

# prelude, fugue & riffs

News for friends of Leonard Bernstein

Spring/Summer 1994

## Writing the Life of Leonard Bernstein



LB at a New York Philharmonic rehearsal, Carnegie Hall, 1960.

by Humphrey Burton

**F**inishing my biography of Leonard Bernstein proved even more difficult than starting it. After nearly three years, I had grown accustomed to my place — the 32nd floor of a tower block opposite Lincoln Center — and to my monk-like routine of research and writing, interspersed with tennis games with my archivist colleague Karen Bernstein, and five-mile jogs around Central Park under the auspices of the New York Road Runners Club. What a lifeline Central Park proved to be!

When I began work on this biography, in the spring of 1991, I thought naïvely that I'd have the whole thing done in 18 months. I planned to carry out the primary research and interviews and then

to settle down to write at home in England. Quite soon, however, I recognized that unless I got to work on the book immediately, I would have forgotten the beginning of the story before I had reached the end. Basically, I am a television man, accustomed to relatively short bursts of high intensity. A complete change of approach was necessary, so my wife Christina and I furnished an apartment and settled in New York. In September 1991 I composed my first sentence: "He was almost born on the kitchen floor . . ." It was a great relief to be on my way.

I wrote in longhand, covering approximately 6,000 note-book pages. Kelly Briney, my faithful typist, turned these much-amended scribbles into nearly 2,000 pages of typescript. After further revisions and some savage (but essen-

tial) editing, the manuscript was boiled down to less than half that size. It's still solid but just light enough to read in bed.

I proceeded simultaneously on two fronts, researching only a few years ahead of my narrative. And I can't tell you how exciting it was to put anecdotal flesh and blood on the outline structure of LB's life. His letters in particular were a revelation. I was grateful when Shirley Bernstein allowed me to see the very touching letters she had received in 1950 from her brother, in which LB declared his determination to marry Felicia Montealegre. My heartfelt thanks also to Jamie Bernstein Thomas, LB's elder daughter, who made available her mother's correspondence. Especially important are letters written before they were married — in 1951

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## To Our Readers

**L**ike the Japanese gong in which he collected the stubs of his composing pencils, Leonard Bernstein's life work continues to resonate long after the moment of striking has passed. This year marks the 50th anniversary of Bernstein's SYMPHONY NO. 1, "JEREMIAH". Its final movement uses a text from Lamentations: "How doth the city sit solitary, that was full of people! How is she become a widow!...She weepeth sore in the night and her tears are on her cheeks." In the absence of the composer, his symphony grieves eloquently for Hebron.

A happier resonance rings in the air down in Nashville, where the Leonard Bernstein Center for Education Through the Arts has just received a generous donation from The Country Music Association. Leonard Bernstein would surely be gratified to see the many cultural streams of Nashville joining together to redirect the arts into the nation's classrooms.

Perhaps most resonant of all this season is the publication of Humphrey Burton's biography of Leonard Bernstein. Reading about Bernstein's life, with all its breathtaking permutations and astounding creative output, we can only marvel, and feel grateful that our lifetime coincided with his. ■

# The BETA Fund

## BETA Fund Supports *A Touch of Greatness*

### THE BETA FUND

The Bernstein Education Through the Arts (BETA) Fund is pleased to announce its support of a new documentary film by Leslie Sullivan. This film is entitled *A Touch of Greatness* and has as its subject the life and work of the extraordinary educator Albert Cullum. Mr. Cullum is renowned as a teacher who embraces the unconventional, as well as an author of many books with intriguing names such as *The Geranium On The Window Sill Just Died but Teacher You Went Right On* and *You Think Just Because You're Big You're Right*.

Filmmaker Sullivan first met Albert Cullum while studying to become a teacher at Stonehill College in Massachusetts. It was a life-changing experience. Sullivan says this film is in no way a simple hagiography of Cullum, but sets out rather to "explore creativity in the classroom and look at how a teacher can create an environment where self-esteem and academic success flourish."

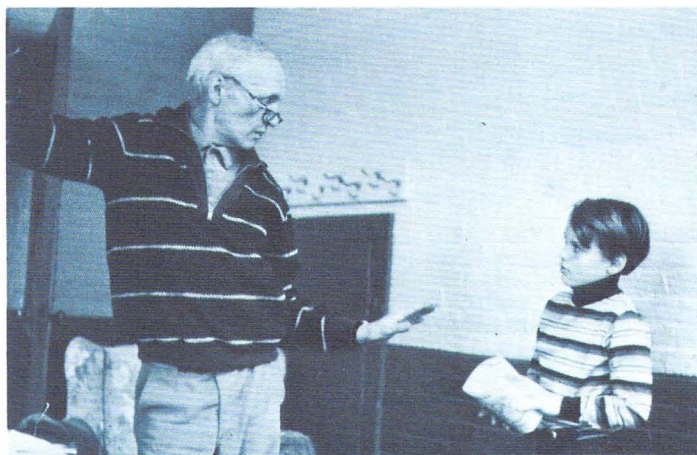
*A Touch of Greatness* will look back over 30 years of classroom experiences, many unconventional, some profound. It will mix fascinating footage shot more than a quarter century ago by then unknown director Robert Downey with Sullivan's own *cinéma vérité* style film of former students in their surroundings, including Emmy award-winning actress Laurie Heinemen, civil-rights lawyer David Pugh and psychodramatist Louise Lippmann.

