

prelude, fugue & riffs

News for friends of Leonard Bernstein

Summer 1993

O Happy Birthday, Dear Daddy-O



Leonard Bernstein greeting the crowd in Laurence, MA, during his 65th birthday celebration.

by Jamie Bernstein Thomas

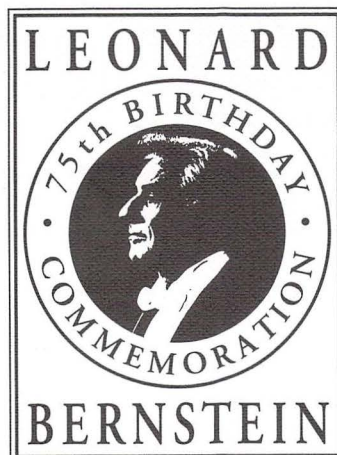
Since I was old enough to remember, my father's round-number birthdays were observed with elaborate, and sometimes epic, late-summer spectacles. August 25, 1958 is the first of his birthdays I remember; Leonard Bernstein turned 40 that year. Stephen Sondheim wrote him a song for the occasion, the lyrics of which began, "And you're only as old as you look — let me look again — 50." There was a treasure hunt all around our summer house on Martha's Vineyard. The event confirmed my 5-year-old's view that grownups were an unstable group prone to wild screaming and much pounding around.

Four years later, my brother Alexander and I honored Daddy's otherwise unremarkable 44th birthday with a television parody called "The Ape Solomon Show." Six-year-old Alexander, as Louis Armstrong, "played" a dented trumpet. Rosalia, our highly theatrical Chilean cook, recited the advertising copy for Aquamarine Lotion and stole the show. We concluded with a rendition of "Hey Look Me Over," lyrics rewritten by a not-so-promising 9-year-old:

*O Happy Birthday, dear
Daddy-o
I guess that life just doesn't go
so slow
'Cause you're already 44 years old
But you can conduct and you
can compose
And you can still be bold . . .*

The next biggie was 50, and by then Alexander and I had honed our skills on three birthday shows for Daddy. This time we pulled out all the stops. Our mother had a big yellow-striped tent set up

(continued on page 5)



To Our Readers

August 25, 1993 would have been Leonard Bernstein's 75th birthday. Mr. Bernstein would doubtless have been fêted in concert halls and festivals, on radio and television, with compact discs, cassettes and even vinyl, from Vienna to Sapporo and everywhere in between, all fitting testimonials to the Maestro's energy, to his eager sharing of the beauty he perceived, and to his remarkable genius.

It is the fortune of great artists that when they do leave us, they nevertheless bequeath us a special part of themselves, namely their art. In his music, his writings, his teaching, Leonard Bernstein left us an invaluable legacy. His ideals are the foundation for the recently inaugurated Bernstein Center for Education Through the Arts in Nashville, Tennessee. His YOUNG PEOPLE'S CONCERTS remain the standard by which music education is measured. Two of his most famous musical theatre works, landmarks of the American music, will be published in full score after years of painstaking work and research. The Maestro's life and accomplishments in all his fields of activity are being commemorated throughout the world. In keeping with this famous "Bernstein spirit" and in honor of the Maestro's 75th birthday, we ask you to join us in celebration. ■

