

# prelude, fugue & riffs

News for friends of Leonard Bernstein

Winter 1992

## In Search of the Definitive Edition A Trail of Scraps and Scribbles



Maestro Bernstein composing in his Dakota studio, 1985.

by Charlie Harmon

Jalni Publications, which I serve as manager, is responsible for looking after Mr. Bernstein's written legacy, both musical and non-musical. Music publishing presents us with particularly demanding challenges.

It's a lengthy, complicated task to get to a clean, correct, well-laid-out score; virtually no score is error-free. LB had an uncanny ability to spot the mistakes immediately on opening one of his own scores. To complicate things further, LB — as conductor of his own works — often altered the music in rehearsals; keeping track of these alterations was a full-time job. For LB, composition was a never-ending process and the perennial student in him made the performance of his own works a

continual learning experience — and an opportunity for improvement.

For instance, HALIL, written in 1981, originally had an ending with a "button": under the long last note of the solo flute was a single, short quarter-note for bass drum and contrabasses. This is the way HALIL ends on LB's DG recording of 1981. The last time he conducted HALIL, however, LB took this "button" out and now the definitive score for this work has no "button" at the end, reflecting the composer's final intention.

A more serious publishing problem with LB's music is that much of it was written for the theatre. Theatre music, throughout its history, has never been taken seriously from a publisher's point of view. The nature of

putting on a show involves try-outs, last-minute changes, discards (individual numbers as well as whole scenes) and a collaborative effort extremely difficult to manage. All this generates a staggering paper trail of scraps and scribbles. Given the production deadline for musicals, copying was sometimes done at breakneck

(continued on page 3)



Leonard Bernstein in 1945 with the manuscript of HASHKIVENU.

## To Our Readers

One might suppose that musical notation is as fixed and unambiguous as the black and white page on which it appears, but in the course of orchestration, revision, and copying, errors sprout like weeds from bar to bar.

Wagner's case was the exception. Thanks to royal patronage he secured late in life, all his music was edited, corrected and engraved in definitive editions upon his death. Mozart's story is more typical. Centuries after his death, pieces of his work are still being recovered from forgotten trunks in attics and cellars.

Leonard Bernstein's compositions are now in the hands of a handpicked ensemble, most of whom worked alongside the Maestro for many years. Their job is immense. For instance, the revised final edition of CANDIDE represents 1,000 pages of notation, none of it yet engraved. The full score for MASS exists only in manuscript. ON THE TOWN needs a complete overhaul. Orchestral parts for WEST SIDE STORY, as printed several years ago, contain almost 3,000 errors. And these are some of LB's most familiar works!

Meanwhile, experts are reconstructing 1600 PENNSYLVANIA AVENUE. Others are studying files of unpublished material. Plans are forming for symphonic suites and orchestral dances, for new arrangements and special song collections.

Musicians will be busy tending this garden for decades. ■

# The BETA Fund

## BETA Fund Supports Concordia's Education Program



The New York orchestra Concordia has received a grant from the Bernstein Education Through the Arts (BETA) Fund to support its Education Program.

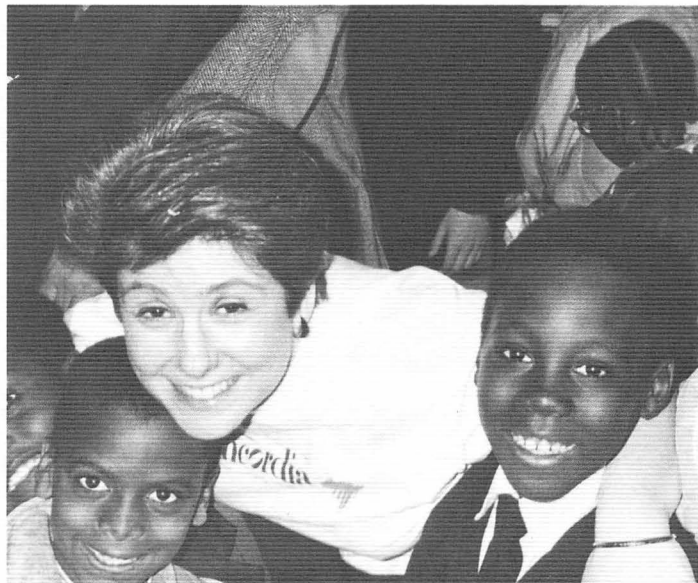
Concordia's Education Program is dedicated to the education of the next generation of audience members. Through in-school workshops, demonstrations and concerts, Concordia's program reaches over 700 elementary school children in New York City annually. It seeks to unlock creativity, educate children in the basic elements of music, provide an historical perspective of jazz and African-American role models, and contribute to American music through new

compositions for children.