Mr. Cullum, who is in his 70s,

continues to give his time and expertise to new challenges in the fields of education and the arts. Under the auspices of the Massachusetts Department of Youth Services, he is currently working with young adults ages 12 to 18 in an effort to use the performing arts as a means to instill self-esteem in young juvenile offenders.

Sullivan envisions *A Touch of Greatness* as a way of engaging, invigorating and challenging educators before they enter a classroom. As a teacher and a citizen, Albert Cullum has never failed to recognize that one of the most critical political and social issues facing this country is the deplorable state of the American classroom. In this regard, *A Touch of Greatness* will challenge American educators to involve all children in meaningful and constructive learning experiences.

Leslie Sullivan has been Executive Producer for two other independent films: *The Other Olympians*, which focused on physically disabled athletes and was broadcast on PBS in 1989, and *Because the Dawn*, which was screened at both the Berlin and Toronto Film Festivals. The BETA Fund is pleased to be associated with this valuable project. ■



COURTESY OF N. EASTON PUBLIC SCHOOLS SYSTEM

Albert Cullum and student rehearse for *A Midsummer Night's Dream*, 1989.

## Bernstein Center Gets CMA Support

The Leonard Bernstein Center for Education Through the Arts has announced its endorsement by The Country Music Association (CMA) and receipt of a pledge of \$50,000 to assist in the Bernstein Center's program development.

"This unprecedented move by the CMA Board emphasizes a continuing concern and commitment our industry leaders have for education and the role our industry can play in assuring our country's ability to compete in the 21st century," said Ed Benson, the CMA Executive Director.

"Frankly, the idea of the Bernstein Center using all the arts, including country music, to motivate students to learn everything from math, science and history [...] to basic living skills is a very exciting prospect," Benson explained. "While supporting this unique educational reform initiative, we will also be exposing many young people to country music, which helps advance the CMA's strategic purpose."

Scott Massey, founding president of the Nashville-based Leonard Bernstein Center for Education Through the Arts, noted that as a creative force, the country music industry knows firsthand the power of music and the other arts in stimulating the learning process, which is the same power that Leonard Bernstein recognized in his work with young people.

The CMA's endorsement opens the door for an on-going working partnership between the Bernstein Center and the country music industry.

"The country music creative community can offer invaluable input on programming and execution of the Center's education initiatives," said Massey, "and we're

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# YOUNG PEOPLE'S CONCERTS

## Bringing the YOUNG PEOPLE'S CONCERTS into Today's Classrooms

by Mark Putnam and Margaret Officer

Perhaps there is no better measure of the effectiveness of a teaching strategy than its portability across time: combining the past with the present to inform the future. This was our first impression while observing video tapes of Leonard Bernstein's YOUNG PEOPLE'S CONCERTS series being shown to a group of sixth grade students. Indeed the tapes are in black and white and references are made to life in the 1950s and 60s, but today, three decades later, young students still watch and listen as if this were live television. Universally, they become engaged learners as Maestro Bernstein draws them into the wonderful (and often foreign) world of great music. His genuine care and sincere desire for others to share in the joy of music comes magnificently through the television to each viewer.

As the YOUNG PEOPLE'S CONCERTS have been re-introduced into elementary classrooms, researchers at the Bernstein Center for Education Through the Arts in Nashville, Tennessee, have asked many fundamental questions, such as, "How will teachers decide to break up the tapes and what effect will that have on students' processing and enjoyment?" In an attempt to capture the successful use of this material, teachers and Teaching Artists have identified a number of foreground issues. These early insights are helping to clarify and expand the function of the YPC tapes, the accompanying Guide Book for Study Groups, the roles of the classroom teacher and the Teaching Artist, and the students as participants.

The YPC Guide Book was de-



Alexander Bernstein with the students of Eakin Elementary School, Nashville.

veloped by our Teaching Artists to enhance the discovery of the object of study. Each study plan provokes the teacher and the students to ask new and personal musical questions before, during and after viewing the tape. It also encourages the student to reflect on the growth of his or her musical self. This learning method, driven by curiosity as well as by today's classroom dynamics (such as space and time limitations), requires deviation from the Guide and even from the YPC's themselves. Maestro Bernstein packs into each broadcast more musical information than can possibly be investigated in a single viewing or with a single lesson plan, no matter how comprehensive. And though the Maestro was able to dovetail idea-to-idea for an hour-long lecture/concert, teachers are discovering that breaking a single tape into several lessons or stopping the tape at intervals creates a kind of

learning that is more clearly understood and less fatiguing.