The BETA Fund

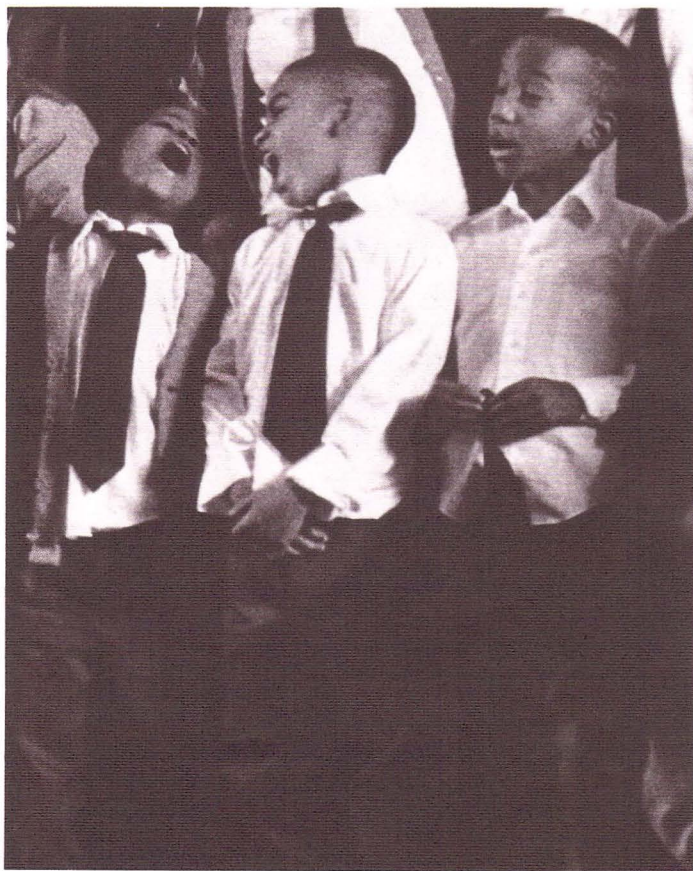
Something Within Me

THE BETA FUND

The Bernstein Education Through the Arts (BETA) Fund is pleased to congratulate producers Jerret Engle and Emma Joan Morris on the extraordinary critical response to their new documentary film *SOMETHING WITHIN ME*. This film documents a visit to the remarkable St. Augustine's School of the Arts. Located in one of the poorest sections of New York's South Bronx, St. Augustine's, called SASA by most students and faculty, is the only school of the arts in the New York archdiocese. Unlike most specialized schools of this type, it admits average students and encourages each of them to discover their individual artistic potential. With 350 students, the most the school can accommodate, St. Augustine's primary emphasis is on music (all of the school's music teachers play professionally), in conjunction with art classes, choral singing and even modern dance. In an interview in *The New York Times*, principal Tom Pilecki said of St. Augustine students: "Our main aim is to turn out good people. Art enhances life, and we try to use the arts to enhance the character of our kids, to make them more interested and interesting learners."

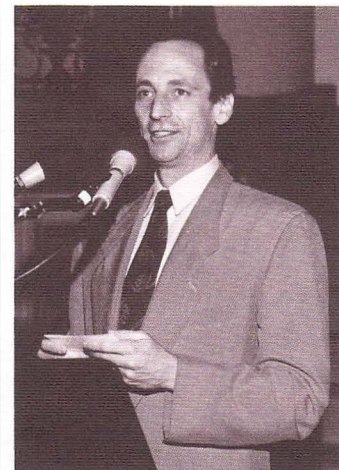
SOMETHING WITHIN ME was, at 55 minutes, the shortest entry at the prestigious Sundance Film Festival in Park City, Utah, and also the film that got the loudest applause from the audience of young moviemakers and Hollywood powerbrokers. Howie Movshovitz in the Denver Post wrote "[*SOMETHING WITHIN ME*] is one of those rare movies that makes you want to be

a better person." *SOMETHING WITHIN ME*, presenting a real view of the value and purpose of the arts in education that the BETA Fund has always strongly advocated, won The Audience Award, The Filmmakers' Award and a Special Jury Prize. The BETA Fund is very proud to have assisted Jerret Engle and Emma Joan Morris, producers of *SOMETHING WITHIN ME*. ■



The children of St. Augustine's in *SOMETHING WITHIN ME*.

From Alexander Bernstein



Alexander Bernstein.

Dear Friends, THANK YOU to those of you who responded to my questions in the last issue! All of the correspondence was thoughtful, provocative and most enlightening. We will reprint a sampling in the next issue and perhaps begin a dialogue on the points you have brought up.

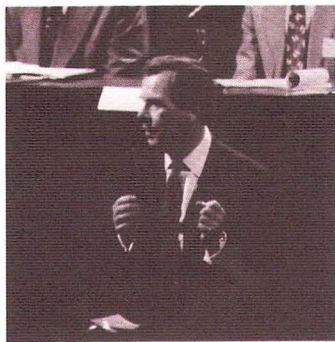
But these pages of the BETA Fund are devoted to the inaugural conference of the Leonard Bernstein Center in Nashville, Tennessee. Our hopes for its success are higher than ever after participating in those extraordinary few days. Thanks to the Herculean efforts of Scott Massey and the Nashville Institute for the Arts; Kitty Moon and her planning committee; and the staff at Scene Three, the conference was an auspicious beginning indeed. I am awed by the vision and commitment of my new friends in Nashville, and I hope to make many, many more as the Center flourishes in its invaluable work. ■

The Leonard Bernstein Center

A Weekend of Learning and Art

The Leonard Bernstein Center for Education Through the Arts, a collaborative project of the Bernstein Education Through the Arts (BETA) Fund and the Nashville Institute for the Arts, was officially inaugurated in Nashville, Tennessee. Beginning on Thursday, April 29th with a lavish reception at Tennessee Gov. Ned McWherter's residence, the series of events lasted through the weekend. The keynote address at Vanderbilt University was given by ABC News anchor and Bernstein Center National Advisory Council member Peter Jennings, who spoke on Friday morning to an audience of arts, education and business leaders about the opportunities for transforming American education.

