DVD of the Vienna State Opera performance of *Fidelio*.

**CU:** *I understand you're going to be doing an exhibit about "Bernstein and Beethoven."*

**MB:** I think the general understanding is that Bernstein is the Mahler conductor. So if you talk about Bernstein, you immediately start talking about the way he rediscovered Gustav Mahler's music and his engagement for this composer. Of course, it's true, but at the same time, he had been very engaged with Beethoven's music throughout his life.

In this little exhibition, we really want to give the whole picture of how Lenny interpreted Beethoven, what he told us about him—and we ask the question: is this still the way we see Beethoven today? Has he left some footprint in the way we perceive Beethoven? My strong belief is that Bernstein was the biggest communicator on classical music and there's a lot to learn from how he spoke about Beethoven.

**CU:** *Malte, thank you for making this fascinating connection between these musical giants.*

The Bernstein Exhibit and additional events will begin July 2020.

For more information about BTHVN2020, please visit: [www.BTHVN2020.de](http://www.BTHVN2020.de)



# IN THE news

## The Schleswig Holstein Music Festival Leonard Bernstein Award 2019



AXEL NICKOLAUS

Grand Finals. She made her Met debut at the end of 2018 with Mozart's *The Magic Flute*. The August concert featured her performing works by Bach, Mozart and Rossini, with the Schleswig Holstein Festival Orchestra conducted by Maestro Christoph Eschenbach. ■

**Nina Bernstein Simmons and Intendant Christian Kuhnt present The Leonard Bernstein Award.**

At a concert in August, the Schleswig Holstein Music Festival and the Sparkasse Finanzgruppe and Nina Bernstein Simmons presented this year's Leonard Bernstein Award to mezzo-soprano Emily d'Angelo. She has already been called "Canada's newest opera

sensation." At a very young age—she was born in 1994—the Canadian-Italian singer has won an impressive number of first prizes in prestigious competitions, most recently the Operalia Competition. In 2016, she won the New York Metropolitan Opera National Council Auditions

- Previous recipients are:
- 2002 Lang Lang (*piano*)
  - 2003 Lisa Batiashvili (*piano*)
  - 2004 Erik Schumann (*violin*)
  - 2005 Jonathan Biss (*piano*)
  - 2006 Alisa Weilerstein (*cello*)
  - 2007 Martin Grubinger (*percussion*)
  - 2008 Anna Vinnitskaya (*piano*)
  - 2009 Leonard Elschenbroich (*cello*)
  - 2010 Kit Armstrong (*piano*)
  - 2011 David Aaron Carpenter (*violin*)
  - 2012 Cameron Carpenter (*organ*)
  - 2013 Jan Lisiecki (*piano*)
  - 2014 Christopher Park (*piano*)
  - 2015 Krzysztof Urbanski (*conductor*)
  - 2016 Felix Klieser (*horn*)
  - 2017 Kian Soltani (*cello*)
  - 2018 Charles Yang (*violin*)

## Battistoni Honors Leonard Bernstein

by Gianni Battistoni

It was always a special time in Rome when Leonard Bernstein came there, usually in the month of May, to conduct the Orchestra dell'Accademia Nazionale di Santa Cecilia. And for me it was an honor. The Maestro would always make an appointment to come to my atelier and purchase a few articles of clothing. Over the years a genuine friendship developed between the two of us: for

that I am forever grateful. To honor Leonard Bernstein I have designed a women's shawl and a men's tie using the Leonard Bernstein "B" as the main design element. I am grateful to the Maestro's family for allowing me to create these unique tributes to the great musician and my dear friend. ■

Available at Battistoni in Rome and in Beverly Hills. For more information: [info@battistoni.com](mailto:info@battistoni.com)



# [Note to Readers]

## Selected Performances

Dear Readers,

Although the *Bernstein Centennial Celebration* is winding down, we are still experiencing the wonderful problem of lacking space in these pages to list all the Bernstein-related performances worldwide. For a complete listing of upcoming performances, we request once again that you visit our website:

<https://leonardbernstein.com>

**Prelude, Fugue & Riffs** will be sent upon request. Please send all correspondence to:

Craig Urquhart

**Prelude, Fugue & Riffs**

121 West 27th Street

Suite 1104

New York, NY 10001

Fax: (212) 315-0643

e-mail: [curquhart@leonardbernstein.com](mailto:curquhart@leonardbernstein.com)

We appreciate notice of any performances or events featuring the music of Leonard Bernstein or honoring his creative life and we shall do our best to include such information in forthcoming calendars.

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Editor: *Jamie Bernstein*

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## New Books

Two of Leonard Bernstein’s classic books have been recently translated. *The Unanswered Question* is now available in a French translation with a preface by Renaud Machart. Published by Minerve, the French title is *La question sans réponse*. Findings has been translated by Bernstein friend Giovanni Gavazzeni into Italian. Published by il Saggiatore as *Scoperte*.

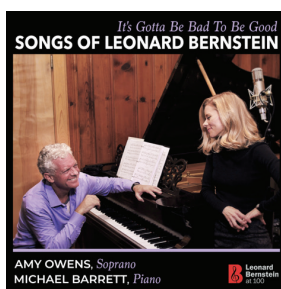
Longtime associate of Leonard Bernstein John Mauceri has recently published two books. In partnership with eBooks, Mauceri presented a personal account of his time with Bernstein, *Leonard Bernstein: A Centenary Celebration*. Penguin Books has published *For the Love of Music: A Conductor’s Guide to the Art of Listening*. Jamie Bernstein



wrote, “Having grown up with a father whose passion for music was tsunami-like in its intensity, I quickly recognized and welcomed a similar joy in John Mauceri’s meditations on the repertoire he loves so much.” ■

## It’s Gotta Be Bad to Be Good: Songs of Leonard Bernstein

Pianist and Leonard Bernstein associate Michael Barrett, with rising soprano Amy Owens,



have released a new album paying tribute to the vocal repertoire of Bernstein. This collection showcases songs from such diverse works as *Peter Pan*; *Arias and Barcarolles*; *I Hate Music*; *A Quiet Place*; and *Candide*, among others. In addition, Barrett performs selections from Bernstein’s piano “Anniversaries.” Released by Music Unlimited and available on all major platforms. ■

## Stamps

The Inter-Governmental Philatelic Corporation (IGPC) had issued new commemorative stamps in honor of Leonard Bernstein’s 100th. Presented in two blocks of four individual iconic images of Bernstein. The stamps are issued by Nevis and Antigua & Barbados. The stamps are available on the website: <https://www.igpc.com> ■



## A New *West Side Story* on Broadway

**W***est Side Story* will begin Broadway previews on December 10, 2019, and will officially open on February 6, 2020. This new production will be directed by Ivo van Hove (*A View from the Bridge*, *The Crucible*, and *Network*). New choreography will be conceived by Anne Teresa De Keersmaeker. Set and Lighting Design will be provided by Jan Versweyveld, costume design by

An D’Huys. Sound and Video Design will be conceived by Tom Gibbons and Luke Halls, respectively.

The cast, in this new version without intermission, will feature Isaac Powell as Tony and Shereen Pimentel as Maria. Bernardo will be played by Amar Ramasar, Anita by Yesenia Ayala, and Riff by Ben Cook. ■



## *West Side Story* Around the World



©JEFF BUSBY

**W***est Side Story* continues to thrill audiences worldwide; besides the upcoming Broadway production (and the film remake in December 2020), there are many other opportunities to experience the show. Here is a listing of non-amateur productions throughout the world.