Students have responded positively. Journal sheets have demonstrated that the students are very involved in the lessons. Facial expressions are filled with extreme concentration and are exciting to watch. Some students become indignant when hall noises prevent them from hearing details of the lectures or music. Some have indicated that they anticipate and enjoy the YPC lessons more than any other school activity. Students willingly respond to questions and record their learning experiences. Maestro Bernstein stands before the class as a trusted authority. Students are able to understand his metaphors and create metaphors of their own. Through participatory activities they internalize his discussions and question his conclusions. They compare their thinking with Bernstein's, their classmates', and their teacher's

and they reflect on previous thoughts. One student exclaimed at the end of a lesson, "Wow! The music seemed to be simple at first and then began to expand and expand and expand . . . like life!"

What is the role of the Teaching Artist? Central to this discussion is the Bernstein Center's commitment to experiential learning. Generally, music is taught by specialists who see it as their responsibility to explain art theory in technical and historical terms. This approach is an intellectual one, requiring analysis and evaluation. The Teaching Artist is concerned more with a listener's aesthetic experience rather than with cognition alone, making it an ideal approach for school children. The TA first searches for an "entry-point" that can bring focus to listening. (For example: development in music is much like the structural development of a building.)

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PHOTOGRAPH BY PETERSON FOR TEACHING ARTS, MARCH 1994

# "JEREMIAH" at 50

## SYMPHONY NO. 1, "JEREMIAH" and the American Symphony

SYMPHONY No. 1, "JEREMIAH" was composed between 1939 and 1942. Leonard Bernstein led the Pittsburgh Symphony Orchestra, with mezzo-soprano Jennie Tourel, in the first performance of the work on 28 January 1944, at the Syria Mosque. We offer the following thought-provoking analysis of "JEREMIAH" in hopes of stimulating discussion and further examination of the work.

by Benjamin Folkman

On the 50th anniversary of Leonard Bernstein's public debut as a symphonist with "JEREMIAH", it is worth noting that neither Bernstein, the most celebrated American musician of his time, nor his creative godfather Aaron Copland, long hailed as the Dean of American composers, sits squarely within the American symphonic tradition. Copland, at his most characteristic, does not truly belong to this tradition at all; Bernstein's relationship to it is decidedly oblique.

The American symphony is a Beethovenesque (rather than Mozartean) phenomenon. "Beethoven's sense of duty," as musicologist Donald Tovey observed, "is to preach," and this is why Copland is not one of our central symphonists, for composing musical sermons did not come naturally to him — his "laying down the law" style is oracular rather than hortatory. Copland's *SHORT SYMPHONY*, his second and by leaps and bounds his finest, insists on modesty both in its title and its music — brilliant, lithe, witty with no pretense to monumentality; in his *THIRD SYMPHONY*, with its obligatory striving after a Major Statement, he failed to achieve the quintessential Copland.

**Jennie Tourel**  
Mezzo-Soprano

After making her sensational concert debut with the New York Philharmonic under Arturo Toscanini in October, 1942, Jennie Tourel was the renowned star of the Paris Opera Company for seven years, acclaimed particularly for her unique interpretations of three distinguished roles: "Carmen," "Mignon," and "Charlotte in Werther." Of her career, the late Fritz Schwaibler wrote: "The greatest triumph of my experience since Edith Piaf and Renée Stambouli."

In this country Miss Tourel has won equal acclaim and distinct her appearance with Leonard Bernstein, the NBC and the Boston Symphony and Leopold Stokowski and the NBC. Under Koussevitzky she was heard both in New York and Boston at the Metropolitan Opera. She also appeared with the Chicago Symphony at the Metropolitan Opera. She also appeared with the Chicago Symphony in opera and recital in New York, Philadelphia, Boston, Newark, Havana and Montreal. On July 21, 1943, she made her first appearance at the Lincoln Stadium, singing with the New York Philharmonic.

**Leonard Bernstein**  
Composer - Conductor

Leonard Bernstein, who has the age of twenty-three, is a native-born American. He was born in Lawrence, Massachusetts, August 25, 1918. After attending the Boston Latin School, he went on to Harvard, where he majored in music, studying composition under Walter Piston and one composition under Walter Piston and one composition under Walter Piston. He was graduated in 1940. The next two years were spent at the Curtis Institute in Philadelphia, where he studied conducting with Fritz Reiner and orchestra from with Randall Thompson. He continued his piano studies under Muriel Zigraff. The following summer he spent at Longwood, where he continued his conducting studies with Serge Koussevitzky. He returned to Koussevitzky's assistant during the summer of 1942 after spending the winter season in Boston teaching, composing, and producing a number of operas for the Institute of Modern Art in that city. In September, 1943, he was appointed assistant conductor to Arroy Holmquist.