"The real trick is to create an educational environment that creates heart — not 'smarts'," Jennings said. "All good teachers know that the one thing they want to find is anything that will bring the student to life."



Advisory Council Member Peter Jennings.

These remarks were followed by a multimedia presentation by Dr. Charles Fowler, Director of National Cultural Resources, Inc., of Washington, D.C. His irresistible video examples illustrated the need for the arts to



Alexander Bernstein and Dr. Scott Massey.

play a central role towards educational reform. The actress Lauren Bacall, also a National Advisory Council member of the Bernstein Center, led a session on "The Art and Genius of Leonard Bernstein," in which the longtime friend of the composer recited poetry by Bernstein, quoted the composer's notes to *WEST SIDE STORY* and presided over a selection of compositions highlighting Mr. Bernstein's prodigious talents. These were sung, played and danced by performers from throughout the Nashville metropolitan area, including the Metro Schools Children's Chorus, the Tennessee Dance Theatre, and members of the Nashville Symphony conducted by Kenneth Schermerhorn.

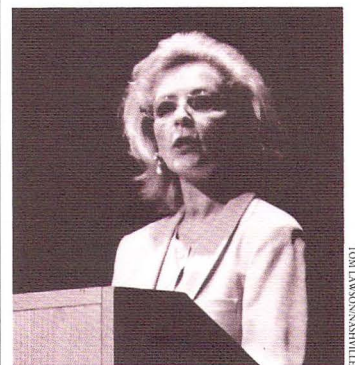
Following lunch at the Parthenon, Nashville's famous replica of the original in Athens, in Centennial Park, inaugural proceedings recommenced in the Main Auditorium of the Hospital Corporation of America, where Dr. Scott Massey, president of the Nashville Institute for the Arts and founding President of the Leonard

Bernstein Center, welcomed the participants and guests and gave an overview of what the Center hoped to accomplish in the area of arts in education. This was followed by a workshop presentation of Mr. Bernstein's *YOUNG PEOPLE'S CONCERTS* coordinated by a team of well-known educators and artists, including Mr. Larry Scripp of the Harvard Project Zero, Dr. John Knowles and Mr. Eric Booth of the Nashville Institute for the Arts and Dr. Edward Bilous of the Juilliard School of Music.

Later that afternoon, Peter Jennings moderated a symposium in which the aims of the Leonard Bernstein Center and the issues surrounding arts in education were discussed by the panel, including James Berk, president of the National Association of Recording Arts and Sciences Foundation, former Secretary of Education Lamar Alexander, Dr. Kristina Woolsey, former director of the Apple Computer Multimedia Lab, pianist Lorin Hollander, and Jim Ed Norton, president of Warner Brothers Nashville and audience members. The day closed with a gala black-tie dinner, hosted by Sony Music Nashville and the American Society of Composers, Authors and Publishers, at the new ASCAP Corporate Headquarters on Music Row. Over 450 guests, including singer Chet Atkins and former National Gallery of Art director and new member of the Center's Advisory Council, J. Carter Brown, attended the fundraiser for the Nashville Institute for the Arts and the Bernstein Center.

The mission of the Leonard Bernstein Center, Dr. Massey has said, "We're not just looking at

trying to add the arts to the current school curriculum. We're looking at the way the whole school learning context can be reconsidered and redesigned so that students are actively making things and being more creative and innovative in the way they learn, not just sitting there absorbing information. We're trying to model the learning process on the creative process." Alexander Bernstein, President of the Bernstein Education Through the Arts (BETA) Fund and founding chairman of the Leonard Bernstein Center, explained the selection of Nashville for the Center: "My father was deeply committed to the idea of the arts as being totally



Advisory Council Member Lauren Bacall.

connected to the process of learning, and to the idea that you cannot study any particular subject in a vacuum. I know that he was thrilled by what they were doing in Nashville."

Saturday morning featured a brunch at the Opryland Hotel and an exhibit of the latest technologies in interactive educational media. To close the sessions, John Naisbitt, author of the best-selling book *Megatrends*, led a discussion of future directions for the Bernstein Center.