One project being undertaken by Concordia's Education Team is working with the students of PS #3 in the Bedford-Stuyvesant section of Brooklyn, who are composing a work for orchestra to be performed by Concordia at Lincoln Center next year. Other future projects include special children's concerts and an educational video series.

This program has been acclaimed by national television and press. Concordia has also received a grant from the New York City Department of Cultural Affairs.

About the program, Musical Director Marin Alsop says, "I am proud Concordia's education outreach is carrying on Maestro Bernstein's lifelong commitment to bringing music to young people in ways that are innovative and creative. These children are not receiving the arts education they deserve and it is inspiring and exciting to see their achievements when given the opportunity." ■



Leslie Stifelman, Concordia's Director of Education, with a few of her students.

## NATAS Inducts Leonard Bernstein into Hall of Fame



Lucy Arnaz, James Garner, Jamie Bernstein Thomas (center), Mike Wallace, and Marlo Thomas at the NATAS Ceremony.

On September 23, 1991, Leonard Bernstein was inducted posthumously into the Academy of Television Arts & Sciences' Television Hall of Fame. Accepting this award for her father, Jamie Bernstein Thomas made the following remarks at ceremonies in Los Angeles:

It may surprise many of you to learn that Leonard Bernstein's television career was directly influenced by his children. He began in the 1950s with a series of "Omnibus" shows, on which he triumphantly proved to American adults that classical music was neither dull nor inaccessible. Those shows were taped when I was very small, so I couldn't make head or tail of them. Obviously, my father was so galled by my inattention that he subsequently invented the Young People's

Concerts, the work of a father speaking to his children. Maybe that's what makes them so engaging.

Then, while my brother and I were in college, the Young People's Concerts went to college, too. My father joined me on the Harvard campus and delivered the Charles Eliot Norton lectures, which were subsequently broadcast on PBS and were subtitled "The Unanswered Question."

Once my siblings and I were out of school, my father could relax in the knowledge that he had provided us with all the necessary background and he settled down to the serious business of conducting music all over the world and, to our continuing good fortune, many of these were filmed and telecast. ■

# "Scraps and Scribbles," Continued

## In Search of the Definitive Edition "A Trail of Scraps and Scribbles"

(continued from page 1)  
speed, often looking more like shorthand — virtually illegible notes on staves with no clefs or key signatures other than at the very beginning of each song. This was not an overwhelming problem, since, traditionally, pit musicians have been expert sight-readers. (In Mozart's time, too, the Overture to DON GIOVANNI was sight-read at its premiere.)

Preparing a conducting score (and corresponding orchestra parts) for the 1984 LB recording of WEST SIDE STORY uncovered close to 3,000 errors! I personally took on CANDIDE in 1989, though major editing work had already been done on it by John Mauceri (assisted by Justin Brown). These scores, used by LB in recording the two works, now serve us as Rosetta Stones in preparing the engraved scores for publication. For a publisher to have scores edited by the composer himself from which to prepare definitive engravings is probably a first in the history of the musical theatre.

For WEST SIDE STORY, material was prepared in 1984 for the DG recording. Over the next two years, a paste-up score was prepared by David Abell and Seann Alderking, based on corrections (and those compositional changes made by LB as a result of his ever-fresh insights) from LB's recording. This paste-up of over 700 pages was sent to Boosey & Hawkes, which began having it hand-engraved in England. The first proof of the engraving arrived on my desk in

September 1990. Fortunately, the opening page had been presented to LB in December 1989 while we were in London to record CANDIDE and he was able to see tangible evidence of progress. There was a pause in the work at Mr. Bernstein's death, but with the assistance of David Israel and Michael Barrett, the first proof was back at the engraver by the end of 1991. Now a second proof incorporating all further corrections will be made; I expect to see that proof in the summer of 1992. Hopefully, the score can then go to print (which, with binding, can take several months). All told, this one score will have taken nearly a decade in preparation.