**The Pittsburgh Symphony Orchestra**  
FRITZ REISER  
Musical Director

GUEST ARTISTS  
LEONARD BERNSTEIN, *Composer-Conductor*  
JENNIE TOUREL, *Mezzo-Soprano*  
SAMUEL THAVEL, *Violinist*  
STEFAN AUBER, *Cellist*  
MATHILDE MUKINNEY, *Pianist*

Friday Evening, January 28, 1944  
Sunday Afternoon, January 30, 1944

SYRIA MOSQUE

PROGRAM

I. Overture "La Scala di Seta"

II. *From the opera "Caterina"*  
JENNIE TOUREL, *Soprano Soloist*

III. *Concerto for Piano, Violin, and Cello, Op. 56*  
SAMUEL THAVEL, *Violinist* — STEFAN AUBER, *Cellist*  
MATHILDE MUKINNEY, *Pianist*

INTERMISSION

IV. *Symphony "Jeremiah"*  
LEONARD BERNSTEIN, *Composer-Conductor*

World Premiere!  
Conducted by the composer  
JENNIE TOUREL, *Soprano Soloist*

STRAVINSKY  
1. Introduction, The Fishbird and her Dance  
2. Dance of the Priories  
3. Infernal Dance of Katerina  
4. Reverie  
5. Finale

LEONARD BERNSTEIN, *Conductor*

*The SYMPHONY is the official music of the Pittsburgh Symphony Orchestra. The Pittsburgh Symphony Orchestra receives its name from COLONEL*

Bernstein, by contrast, found it quite natural to sermonize musically on large issues — indeed, some critics have resented his compulsion to do so. Where Bernstein's symphonic homilies differed from those of colleagues such as Sessions, Harris, Schuman, Piston, Mennin and Diamond was in their dramatic orientation. The standard American symphony is an abstract work, aurally enacted in the theater of the mind; Bernstein's symphonies are stage works that invite us to react with both ears and eyes to visible protagonists: the mezzo-soprano of "JEREMIAH", the pianist of THE AGE OF ANXIETY and the narratrix, mezzo-soprano and pianist of KADDISH. If the Beethoven of Sessions and Piston was the ancestor of Brahms' THIRD and Stravinsky's SYMPHONY IN C, Bernstein's Beetho-

his entire output in the form. Responding to an interviewer, Bernstein once agreed that his symphonies were about faith. Even more to the point, they are about a sense of loss — the loss (as he found in KADDISH) accompanying the discovery that, while God created man in His own image, He did *not* create Himself in the image of man.

The melodic style of "JEREMIAH" is also recognizably that of Bernstein's later symphonies, particularly in the soaring string theme at the center of the *Profanation* scherzo and the finale's plaintive wind-meditation on widowed Jerusalem. What is not yet present is the hard-edged, brash, populist Americanism which an older Bernstein would surely have employed to give an air of derision and decadence to the scherzo, sharpening its programmatic point. As it stands, the movement is not particularly "wicked": without verbal prompting, few listeners would hear the brilliant and vigorous transformations of first-movement material as "profanations." One doubts, however, that a more evil scherzo would have improved the symphony. The largest issue, even in Biblical program music, is still the power and inevitability with which one note follows another, and these qualities were so obviously present on page after page of "JEREMIAH" that the New York Critic's Circle selected it on the first ballot as the best American orchestral work of 1943-44. ■

*Benjamin Folkman has written for Opera News as well as program notes for the New York Philharmonic and Carnegie Hall Presents.*

## Writing the Life of LB, *continued*



Leonard Bernstein and Humphrey Burton, 1978.

(*continued from page 1*)

it was Felicia who was urging LB to make up his mind! Also valuable for Broadway historians are the letters they exchanged during the out-of-town run of WEST SIDE STORY in 1957, when Felicia was in Chile.

Stories about LB, concert programs and private recordings were still being forwarded to me long after Doubleday's copy editor had cried "Basta!" Indeed, I should like to thank every one of you, several hundred in all, who responded to my request for Bernsteiniana issued in *prelude, fugue & riffs* back in 1992. Much — too much — had to be put aside for another time. Incidentally, my next endeavor in this field has the working title *LB and Friends: Selected Correspondence*. So please look through your caches of letters from Mr. Bernstein and if at all possible, send me a copy in care of The Leonard Bernstein Society.

