

prelude, fugue & riffs

News for friends of Leonard Bernstein

Winter 1994

Bernstein Archive to be Digitized for Public Access

by Allan Kozinn

WASHINGTON, Nov. 8. - Leonard Bernstein's personal archive, a vast collection of correspondence, musical manuscripts, photographs, recordings and memorabilia, is to be donated to the Library of Congress, the Bernstein family and the library announced today. And in a collaboration between the Bernstein estate, the library and a consortium of institutions across the country, the material is to be used to create the Leonard Bernstein [Digital] Multi-Media Archive, a technological experiment that may prove a major step in creating a vast, interconnected national data system.

The plan, outlined today at the library, calls for the material to be digitally copied. Once digitized electronic facsimiles of the letters,

scores, books and recordings are stored in the library's computers — and once a distribution system is on line — the material will be available not only to other institutions but to private researchers and music lovers, who will be able to dial into the collection from their home computers. No archive as extensive and varied as this one has ever been made accessible by electronic means, and the technology being developed to accommodate it will be usable for any archive on any subject. [...]

There are, however, more than a few hurdles to be overcome, not all of them technological. The consortium of institutions, a loose alliance at the moment, is meant partly to be a collaboration with libraries, museums and schools that might provide materials and draw from the archive. But its more important function is to get publishers, recording companies

and television networks — all of whom have copyright interests in a substantial amount of the collection — to cooperate in a venture that will involve free access, anywhere in the world, to copyrighted materials.

The Bernstein estate itself owns a great deal of the archive's literary and musical treasure. Harry Kraut, the general manager of the estate, acknowledged the complications the proposed system raises, but said the family hoped that commercial enterprises would regard its donation as a gesture worth emulating.

Partly because the rights issues are likely to take time to sort out, there is no real timetable for the technical side of the project. A technical team headed by Christopher D. Pino, a New York-based systems analyst, will put together a prototype storage and retrieval

(continued on page 5)

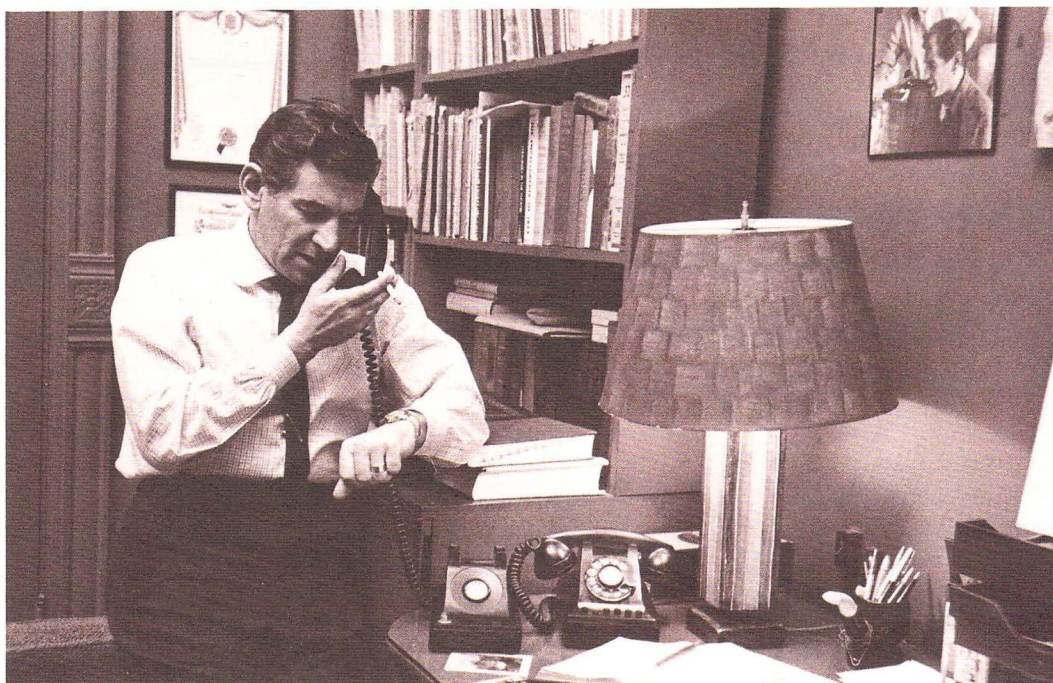
To Our Readers

Imagine you get the idea to write a high school paper about WEST SIDE STORY's relationship to *Romeo & Juliet*. You go down to your local public library and hook up through its computer to the Leonard Bernstein Digital Multimedia Archive at the Library of Congress. In seconds, you have Leonard Bernstein's entire professional archives at your fingertips. You listen to recordings of WEST SIDE STORY while looking at the original manuscript; you see photographs and letters from the summer Bernstein composed the musical, as well as the notes from the first meeting he ever had on the subject with Jerome Robbins — back when they still thought their warring gangs would be Jewish and Catholic. Imagine the fun! — fun in the sense that Bernstein used the word: boundless curiosity and total absorption in your subject.

Leonard Bernstein would undoubtedly be thrilled to know that all the materials of his working life will be available to everyone, everywhere. Better still, the Bernstein family and the Library of Congress have already invited other institutions worldwide to interlink their own treasures, creating an infinitely expanding network of ideas, knowledge and beauty.