Computer engraving, to which we are now turning, promises to make preparation and editing go considerably faster. CANDIDE is in the works, as are ON THE TOWN, JEREMIAH (in study score), the SYMPHONIC DANCES FROM WEST SIDE STORY, ARIAS AND BARCAROLLES, an ORCHESTRA SUITE FROM A QUIET PLACE and about a dozen smaller works. The list stretches into the future: engraved full scores will be done for WONDERFUL TOWN, MASS, A QUIET PLACE, DYBBUK, SONGFEST and possibly some withdrawn works. Even beyond these, there are several hundred pages of manuscript waiting to be examined, catalogued and, perhaps, published. And there are all those commemorative piano pieces and songs written for birthdays, anniversaries, weddings, that we know are out there, scattered around the world. Even though we are the copyright holders for all

From Leonard Bernstein's ARIAS AND BARCAROLLES: "Mr. & Mrs. Webb Say Goodnight." Top, first pencil sketch, ca. 1987. Center, Mr. Bernstein's own pencil fair copy, 1988. It was from this that he and Michael Tilson Thomas played the premiere in May 1988. Bottom, first computer-engraved proof, 1991. ©1989 Jalni Publications, Inc., Boosey & Hawkes, Sole Agent. All Rights Reserved.

LB's compositions, we don't necessarily have copies of everything he ever wrote!

Publishing LB's music is a daunting task. It is also an honor, requiring dauntless faith and optimism, to be able to give something back to the man who

gave each of us so much in joy and love. He helped me polish whatever musical skills I have and taught me so much of life besides. It's a joy for me to return the favor in a way I think would please him. ■

Charlie Harmon is Manager of Jalni Publications and was Assistant to Leonard Bernstein from 1982 through 1985.

# More on Music Publishing

## Helping Fellow Artists

ASCAP Remembers LB as “Always a Part of Us”



Pictured left to right: ASCAP President Morton Gould, ASCAP members Stevie Wonder, Leonard Bernstein, and Stephen Sondheim.

by Morton Gould

Lenny's relationship with The American Society of Composers, Authors and Publishers was a wonderfully positive and constructive one. Lenny, as a composer, was of course one of our most distinguished members. He joined ASCAP in 1944. As a composer and citizen, Lenny was not only sensitive to the esthetics of the music he wrote but also to the aspects of his art directly relevant to the world around him. He was particularly concerned with helping his fellow artists. Lenny was often involved in supporting ASCAP's efforts to protect the rights of all creative artists.

We could always depend on Lenny to be there for us when called upon. He often helped us by writing letters and making trips to Washington, D.C. to voice his concerns. His last trip to the nation's capital was to receive the Third Century Award established by the Foundation for Creative America. He was honored by

many ASCAP colleagues and members of Congress.

I remember during his 70th birthday celebration, in the midst of one of his conducting tours, he joined us in the ASCAP offices for a birthday party the Society hosted in his honor. On that occasion, Lenny told me he was writing *ARIAS AND BARCAROLLES* and said that in the song “Little Smary,” he had used lyrics by his mother. Hearing this, I immediately got the idea that we had to make his mother a writer-member of ASCAP, which we promptly did, giving us a rare mother-son team — Bernstein & Bernstein.

We at ASCAP are grateful for the support Lenny always gave the Society, and we were honored to serve him as well. As great as he was, Lenny was always a part of our creative family. ■

*Morton Gould is a composer, conductor and, since 1986, President of ASCAP. He was a longtime friend and colleague of Leonard Bernstein's.*

## A Publisher's Note

by Tony Fell

November 22, 1978, Munich. “Red-letter day,” says my diary. “Talked to LB for half-an-hour over dinner after the European premiere of *SONGFEST*.” Otherwise, the diary remains silent, although I distinctly recall that topics included Marc Blitzstein, Virgil Thompson, Jackie Kennedy, Ralph Hawkes and, finally, *SONGFEST*. “But is it really right?” he agonized, despite my enthusiasm for its overall shape and the aptness of its sequence, and insisted, “I must look at it again.”