Meanwhile, I shall greatly miss the unique proximity to LB that I have enjoyed these past three

years. I've experienced so many aspects of his life as I've listened to his music and pored over the letters, date-books and press clippings collected over half a century. All I can do now is wait for publication and critical response. Errors will be detected, I'm sure, but I doubt whether anybody will persuade me I should have written a different kind of book. For example, early on, I became convinced that there was no substitute for a chronological narrative, and I was equally certain that LB's compositions were an integral part of his life and had to be discussed as the tale unfolded rather than being confined to separate discussion elsewhere. I hope you'll approve. And in closing may I say that I'm not unduly proud: I'll be happy to receive comments, criticisms and corrections from any reader of *pf&r*, for consideration in what I hope will be the Second Edition. ■

## Applause for Burton's *Bernstein*

The first reviews of Humphrey Burton's new biography of Leonard Bernstein, published by Doubleday in the United States and Faber & Faber in the United Kingdom and Commonwealth, are calling it "unlikely to be surpassed" and "simply the best of the biographies." *Publishers Weekly* goes on to comment that "[Bernstein] has long needed a sober, well-researched and encompassing biography, and this is it." *The Kirkus Reviews* say Burton's biography is "a sensitive, well-balanced account of the great American maestro's life and works."

Bernstein friends, colleagues and collaborators are also praising the book. Ned Rorem writes: "This painstakingly-researched tome traces Lenny's bigger-than-life life from beginning to end. It is the frantic tale of a sacred monster who, in his flawed perfection, changed the way the world listens." Actors and writers Adolph Green and Phyllis Newman Green call Burton's biography "a book to be treasured," while lyricist Betty Comden says it is "a beautiful, loving, important record of the many lives that made up the extraordinary life of Leonard Bernstein." ■



## Cover Photo Background

Herschel Levit, whose 1960 photograph of Leonard Bernstein appears on the dust jacket of Humphrey Burton's upcoming Bernstein biography, was a long-time friend of the Maestro's and a Renaissance man himself, working as a professional photographer, artist, designer, writer and professor of design and photography at the Pratt Institute, in Brooklyn.

In 1960, when the New York Philharmonic was still at Carnegie Hall, Bernstein invited Levit to photograph the orchestra during rehearsals there. Bernstein placed Levit next to the cellos. The orchestra was rehearsing Ravel's SHEHERAZADE. At the moment the photograph was taken, Levit later wrote on the back of the picture's enlargement, Bernstein was "holding back the brass," which explains the striking left hand gesture. Levit used a Hasselblad camera and, because he was so close to Maestro Bernstein, a standard lens. Upon seeing Levit's work, Bernstein wrote: "I love the photos and send many thanks for them."

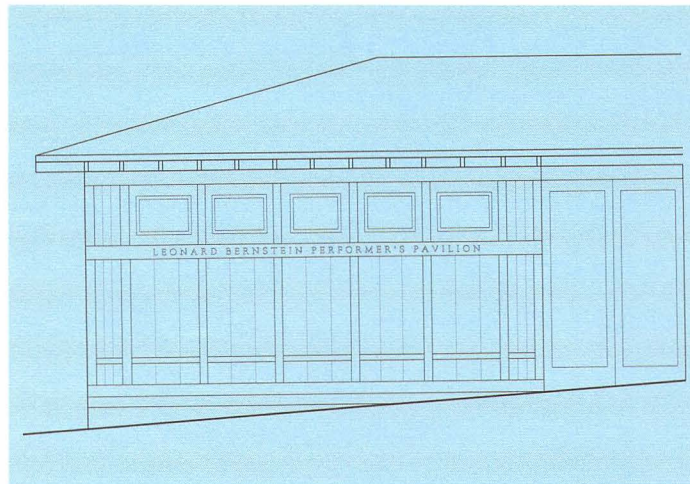
Not only does this photograph appear on the dust jacket of the American edition of the new Bernstein biography by Humphrey Burton published by Doubleday, but it is also shown on the front jacket of the British and Commonwealth edition of the biography, published by Faber & Faber. In addition, it is used on the latest release by Deutsche Grammophon of the compact disc entitled *The Joy of Bernstein*. ■

# In the News

## The Boston Symphony Announces Bernstein Memorial

In April the Boston Symphony Orchestra announced the naming of Tanglewood's new Concert Hall in honor of Seiji Ozawa. The naming gift was given by Norio Ohga, president of the Sony Corporation. It was also announced that the new Hall will be located on the *Leonard Bernstein Campus* at the former "Highwood" estate, 120 acres adjoining Tanglewood which were purchased by the Orchestra in 1986. The Bernstein Campus now will become the location of much of the activity of the Tanglewood Music Center, the summer training programs operated by the Boston Symphony. Leonard Bernstein was a student at the TMC in its first year, 1940, and returned virtually every year to teach the students and conduct the BSO.