The Definitive Editions

WEST SIDE STORY and CANDIDE in Full Scores

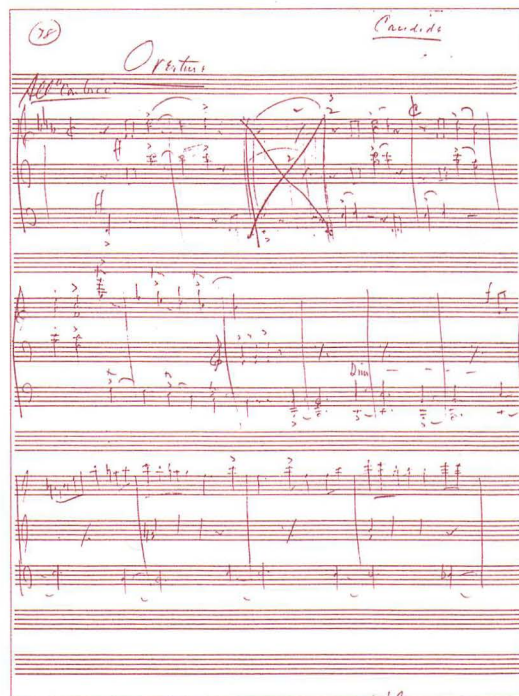
by Charlie Harmon

For the first time, *CANDIDE* and *WEST SIDE STORY*, pinnacles of the musical legacy of Leonard Bernstein and treasures of the American musical theatre, are available from Jalni Publishing and Boosey & Hawkes in full score, in printings as complete, thorough and precise as the works of Mozart, Verdi and Wagner. But why did it take three decades between first performance and final printing? Let me explain.

It was as a serious recording project that Leonard Bernstein approached *WEST SIDE STORY* in 1984. Rumors of stepping impromptu into the pit to conduct the overture of the Broadway show notwithstanding, the Deutsche Grammophon recording was the first time Mr. Bernstein had looked at the entire score since writing it in 1957.

Several days before the recording date, Bernstein received a copy of the full score of *WEST SIDE STORY* in an ozalid print of the manuscript by arrangers Sid Ramin and Irwin Kostal. This score reflected all the last-minute changes from the out-of-town run leading up to Broadway. Bernstein reviewed the dynamics, setting levels that supported the singers. He phrased the string writing, adding some bowings and articulations. Sudden pianissimi were highlighted with his familiar red/blue pencil.

Some revisions to the score came about in the recording studio: in the *Prologue*, the drums at the opening were always written as tenor drum and bass drum, but in the recording studio the tenor drum wasn't enough of a contrast in pitch, so snare drum was played instead, with the snares off.



CANDIDE Overture in Leonard Bernstein's fair copy and the new engraved score.

A major aspect of putting the DG recording together was correcting the thousands of errors for which the score of *WEST SIDE STORY* was notorious. One particularly egregious error was found in the Balcony Scene, in which the line "Today all day I had the feeling a miracle would happen . . ." has always been sung by Maria; in fact it belongs to Tony, who is referring to his frame of mind expressed in "*Something's Coming*."

The score used by Bernstein for the recording sessions became the basis for preparing a paste-up for an engraving of the full score. In making this paste-up, everything was first written out by hand, in this case by David Abell. Comparisons were made to the original cast album from 1957 and to the recording of the film soundtrack, (although this had a slightly different orchestration). There was another source to examine and that was the *SYMPHONIC*

DANCES FROM WEST SIDE STORY, a large suite culled from the show by Mr. Bernstein, aided by Sid Ramin and Irwin Kostal, in 1960. The orchestration here is for a large symphony orchestra sitting on a performing platform, and is not usually appropriate for a theatre pit, as it would tend to drown out all but the most athletic singers. But the *SYMPHONIC DANCES* also show how Mr. Bernstein re-thought some of the dance music.

Other references for *WEST SIDE STORY* include the printed piano/vocal from 1958, a copy of which Mr. Bernstein marked extensively in preparing the singers for the DG recording, and the printed libretto. Since an engraving includes not only music but also words, cues (words spoken by actors to signal the beginning of a musical number), and stage directions, it's important that these be correct and consistent

throughout.

Finally, there are manuscripts. Most of the manuscripts for *WEST SIDE STORY* and *CANDIDE* are in the Library of Congress in Washington. Mr. Bernstein's painstaking way of making his own fair copies (pencil copies carefully laid out on the page, clear enough to distribute for rehearsals) are treasures. Every note is in place, every articulation, every dynamic and tempo marking. On the other hand, we do not have manuscript full scores of either *WEST SIDE STORY* or *CANDIDE* by him, since on Broadway it is traditional for the orchestration to be completed by someone other than the composer.

In fact, when the full score of *CANDIDE* arrived on his desk in November 1989, Mr. Bernstein remarked that he had never before examined the music "as a through-composed work." He had written *CANDIDE* in the mid-fifties,

O Happy Birthday, *continued*

number by number. Discovering it anew, he dug into the score as though composing it all over again.

As always, there were quite a few corrections to be made. The score Bernstein conducted from for the London recording of *CANDIDE* by Deutsche Grammophon is filled with his usual careful dynamic indications, tempo markings and articulations for the orchestra. As with *WEST SIDE STORY*, the sources for preparing an engraving for *CANDIDE* were essentially the same: Bernstein's conducting score, orchestra material, a previously printed piano/vocal score, and the manuscripts in the Library of Congress.