April 29, 1986, London. At a press conference to launch the Leonard Bernstein Festival, Lenny was asked which of his works he liked the best. “How can you ask a man to choose among his children?” he replied. Boosey & Hawkes had that week become the sole agent for virtually all of his non-Broadway works and, later

that evening, at a reception to celebrate the event, I remember the feeling of pride in being able to reassure him that all of us in B&H regarded ourselves as being *in loco parentis* from henceforward.

December 12, 1989, London. After a rehearsal for *CANDIDE* at the Barbican, I showed Lenny some first proofs of the engraved full score of *WEST SIDE STORY*. While casting about for his glasses, his first question was “Have you got the dedication right?” I was as relieved to see that indeed “To Felicia, with love” was in its rightful place as I was to see his happiness at the quality of the engraving.

Could any publisher be more privileged than to have known Lenny and to be the godparent to his “children”? ■

*Tony Fell is Managing Director of Boosey & Hawkes Music Publishers, Ltd. and President of B & H, Inc.*



Leonard Bernstein with Tony Fell, signing the new agreement with Boosey & Hawkes on April 29, 1986.

## “Your Line-up is Terrible”

Arrangers Really Know the Score

by Sid Ramin

In 1983, when Irving Kostal and I were orchestrating A QUIET PLACE with Lenny, the score paper we used was incredibly large and unwieldy. Lenny would look over our shoulders and say, “Your line-up is terrible.” By “line-up,” he meant the notes of the orchestral instruments were in different places as one looked down the score page. The poor conductor couldn’t tell where the actual beat was. Obviously, at this time, we didn’t have the benefit of computers. Instead, we had oversized score paper, lead pencils and erasers. We had to put the thousands of notes down by hand. Because Lenny composed such complicated music (many of the bars had dotted lines within bars to subdivide them), it was tough to have each note of each instrument line up on the score page. As commercial arrangers, both Irv and I put notes down quickly. We really don’t worry about whether they line up or not, because we don’t have to conduct from them. But Lenny, as a conductor, had compassion for a conductor (in this instance, John DeMain, who was wonderful) having to look at this score with our notes zigzagging down the page. So Lenny bought Irv and me very long metal rulers — I still have mine — and we sat there with the rulers and orchestrated. Even with the rulers, it was hard for us to change our ways. As a matter of fact, we got a big kick when we noticed that Lenny’s line-ups were pretty

wobbly, too. We used to kid him about this. With computers now, everything is effortlessly lined up. In London recently, I looked at the full score and orchestral parts for an ORCHESTRA SUITE FROM A QUIET PLACE and they looked as though they had been done by hand by a little Italian engraver. They couldn’t be clearer or easier to read. This is revolutionary! It would have taken many copyists months for what the computer does in a few hours. It’s the most amazing thing — I am absolutely overwhelmed when I see what the computer can do in printing musical scores.

While I was working on an ORCHESTRA SUITE FROM A QUIET PLACE, I realized more than ever how much we depended on Lenny. He was always there to tell us what would work and what wouldn’t. Now we have to make our own decisions. Besides missing him enormously for who and what he was, we miss him for the guidance he gave us. ■

*Sid Ramin is an Oscar Award-winning composer/arranger and a lifelong collaborator and friend of Leonard Bernstein’s.*

## Composer-Friendly Computers

by John Forbes

In the world of engraving music, the computer is a big step forward. Until quite recently, music engraving had to be done entirely by hand, from layouts and page adjustments to the actual relationship of one note to another in the bar (justification). Now this can be done on computers, which is quick and eliminates virtually all of the drudgery associated with hand-engraving.

With the help of computers, the various stages of putting a manuscript into print (proofs) can be rushed along. A job that would have taken a minimum of two months to do by hand now requires only two to three weeks. Taking into account the process of three to five proofs, the amount of time saved is substantial. With an orchestral score, there’s the additional advantage of having parts immediately extractable from the computer-generated score, whereas in the past only time-consuming hand-drawn parts were available, also subject to proof stages.

In reprinting works, corrections to a hand-engraved work also had to be done by hand. After a few

paste-ups (and with the problems of finding notes and type of a similar style), a score could look very sloppy and patched-up. In addition, it was sometimes a problem just to find a good engraver with the right skills and available time who was also willing to correct someone else’s work. Nowadays, a new printing of a previously published score can be corrected in a week or less and, of course, it has a consistent, unified look that is always fresh and clearly legible, while the quality of hand-engraved scores deteriorates with time and printings.