Also named for Leonard Bernstein is the Performer's Pavilion in the new hall, given by Bos-



ton Symphony Orchestra patrons George and Elizabeth Krupp. This building comprises the rehearsal rooms, recording facilities, dressing rooms, and student center for the new *Seiji Ozawa Hall*. The newly expanded TMC library on the campus will be named in honor of Aaron Copland. In nam-

ing these sites after Bernstein, Ozawa and Copland, the Boston Symphony Orchestra and Tanglewood have made lasting tributes to three musicians and friends always dedicated to the education of young musicians. ■

## CMA Support, continued

(continued from page 2)

genuinely looking forward to that collaboration."

The Leonard Bernstein Center for Education Through the Arts, founded in 1992, is an international research and development center that uses the arts and technology as a new approach to learning. Its programs use the arts and technology to teach all subjects, including math, science, history and reading. The Center is currently developing programs in 10 model schools in the metropolitan Nashville region and will be exporting programs nationwide as early as the '94-'95 school year.

"The diverse resources and talent within the country music industry will play a vital role in our development of programs," said Massey. "This partnership is a prime example of how the professional, corporate and private sectors can work together in support of education." ■

## YPC in Today's Classrooms, continued

(continued from page 3)

In the YPC tapes, Maestro Bernstein has clearly outlined many such entry-points for us. The Teaching Artist works with the classroom teacher to clarify a particular concept. Then, together, they invent activities that will elicit a feelingful reaction within each student. The hope is that, upon reflection, the student will connect with the music on a visceral level and apply this experience to other musical situations.

The YOUNG PEOPLE'S CONCERTS videotapes open up a whole new dimension of instruction for the classroom teacher.

Students and teacher learn together, causing both to think, question, and respond. The enthusiasm for discovery is a shared experience. Both music specialists and teachers with limited musical knowledge can provide excellent learning opportunities through the expertise of Leonard Bernstein, with the collaboration of a Teaching Artist, the use of the Guide Book, and the teacher's own willingness to take chances.

The original YOUNG PEOPLE'S CONCERTS broadcasts became a watershed in the lives of many young music enthusiasts. How rewarding it is to

know that Maestro Bernstein's desire for all to experience the joy of music continues through his own teaching legacy. ■

*Mark Putnam is a teaching artist for the Nashville Institute for the Arts and music teacher at Belmont University. Margaret Officer is a 6th grade teacher at Eakin Elementary School, Nashville.*

*For information on how to obtain the YOUNG PEOPLE'S CONCERTS videotapes and Guide Book for Study Groups, please contact:*

*The Leonard Bernstein Society  
25 Central Park West, Suite 1-Y  
New York, N.Y. 10023  
Fax: (212) 315-0643*

# Looking Ahead

## Holocaust Memorial Concert at Vatican

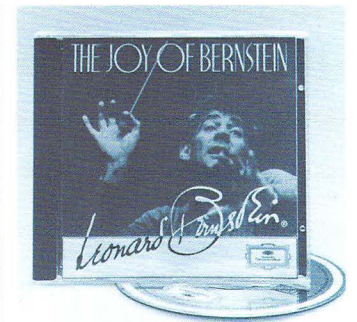
On April 7, 1994, Pope John Paul II, accompanied by Chief Rabbi Elio Toaff of Rome, attended a concert commemorating the victims of the Shoah in the Aula Paolo VI in the Vatican. Maestro Gilbert Levine led the Royal Philharmonic Orchestra from London and the Capella Giulia Choir of St. Peter's Basilica. The program included Max Bruch's wordless KOL NIDRE, followed by the Adagio movement of Beethoven's NINTH SYMPHONY, and PSALM 92 by Franz Schubert. Closing the memorial concert were two excerpts from Leonard Bernstein's SYMPHONY NO. 3, "KADDISH", and CHICHESTER PSALMS. ■

## Scottish Opera CANDIDE in St. Louis Premiere

This coming May and June, The Opera Theatre of St. Louis will perform the United States staged premiere of the Scottish Opera version of Leonard Bernstein's CANDIDE. Reworked for numerous revivals since its Broadway opening in 1956, CANDIDE was revised again in 1988 with the collaboration of its composer. The St. Louis cast will feature Constance Haumann as Cunegonde, with John Stevens, Josepha Gayer and Stephen Combs. Colin Graham is the director. For more information on performance times and tickets, please contact The Opera Theatre of St Louis at (314) 961-0644. ■