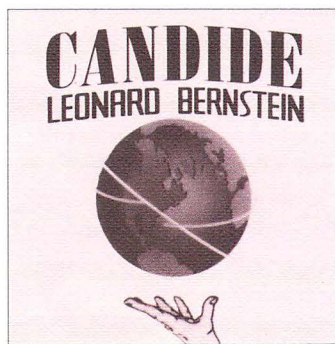
The *CANDIDE* score took five months to compile, after locating Hershy Kay's large pages of orchestration distributed through nineteen packing crates in the Boosey & Hawkes warehouse in Farmingdale, Long Island.

But locating source materials is only the first step in this long and meticulous progression to a final printed version. The process of engraving begins with a graphic representation of everything connected to a performance. This is called a paste-up. Everything on it has to be clear and accurate, to allow the engraver simply to follow graphically what is presented on the paste-up.

The engraver decides how much music appears on each page. He or she is also responsible for the vertical line-up. When the first attempt at layout is completed, this is called a first proof and it goes to the editor. The editor examines everything on the page, even extraneous markings which sometimes appear, while marking as clearly as possible all corrections. To give an idea of what this entails: *CANDIDE* came to 480

pages in its first proof, which took five months to inspect.

Taking this corrected proof, the engraver prepares a second proof, which goes back to the editor for re-examination. Interestingly, it is at this stage when a number of formerly unnoticed mistakes



become apparent. Eventually, a third proof is made, and sometimes a fourth. As the printing gets closer to completion, the other parts associated with a printed score are pulled together: copyright notices, preliminary pages, appendices, a cover design. The preliminary pages of music theatre works traditionally list the opening night cast, the name of the theatre and sometimes the number of performances. A recording of the work, if made, is mentioned, too. If, as in the case of *CANDIDE*, a work has a convoluted history, then other versions may be listed. An appendix can include musical numbers considered optional, or numbers dropped during the run of the show.

For both *WEST SIDE STORY* and *CANDIDE*, having the music in complete, carefully edited and legible editions is the greatest service of all to Mr. Bernstein's musical vision, since all future performances, recordings, or other representations rely on this printed material. ■

(continued from page 1)

behind our house, with a raised platform at one end. After the feasting, Alexander and I did our show for a large and illustrious crowd of our parents' friends. Six-year-old Nina joined us for the finale: a 3-part round entitled "Olga Koussevitzky Isn't Coming." We were a smash, Daddy was ecstatic, and the three of us were irreparably stage-struck for life.

Leonard Bernstein's 60th birthday festivities were planned way in advance to be an elaborate outdoor concert at Wolftrap, just outside of Washington, D.C. But the family was still devastated from our mother's death earlier that summer, and nobody was in a partying mood, least of all the birthday man himself. The great celebration machine could not be stopped, however, and we endured a hot, muggy Virginia evening in our finery, unable to fully appreciate a quite wonderful array of artists performing Bernstein music.

After sixty, the cycle of round number birthdays shortened to five-year intervals. For his 65th birthday, everyone felt better about life, and we thoroughly enjoyed a return to Leonard Bernstein's birthplace, Lawrence, Mass., where our entire family was paraded down Main Street in antique open cars, to the bemusement of a sparse curbside crowd. There was a picnic lunch and a nice mayor and we all wore sky-blue armbands to advocate No Nukes. Jennie Bernstein, mother of the Maestro, was celebrated in equal measure that day; her triumphal return to the town where she'd worked in the mills as a child was the most resonant part of the day for our family.

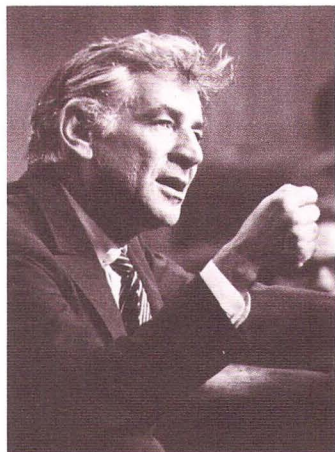
By age 70, Leonard Bernstein was nothing short of a monument,

and monumental attention had to be paid. The event was a grand concert at Bernstein's beloved Tanglewood, packed with musical talent and running over four hours. My father had not been in the best of spirits, feeling superstitious and anxious at the attainment of his biblical allotment of threescore and ten years. We all did our utmost to cheer him up, but it was heavy sledding. Even the weather was damp and chill. Finally, the sun came out the afternoon of the birthday concert, and my father could not help but enjoy the major-league lineup of friends who performed in his honor: everyone from Midori to Bobby McFerrin to Lauren Bacall to Seiji Ozawa — and, for old times' sake, a surprise performance by his three children, now nicely rounded out by the addition of my husband David's unflappable tenor.