### USA/CANADA

Musical Fare Theatre, Buffalo, NY: *September-October 2019*  
 Milwaukee Repertory Theatre, Milwaukee, WI: *September-October 2019*  
 Niagara Symphony Association, St. Catharines, Ontario: *October 2019\**  
 North Carolina Theatre, Raleigh, NC: *October 2019*  
 Short North Stage, Columbus, OH: *October-November 2019*  
 Billings Symphony Orchestra, Billings, MT: *March 2020\**  
 Indianapolis Symphony, Indianapolis, IN: *April 2020\**

### EUROPE

Theater der Bundesstadt, Bonn Germany: *September 2019-July 2020*  
 Cultus Ruzinov, Bratislava (and various), Slovakia: *October 2019*  
 Theatre & Music Production Centre, Varna, Bulgaria: *October 2019*  
 Stiftung Staatstheater, Nürnberg, Germany: *October 2019-July 2020*  
 Theater Lübeck, Lübeck, Germany: *Through December 2019*  
 Komische Oper, Berlin, Germany: *October-December 2019*  
 Curve, Leicester, England: *November 2019-January 2020*  
 Teatro Lirico di Cagliari, Sardegna, Italy: *March-April 2020*  
 Royal Exchange, Manchester, England: *April-May 2020*

Deutsches Nationaltheater und Staatskapelle, Weimar, Germany: *April 2020-July 2021*  
 SOM Produce, Barcelona (and various), Spain: *Through June 2020*  
 Estonian National Opera, Tallin, Estonia: *June 2020*

### AUSTRALIA

BB Promotions Tour: Sydney Opera House: *Through Early October 2019*  
 BB Promotions Tour: Canberra Theatre Centre: *October 2019*  
 BB Promotions Tour: Adelaide Festival Theatre: *November-December 2019*

### ASIA

IHI Stage Around, Tokyo, Japan: *Through Summer 2020*

For more information visit: [WestSideStory.com](http://WestSideStory.com)

\*Denotes Symphonic Version

Leonard Bernstein®

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LOOKING ahead

*West Side Story*  
Film

One of the most exciting upcoming Bernstein projects is the film remake of *West Side Story*, directed by no less than Steven Spielberg. Here is a letter he wrote at the conclusion of principal photography, which took place around New York City during the summer months of 2019. ■



NIKO TAVENISE

David Alvarez (Bernardo), Ariana DeBose (Anita), Steven Spielberg, Rachel Zegler (Maria), Ansel Elgort (Tony)

S T E V E N S P I E L B E R G

It's 12:10AM, September 28, 2019, at Steiner Studios in the Brooklyn Navy Yards in the great city of New York, and we've just concluded filming our version of *West Side Story*. This has been a journey without precedence: a joyful, stunningly moving, endlessly surprising encounter with the story and score of one of the world's greatest musicals. My brilliantly talented, fiercely committed, generous and apparently inexhaustible cast and crew of hundreds have given our film everything they've got, and already I can say that the film we'll be releasing on December 18, 2020 owes everything to them, as does its immensely grateful director.

And while I'm on the subject of gratitude: On every day of the past four years during which we've been preparing, casting, imagining *West Side Story*, I and my team, cast and crew have been walking in the footsteps of four giants: Leonard Bernstein, Arthur Laurents, Jerome Robbins and Stephen Sondheim. For the light they've shed on the world, for Stephen Sondheim's insight, guidance and support, and for the openhearted support of the Bernstein, Laurents and Robbins estates, I owe more than I can possibly express.

We've filmed *West Side Story* all over New York, from Flatbush to Fort Tryon Park. The city lent us its beauty and its energy, and we drew deeply upon its grand, multicultural, multifaceted spirit. In addition, we spent three extraordinary weeks filming in Paterson, New Jersey. To the people of New York and Paterson, thanks not only for putting up with our trailers, tents, cranes and mid-street dance sequences; from the bottom of my heart, thanks for the warm welcomes we encountered everywhere, from pedestrians and policemen and neighborhoods and kids. We couldn't have made our musical without you.

Steven