## The Joy of Bernstein from Deutsche Grammophon

On May 3, 1994, Deutsche Grammophon will release a new compact disc entitled *The Joy of Bernstein*. This CD features over 70 minutes of Maestro Bernstein's favorite music played by his favorite orchestras, including selections from Gustav Mahler's FIFTH SYMPHONY, Aaron Copland's APPALACHIAN SPRING, Igor Stravinsky's RITE OF SPRING, and George Gershwin's RHAPSODY IN BLUE, with Maestro Bernstein himself at the piano. It will also include the first release of Bernstein conducting the Vienna Philharmonic Orchestra in his own work, PRELUDE, FUGUE & RIFFS. Also on this compact disc are selections from FANCY FREE,



ON THE TOWN, ON THE WATERFRONT, CHICHESTER PSALMS and DIVERTIMENTO. *The Joy of Bernstein* will come with a CD booklet containing notes by Bernstein biographer and longtime colleague Humphrey Burton, plus excerpts from Bernstein's writings, films and interviews. ■

## Colorado Symphony to Celebrate Bernstein

On May 20 and 21, the Colorado Symphony will present "All Bernstein Pops". This concert will be under the baton of Bernstein protégée Marin Alsop and will feature the Colorado Symphony and Chorus presenting THREE DANCE EPISODES FROM "ON THE TOWN", CHICHESTER PSALMS, PRELUDE, FUGUE & RIFFS, as well as THREE SYMPHONIC DANCES FROM "WEST SIDE STORY". This concert will take place in Boettcher Hall in Denver. ■



Marin Alsop.

## Note to Readers

*prelude, fugue & riffs* will be sent upon request.

Please send all correspondence to:

Craig Urquhart  
*prelude, fugue & riffs*  
25 Central Park West, Suite 1Y  
New York, NY 10023  
Fax: (212) 315-0643

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.

*prelude, fugue & riffs*™ is a publication of The Leonard Bernstein Society.

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Executive VP: Harry J. Kraut  
Manager: Craig Urquhart  
Editorial: Ned Davies  
Design: Borsa Wallace, NYC

# Calendar of Events\*



\*Partial Listing. Please note that all dates and programs are subject to change.

## May

- 1 **Edinburgh:** THREE DANCE VARIATIONS FROM "ON THE TOWN"; National Youth Orchestra of Scotland; Sian Edwards, conductor; Royal Concert Hall.
- 9 **Fullerton, CA:** PRELUDE, FUGUE & RIFFS; California State University Jazz Band; Mitch Fennell, conductor.
- 15,16 **Canton, OH:** FACSIMILE; Canton Symphony Orchestra; John Russo, conductor; William E. Ulmstätt Performing Art Hall.
- 14 **Burlington, VT:** CHICHESTER PSALMS; Vermont Symphony Orchestra and Chorus; Kate Tamarkin, conductor; Flynn Theatre.
- Welwyn, England:** MISSA BREVIS; Carillon Chamber Choir; Derek Harrison, conductor; St. Mary's Church.
- 16 **Milwaukee:** SERENADE; Milwaukee Chamber Orchestra; Stephen Colburn, conductor; Vogel Hall.
- 18 **Ann Arbor:** WEST SIDE STORY; Ann Arbor Civic Theater.
- Frederick, MD:** SYMPHONIC DANCES FROM "WEST SIDE STORY"; The Baltimore Symphony; David Lockington, conductor; Governor Thomas Johnson High School.
- 19 **Hartford, CT:** CHICHESTER PSALMS; Hartford Symphony Orchestra and The Worcester Chorus; Michael Lankester, conductor; The Bushnell Memorial Hall.
- Anchorage, AK:** CONCERT SUITE FROM "WEST SIDE STORY"; Anchorage Concert Chorus; Grant Cochran, conductor.
- 20 **Worcester, MA:** CHICHESTER PSALMS; Hartford Symphony Orchestra and The Worcester Chorus; Michael Lankester, conductor; Mechanics Hall.
- 20-21 **Denver:** THREE DANCE EPISODES FROM "ON THE TOWN"; CHICHESTER PSALMS; PRELUDE, FUGUE & RIFFS; and THREE SYMPHONIC DANCES FROM "WEST SIDE STORY"; Colorado Symphony Orchestra; Marin Alsop, conductor; Boettcher Concert Hall.
- 21 **Modena:** CONCERT SUITE FROM "WEST SIDE STORY"; PRELUDE, FUGUE & RIFFS; Nederlands Blazersensemble; Richard Duffalo, conductor; Teatro Comunale.
- 23 **Milan:** SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Orchestra Filharmonica della Scala; Robin Sutherland, piano; Seiji Ozawa, conductor; Teatro alla Scala.
- Philadelphia:** *Memories of Lenny*; Janice Levit, lecturer; YMHA Center City.