Now 75 has rolled around, and alas, alas: Leonard Bernstein is no longer here. Yet predictably, even in his absence, Bernstein's birthday generates a flurry of celebratory activity. Events are scheduled around the world. Here in New York, the family will take part in a concert of songs, chamber music and jazz at Alice Tully Hall, benefiting the Bernstein Education Through the Arts (BETA) Fund. All this will undoubtedly fill us with the joyous Bernstein spirit — although I will continue to miss seeing Daddy festooning his mighty ears with gift ribbon — a sure sign he was having a happy birthday. ■

Looking Ahead

YOUNG PEOPLE'S CONCERTS on Home Video Planned for Bernstein 75th Anniversary



NOBAMTEL SEP 10 ASLHEDRO

One of the highlights of the 1993 commemorations planned to mark the 75th anniversary of Leonard Bernstein's birth will be the home video release of an enduring part of the Maestro's legacy as a musician and teacher.

Leonard Bernstein's YOUNG PEOPLE'S CONCERTS with the New York Philharmonic, the landmark TV broadcasts which provided a gateway to music for millions of Americans, will arrive on VHS cassette tape on Leonard Bernstein's birthday, August 25. The programs, originally broadcast by the CBS television network from 1958 to 1972 and retransmitted by broadcasters around the world, changed forever the way audiences listen to music and established Mr. Bernstein as America's most captivating music teacher.

The home video edition will present 25 one-hour broadcasts as they were originally aired. Included in the series are programs that discuss musical basics, musical styles, and specific composers such as Beethoven and Mahler.

By arrangement with Sony Classical, The Leonard Bernstein Society will be the only source for the complete set of available titles. The Society's "Collector's Edition"

contains 25 concerts on ten VHS cassettes. The Society will also offer a "Sampler Set" of six concerts on three cassettes and selected individual titles. Inquiries may be sent directly to Prelude, Fugue & Riffs, 25 Central Park West, Suite 1Y, New York, NY 10023.

The Society will also specialize in making the programs available to educational and performing arts institutions. Alexander Bernstein, the Maestro's son, said, "My father's YOUNG PEOPLE'S CONCERTS represent the extraordinary legacy of his life as an educator. Always provocative and never condescending, he was able to engage his audiences (children and parents alike) as active participants in their own learning. The Leonard Bernstein Center in Nashville is developing material to accompany the tapes and broaden their educational scope. I am proud and thrilled that The Leonard Bernstein Society is making these educational treasures available for generations to study and enjoy."

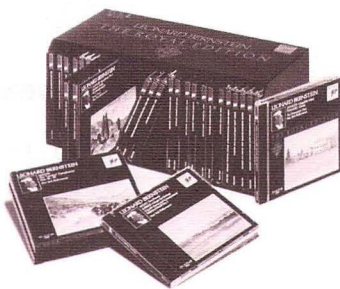
In a parallel marketing effort, Sony has arranged for the Smithsonian Institution to offer the video series as a continuity program, as they have with book and record series. Subscribers to the Institution's program will receive a new title approximately every six weeks.

The restoration and remastering of the original programs were supervised by BetaFilm, a KirchGroup company. ■

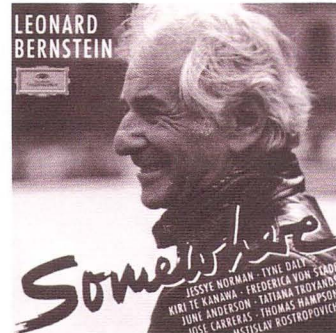
SONY continues the Royal Edition



In honor of Leonard Bernstein, Sony Classical is continuing to release the now-famous Royal Edition of compact discs. The Royal Edition is a library of recordings made with the New York Philharmonic during three decades. The Royal Edition will ultimately include 119 CD's. These historic recordings have been digitally remastered and represent improved sound quality over the original recordings. Harold Fein, Sony Classical Vice President, stated, "Bernstein's influence was so enormous that only an enormous edition could do it justice. This is the largest edition in the history of Sony Classical or its predecessor, CBS Masterworks." ■



New DG Releases



In honor of Leonard Bernstein's 75th birthday, Deutsche Grammophon will release a special disc called "Somewhere." This recording features selections from the Maestro's favorite compositions and recordings. Artists on this disc of live performance concerts include Jessye Norman singing "Somewhere," Tyne Daly, Kiri Te Kanawa, Frederica von Stade, June Anderson, Tatiana Troyanos, José Carreras, Thomas Hampson and Mstislav Rostropovich.