With computers becoming more user-friendly with each updated batch of programs, I can foresee a day when the composer simply transmits his piece by disk or electronic modem to the publisher, who then edits it directly on his own computer. Imagine sending a large score overseas by telephone instead of as hefty trunkfuls of printed paper and you have an idea of how grateful we music publishers are for today’s computer technologies. ■

*John Forbes is Editorial and Promotion Coordinator for Boosey & Hawkes.*



## Critical Acclaim for CANDIDE

### CANDIDE LEONARD BERNSTEIN



Deutsche Grammophon's North American cover for CANDIDE.

Below are selections from reviews about Deutsche Grammophon's recent release of CANDIDE, conducted by Leonard Bernstein.

"This, at last, is the version that should lift CANDIDE beyond cult status into immortality."

—*Newsweek*

"Let us rejoice! Leonard Bernstein has given us a posthumous operetta, CANDIDE, in which nearly all his glorious talent has finally been harnessed." —*Time*

"The new CANDIDE should be welcomed by anyone interested in Bernstein or musical theater."

—*The New York Times*

"This CANDIDE is a loving, thrilling tribute to one of Broadway's greatest scores."

—*New York Daily News*

"Breathtaking even by Bernstein's standards."

—*Daily Telegraph, London*

"All the music is here, sung by operatic artists as it should be, but under the direction of the master leprechaun himself. The swaggering overture sets the tone. (...) The great finale, "Make Our Garden Grow," could bring tears to a stone. Get it; you won't regret it."

—*Oakland Tribune*

"Here, long-awaited, is Bernstein's own mature view of CANDIDE, recapturing omitted selections and original sequences of the much-altered stage work and delivering it all in a vivid, sparkling performance."

—*Billboard*

"Glorious music . . . Never again in his career . . . did Bernstein so successfully walk the tightrope between opera and Broadway showmanship. Whatever the future holds for CANDIDE on the stage, it is certain to live on in this splendid new recording."

—*Associated Press*

"One of the most important recordings of the year."

—*San Francisco Examiner*

"A marvelous gift..."

—*New York Magazine*

"A dazzlingly rich piece of musical theatre . . ."

—*Los Angeles Times*

## Yo-Yo Ma and Emmanuel Ax Present Bernstein Composition



Yo-Yo Ma

On December 13, 1991, Yo-Yo Ma and Emmanuel Ax performed Leonard Bernstein's SONATA FOR CLARINET AND PIANO (transcribed for Cello and Piano) in New York's Avery Fisher Hall.

Yo-Yo Ma speaks about the SONATA FOR CLARINET AND PIANO:

"In the summer of 1990, I asked Leonard Bernstein what he thought about his SONATA FOR CLARINET AND

PIANO being performed on the cello. LB welcomed the idea and said to go ahead. He also mentioned it was his first published piece of music. It is particularly touching to be able to play the Sonata this year, but sad that LB will never be able to hear me play it." ■

October 1991

## Other December Events

- 10 Stockholm: CANDIDE OVERTURE; 90th Nobel Prize Jubilee Ceremonies; Stockholm Philharmonic Orchestra; Leonard Slatkin, conductor; The Stockholm Globe Arena
- 11-13 Erfurt: DIVERTIMENTO; Orchester der Städtischen Bühnen Erfurt; Fredo Jung, conductor; Städtische Bühnen Erfurt
- 15-31 Hamburg: ON THE TOWN; John Neumeier, director; Oper Hamburg

## From Sony Classical

*Young People's Concerts* Signed for Video Release



Fritz Diekmann (U.S. representative, BetaFilm); Jamie Bernstein Thomas, and Guenther Breest (President, Sony Classical) gather to commemorate the signing of an agreement for video distribution of 25 historic Young People's Concert programs.



Leonard Bernstein's *Young People's Concerts* with the New York Philharmonic, broadcast from 1958 to 1972, brought pleasure to millions of television viewers and are still regarded today as outstanding achievements in music education. Now, a selection of these programs will reach a new generation of viewers worldwide, thanks to an agreement between Sony Classical, German-based television distributors BetaFilm GmbH and Video Music Education, Inc.