## May, continued

- 25 **Philadelphia:** *Memories of Lenny*; Janice Levit, lecturer; YMHA Kaiserman Branch.
- 24 **Macon, GA:** CHICHESTER PSALMS; Mercer University Chorus; Richard Zielinski, conductor; First Baptist Church.
- 26 **Geneva:** SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Orchestre de la Suisse Romande; Jese Lopex-Cobos, conductor; David Lively, pianist; Geneva Opera.
- 27-29 **Palermo:** SYMPHONIC DANCES FROM "WEST SIDE STORY"; Orchestra Sinfonica Siciliana; Donato Renzetti, conductor; Teatro Golden.

## June

- 2,4,8 **St. Louis, MO:** CANDIDE (Scottish Opera version); Opera Theatre of St. Louis; Colin Graham, Director; Stephen Lord, conductor; Opera Theatre.
- 3-4 **Glendale, CA:** WEST SIDE STORY; Hoover High School.
- 3-4 **New York:** TROUBLE IN TAHITI; The American Chamber Opera; Douglas Anderson, conductor; Marymount College.
- 10-11 **San Mateo, CA:** CHICHESTER PSALMS; Masterworks Chorale; Galen Marshall, conductor; San Mateo Performing Arts Center.
- 4-5 **San Mateo, CA:** CHICHESTER PSALMS; Masterworks Chorale; Galen Marshall, conductor; San Mateo Performing Arts Center.
- 6 **London:** SONGFEST; Philharmonia; Leonard Slatkin, conductor; Linda Hohenfeld, Jean Rigby, Thomas Hampson, Cynthia Clarey, Jerry Hadley, Williard White, soloists; Royal Festival Hall.
- Darmstadt:** CONCERT SUITE FROM "WEST SIDE STORY"; Mitglieder des Orchesters Darmstadt; Werkstattbühne Staatstheater Darmstadt.
- 7 **Jerusalem:** SERENADE; Jerusalem Symphony Orchestra; David Shallon, conductor; Anna Akiko-Meyers, soloist; Jerusalem Theatre.
- 11-19 **Upland, CA:** WEST SIDE STORY; The Grove Theater.
- 14 **Halle:** THREE DANCE EPISODES FROM "ON THE TOWN"; Händelfestspielorchester; Steven Sloan, conductor; Opernhaus Halle.
- 17 **Harrisonburg, VA:** CHICHESTER PSALMS; Shenandoah Valley Bach Festival; Kenneth J. Nafziger, conductor; C.K. Lehman Auditorium.
- 16,18 **Chicago:** SYMPHONIC DANCES FROM "WEST SIDE STORY"; Chicago Youth Symphony Orchestra; Daniel Hege, conductor; Orchestra Hall.
- 21,28

## June, continued

- 21 **Florence:** SYMPHONIC DANCES FROM "WEST SIDE STORY"; Chicago Youth Symphony Orchestra; Daniel Hege, conductor; Teatro Comunale.
- 27 **Brno, Czech Republic:** CHICHESTER PSALMS; Masterworks Chorale; Galen Marshall, conductor; The Mahan State Opera.
- 29 **Kracow, Poland:** CHICHESTER PSALMS; Masterworks Chorale; Galen Marshall, conductor; Kracow Cathedral.

## July

- 2 **Budapest:** CHICHESTER PSALMS; Masterworks Chorale; Galen Marshall, conductor; Vigado Concert Hall.
- 4 **Bratislava, Slovakia:** CHICHESTER PSALMS; Masterworks Chorale; Galen Marshall, conductor; International Concert Series.
- 7 **Lenox, MA:** *Leonard Bernstein Campus and Leonard Bernstein Performers Pavilion* dedication ceremony; Tanglewood Music Center.
- Tel Aviv:** SYMPHONIC DANCES FROM "WEST SIDE STORY"; Israel Philharmonic Orchestra; Antonio Pappano, conductor; Mann Auditorium.
- 8 **Prague:** CHICHESTER PSALMS; Masterworks Chorale; Galen Marshall, conductor; The Rudolphinum.
- 19,20 **Sapporo:** CANDIDE (1989 Narrated Concert Version, Japanese translation by Kunihiko Hashimoto); Sapporo Symphony Orchestra; Pacific Music Festival Chorus; Kunihiko Hashimoto, narrator; Yutaka Sada, conductor; Sapporo Shimin Kaikan, Sapporo Art Park Outdoor Stage.
- 21
- 23 **Lenox, MA:** *The Leonard Bernstein Memorial Concert*, SERENADE; The Tanglewood Music Center Orchestra; Seiji Ozawa, conductor; Itzhak Perlman, violin; The Shed.

## August

- 11-21 **Rolling Meadow, IL:** WEST SIDE STORY; Up and Coming Theatre Company.
- 15,16 **Lenox, MA:** Aesthetics in the Classroom (educational workshop); Alexander Bernstein, host; Berkshire Country Day School.
- 20-24 **Wichita:** WEST SIDE STORY; Music Theatre of Wichita.