In autumn, Deutsche Grammophon will release a new recording and video of the musical ON THE TOWN, featuring the London Symphony Orchestra led by Michael Tilson Thomas. The cast includes Tyne Daly, Frederica von Stade, Sam Ramey, Thomas Hampson, Evelyn Lear, Kurt Ollmann and Cleo Laine. Writing in *The Guardian* (London), Edward Greenfield remarked of this performance: "If Lenny was looking down from heaven, he must have been thrilled." ■

Leonard Bernstein Place

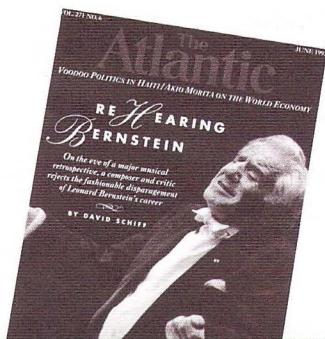


Mayor Dinkins with Bernstein family and friends.

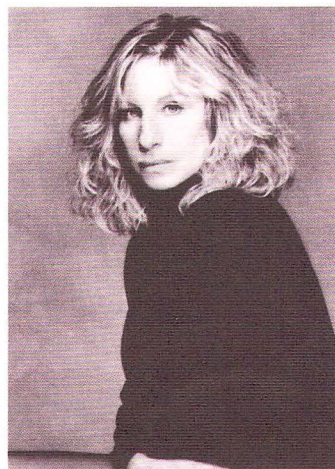
In ceremonies in City Hall's Blue Room on Friday, May 28, 1993, New York Mayor David Dinkins signed a bill naming West 65th Street between Amsterdam Avenue and Broadway in Manhattan "Leonard Bernstein Place." Running through the heart of Lincoln Center, this block is linked historically to the artistic life of the conductor-composer and contains the stage entrances to Avery Fisher Hall (home of Bernstein's beloved New York Philharmonic), The Metropolitan Opera, the Mitzi Newhouse and Vivian Beaumont Theaters. The new Leonard Bernstein Place will also include Alice Tully Hall, The Juilliard School and the New York Philharmonic Archives, which will eventually house the Maestro's musical library. The ceremony was attended by Jamie Bernstein Thomas, Alexander Bernstein, Nina Bernstein, Shirley Bernstein, Francisca Thomas, singer Roberta Peters, longtime friend and colleague Schuyler Chapin, Nat Leventhal and Ronnie Eldridge. ■

Rehearing Bernstein

The Atlantic magazine, in the June 1993 issue, offered its readers a cover-story featuring a critical reevaluation of Leonard Bernstein's career and accomplishments. In his article *Re-Hearing Bernstein*, Reporter David Schiff writes: "As a conductor there is nobody who can touch Bernstein, the way he brought excitement to the audience. It's amazing what a wonderful teacher he was, how sophisticated and ambitious he was in teaching the American public, and children especially." ■



One Hand, One Heart



Barbra Streisand

New Kultur Releases

In August, 1993, Kultur will release "Leonard Bernstein in Paris," featuring Berlioz' REQUIEM with the Orchestre National de France, the Orchestre Philharmonique de France, the Chorus of the Orchestre National de France and tenor Stuart Barrows. Maestro Bernstein conducts this powerful work in the chapel of St. Louis des Invalides in Paris.

In September, 1993, Kultur will release "Leonard Bernstein in Japan," in which Maestro Bernstein conducts the New York Philharmonic in Schumann's SYMPHONY NO. 1, "THE SPRING" and an historic performance of Dmitri Shostakovich's SYMPHONY NO. 5. ■

RCA Red Seal



To honor the 75th birthday of Leonard Bernstein RCA Red Seal is releasing a new recording of SONGFEST. This recording, by the St. Louis Symphony, is conducted by Leonard Slatkin and features Wendy White, Patricia Spense, Linda Hohenfeld, John Cheek, Vernon Hartman, and Walter Plante as the vocal ensemble.