Sony Classical has secured rights for home video release of these one-hour specials, which feature the New York Philhar-

monic Orchestra and brilliantly showcase Mr. Bernstein's talent, energy and communicative skills. Initially, 25 titles representing the entire 53-part series have been selected for video release beginning in June 1992. The programs have been re-mastered using the latest audio and video technology. Versions are also being prepared in translation for international territories.

The programs were originally produced and directed for CBS Television by Roger Englander. ■

For more information, contact Susan Schiffer, Sony Classical (USA) (212) 445-4763.

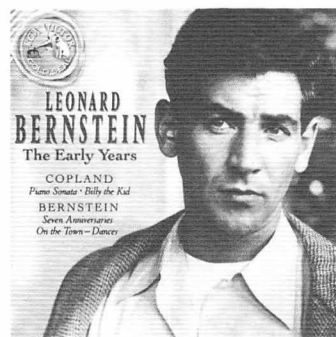
## From BMG

Early Bernstein Recordings



In 1990 the world lost two great masters of American music who were also great friends and colleagues – Leonard Bernstein and Aaron Copland. BMG Classics will celebrate these musical giants with a compact disc reissue, on its RCA Victor Gold Seal label, containing early recordings by Leonard Bernstein of music by both composers. The reissue will be entitled *Leonard Bernstein - The Early Years*, and is scheduled for release in the United States in January 1992. European release will follow in March 1992.

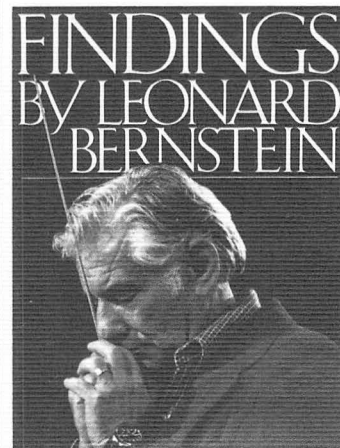
This unique recording features Bernstein as pianist in the 1947 premiere recordings of Aaron Copland's PIANO SONATA and Bernstein's own SEVEN ANNIVERSARIES. As conductor, Bernstein leads the RCA Victor Orchestra in a 1949 recording of Copland's BILLY THE KID, as well as a performance of his own ON THE TOWN - DANCES recorded in 1945 with the "On the Town" Orchestra. ■



Cover of forthcoming release.

## From Anchor

Bernstein Books to be Republished



Findings book jacket.



Anchor Books, a division of Doubleday, will republish Leonard Bernstein's *Young People's Concerts* in September 1992 for North American readers. The 230-page book, last published in 1970, will be completely redesigned, with new illustrations.

In January 1993, Anchor will also reissue Leonard Bernstein's *The Infinite Variety of Music*, first published in 1966, and *Findings*, a collection of writings, speeches and photographs, published in 1982.

Later in 1993, Doubleday will publish Humphrey Burton's biographical portrait of Leonard Bernstein in North America. International publishers for this work include Faber & Faber in the United Kingdom and Knaus in Germany. ■

# Calendar of Events\*

## January

- 1,3,4 **Hamburg:** ON THE TOWN; Oper Hamburg
- 1 **Osnabrück, Germany:** CANDIDE OVERTURE, GLITTER AND BE GAY, ON THE TOWN (Three Dance Episodes); Osnabrücker Sinfonieorchester; Norbert Strolz, conductor; Osnabrück Stadthalle
- 4 **Aldeburgh, England:** THE LARK; performed by The Sixteen; Harry Christophers, conductor; Snape Maltings
- Malmö, Sweden:** SERENADE, FACSIMILE, SUITE FROM ON THE WATERFRONT; Malmö Symphony Orchestra; James De Preist, conductor; Konserthuset
- 9 **Chicago:** SERENADE; Chicago Symphony Orchestra; Daniel Barenboim, conductor; Samuel Vargas, violin; Symphony Hall
- 17 **Tampere, Finland:** SYMPHONIC DANCES FROM WEST SIDE STORY, CANDIDE OVERTURE; Tampere Symphony Orchestra; Leonid Grin, conductor; Tampere Symphony Hall
- 22-23 **Denver:** SERENADE; Colorado Symphony Orchestra; Marin Alsop, conductor; Robert McDuffie, violin; Holt Center For The Performing Arts
- 23 **Marseille:** FANCY FREE; Ballet de l'Opéra de Marseille; J. Sparrow, choreographer, Opéra de Marseille
- Cincinnati:** SERENADE; Cincinnati Symphony Orchestra; Ivan Fischer, conductor; Dmitri Sitkovetsky, violin; Music Hall