Coupled with this recording is a rare performance by the St. Louis Symphony of SYMPHONY NO. 1, "JEREMIAH", conducted by Leonard Bernstein in 1945. ■

Bernstein Honored by Stamp

GRENADA
GRENADINES
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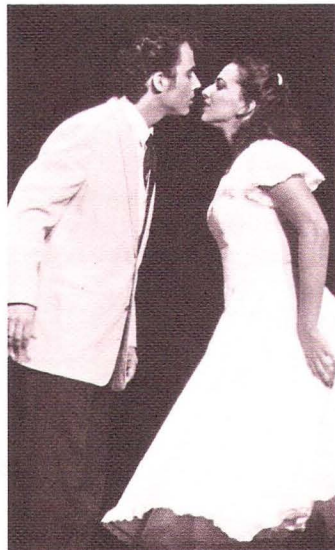


Leonard Bernstein

The Caribbean island republic of Grenada has recently issued postage stamps honoring American musicians and singers, including Maestro Bernstein. This philatelic issue is available either from the Postmaster General of Grenada, whose telephone number is 809-440-5728, or through specialty postage-stamp dealers. ■

WEST SIDE STORY at Indiana University

WEST SIDE STORY was the last work presented by the Indiana University Opera Theater in its 1992-93 season. Guest director/choreographer Michael DiFonzo and conductor Robert Porco succeeded in taking Indiana University students of opera, theatre and dance and forming them into an ensemble of players who were impressive as a team and as individual performers. Stage designer C. David Higgins beautifully recreated the West Side neighborhood in Manhattan where the musical unfolds, while lighting designer Michael Schwandt effectively illuminated the action in the alleys and bedrooms. Indiana University Opera Theater will perform MASS in Bloomington and Washington, D.C. as a part of the 75th Birthday Commemoration. ■



Indiana University Opera Theater production of WEST SIDE STORY.

LESTER FISHBEIN FOR SEIBER/PERKINS/ELLEMAN

BBC Radio Celebrates the Maestro's 75th Birthday

April 12, 1993 was Leonard Bernstein Day for BBC Radio 3, which celebrated the 75th anniversary of the Maestro's birth with a full day of special programs broadcast live from BBC studios in New York. With Jamie Bernstein Thomas and Humphrey Burton, Radio 3 treated its UK audience (the show wasn't available in the US) to 15 hours of programming devoted to recorded highlights of Leonard Bernstein's career, conversations with family members and colleagues who worked with the Maestro over many years, and works to which the Maestro had special ties. The musical selections included Mr. Bernstein's extra-ordinary New York Philharmonic concert, at

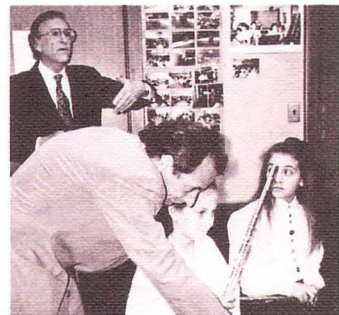
which he replaced an ailing Bruno Walter at Carnegie Hall and began his meteoric rise to prominence; the ballet music to FANCY FREE, introduced by sister Shirley Bernstein; CARMEN, conducted by Maestro Bernstein and introduced by former General Manager at the Metropolitan Opera Schuyler Chapin; ON THE TOWN, with special narrations by Alexander and Nina Bernstein. Other guests stopped by BBC studios to reminisce about Mr. Bernstein, including singer Barbara Cook, composer John Corigliano, Jr. and Marilyn Horne. ■

Bernstein Year in Lawrence, NY

The Public Schools of Lawrence, New York, have just finished celebrating "The Leonard Bernstein Year 1992-1993" in honor of his 75th birthday. "The Leonard Bernstein Year" in Lawrence, a suburban community of New York located on Long Island, focussed on the contributions of Bernstein as both a teacher and a composer.

Proposed and developed by the Supervisor of music and arts-education for the Lawrence School District Dr. Bert Konowitz, "The Leonard Bernstein Year" culminated on May 12 with a concert of Bernstein works at Lawrence High School, including favorite songs from WEST SIDE STORY and a sing-along of TONIGHT. In addition, Alexander Bernstein, president of the Bernstein Education Through the Arts (BETA) Fund, attended classes all day long and then spoke about his father's impassioned beliefs in the importance of the arts to education.

Earlier this year, the Lawrence High School Marching Band played Bernstein works at Hofstra



Alexander Bernstein with students at Lawrence High School.

COURTESY OF LAWRENCE HIGH SCHOOL

University and at school functions. In different venues, some of Mr. Bernstein's less familiar works were also presented, including the song "Who Am I" from the Bernstein version of PETER PAN. Students and faculty together watched and discussed the tapes of Mr. Bernstein's celebrated Norton Lectures, originally presented at Harvard University.

By choosing to celebrate the life and accomplishments of Leonard Bernstein, Dr. Konowitz says, "We were interested in offering students a model, someone that they might emulate, who represents a bonding of the intellectual with the artistic and a concern for life in general." ■

Note to Readers

Prelude, Fugue & Riffs will be sent 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 in care of the same address.

We appreciate notice of any performances or events featuring

the music of Leonard Bernstein or honoring his creative life and shall do our best to include such information in forthcoming Calendars.

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