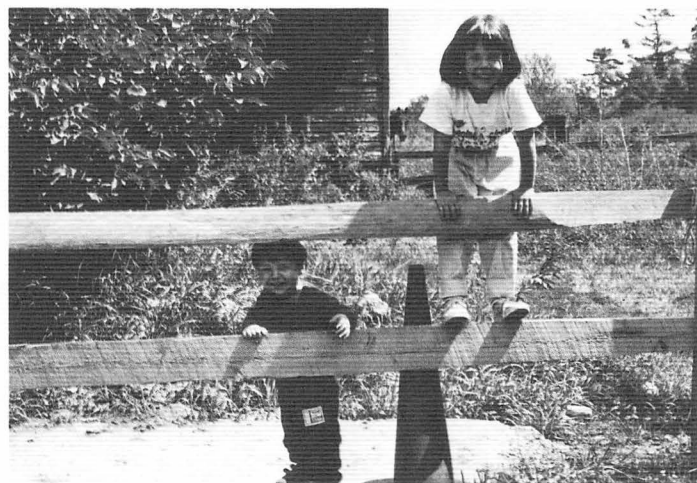
## February

- 1 **Cincinnati:** SERENADE; Cincinnati Symphony Orchestra; Ivan Fischer, conductor; Dmitri Sitkovetsky, violin; Music Hall
- 1, 2 **Denver:** SERENADE; Colorado Symphony Orchestra; Marin Alsop, conductor; Stephanie Chase, violin; Boettcher Concert Hall
- 14 **Hof, Germany:** DIVERTIMENTO; Hofer Symphoniker; Uros Lajovic, conductor; Hof Freiheitshalle
- 15 **Rotterdam:** SERENADE; Rotterdam Philharmonic Orchestra; Dennis Russell Davies, conductor; Romuald Tecco, violin; De Doelen
- 2/18 **Seattle:** WEST SIDE STORY; Fifth - 3/1 Avenue Theater
- 28 **Philadelphia:** SERENADE; The Curtis Institute of Music Symphony Orchestra; Otto-Werner Mueller, conductor; William de Pasquale, violin; Academy of Music
- 29 **Bridgeport, CT:** SYMPHONY #1 JEREMIAH; Greater Bridgeport Symphony Orchestra; Gustav Meier, conductor; Klein Memorial Auditorium

## March

- 12-14 **Detroit:** DIVERTIMENTO; Detroit Symphony Orchestra; Raymond Harvey, conductor; Orchestra Hall
- 20-21 **Berlin:** HALIL; Berlin Sinfonie; Günther Neuhold, conductor; Richard Waage, violin; Schauspielhaus
- 21 **Wuppertal, Germany:** SYMPHONY#1 JEREMIAH, FANCY FREE and ON THE TOWN (Three Dance Episodes); Sinfonieorchester Wuppertal; George Byrd, conductor; Brigitte Balleys, mezzosoprano; Unihall
- 22 **New York:** BERNSTEIN! An evening of music by Leonard Bernstein; The New York City Gay Men's Chorus; Gary Miller, director; Carnegie Hall
- 28 **Huntsville, AL:** A QUIET PLACE - PRELUDE TO ACT III; Huntsville Symphony Orchestra; George Hanson, conductor; Von Braun Civic Center
- 31 **Den Bosch, Belgium:** SERENADE; Brabant Orchestra; Heinz Freise, conductor; Jaap van Zweden, violin; Schowberg Casino

\* Partial Listing



Greetings for the New Year from Leonard Bernstein's grandchildren, Evan (age 2) and Frankie (age 4) Thomas.

## Note to Readers

*Prelude, Fugue & Riffs* will be sent free of charge upon request. Please send all correspondence to:  
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Tax-deductible donations to The Bernstein Education Through the Arts (BETA) Fund, Inc. may be sent to the above address. ■

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