So imagine: by the time you write your Ph.D. dissertation, you'll be using the Leonard Bernstein Digital Multimedia Archive to analyze the influence of American music on modern dance, as seen through the works of Bernstein, Copland, Rodgers and Hammerstein, Agnes de Mille, Jerome Robbins and Martha Graham!

And the fun is just beginning. ■



Leonard Bernstein in his Osborne studio, 1953.

COURTESY THE LEONARD BERNSTEIN CENTER

The BETA Fund

The BETA Fund Supports Aaron Davis Hall

THE BETA FUND

The Bernstein Education Through the Arts (BETA) Fund has awarded a grant to Aaron Davis Hall's International Series. The International Series, which takes place at Aaron Davis Hall in uptown Manhattan, reflects the cultural diversity of New York. "One of the primary objectives of the series is to give children an experience that mirrors their own cultural background and identity," said Brad Learmonth, series director. "We also like the children to be exposed to other cultures so they can develop an understanding of and respect for people different from themselves."

In October of this year, hundreds of New York City school children filled Aaron Davis Hall for a performance by Los Diablos Danzantes de Chuao from Venezuela. This performance, co-produced with the Caribbean Cultural Center, marked the beginning of the 10th anniversary season of the International Series, which is not only the Hall's longest-standing program but one of the city's largest and most diverse arts exposure programs for children.

With 27 music, dance, theatre and art events running through the school year, the International Series expects to reach more than 40,000 youngsters in grades K through 12. Since its start ten years ago, the series has served nearly a half million young people. Among the featured performers this year are Marie Brooks Pan-Caribbean Dance Theatre, New York City Opera National Company, the Maori Dance Theatre of New Zealand, Nai Ni Chen Chinese Dance Company and the Shaman Repertory Theatre.



Forces of Nature Dance Company performing in "Meet the Artists" series.

A vital component of the International Series is "Meet the Artists," a mini-series designed for young people in dropout prevention programs. Now in its fifth year, the program provides students with direct contact with artists in the series in order to encourage improvement in self-esteem, provide exposure to the creative process and demonstrate the rewards of self-discipline. ■

If you would like to help the work of the BETA Fund, tax-deductible donations to the Bernstein Education Through the Arts (BETA) Fund, Inc. may be sent to:
25 Central Park West, Suite 1Y
New York, NY 10023.

Nashville Update



Peter Jennings, Nina Bernstein, Mary Massey, Jamie Bernstein Thomas, Alexander Bernstein, Kitty Carlisle Hart, Scott Massey and Lauren Bacall.

On November 14, 1993, in celebration of the 50th Anniversary of Leonard Bernstein's Carnegie Hall conducting debut, Alexander Bernstein, Nina Bernstein and Jamie Bernstein Thomas gave a party at the Dakota in honor of the founding donors of the Leonard Bernstein Center in Nashville, Tennessee. Guests included members of the Nashville Advisory Council as

well as many New York supporters of the Center. Music was provided by Michael Barrett, Leslie Tomkins, John Musto and Lucy Schauer. Alexander Bernstein said, "It was a happy mingling of friends from two cities and I hope this will be the first of many." ■

Developing the YOUNG PEOPLE'S CONCERTS Study Guide

by Dr. John Knowles

Before Larry Scripp and I began writing the guidebook that would accompany Leonard Bernstein's YOUNG PEOPLE'S CONCERTS, we reviewed about a dozen of the concerts. We were looking for the big ideas that would help us design the guidebook.

As we watched the videotapes, Larry and I noticed that many of the concerts were built around questions — tough questions. *What Does Music Mean?* and *What is a Melody?* are not exactly the kinds of questions one expects to answer in an hour.

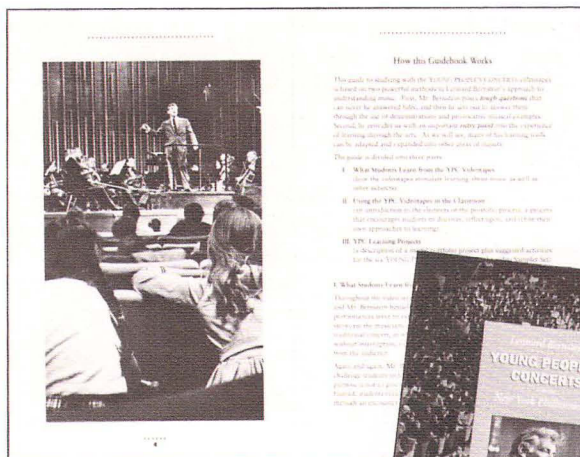
Mr. Bernstein seemed to be inviting us to explore the world of music. The questions were a way of getting us to listen to and think about music.

We also noticed that the Maestro was conducting experiments with the music. He would play a passage in several different styles, or select a theme and develop it. He wanted us to experience the ways that music could be manipulated, so we would begin to think about the choices that composers and performers make.

Something else happened while we were watching the videotapes. We meant to take notes but we kept getting caught up in the Maestro's presentation. It was difficult to stop the videotape and reflect on what we were seeing and learning.

The YOUNG PEOPLE'S CONCERTS were designed to be broadcast as live, uninterrupted events. Even though we were watching them on videotape, we were watching them as if they were live television.

At this point, it occurred to us that Maestro Bernstein was having all the fun. He was asking the questions. He was conducting the



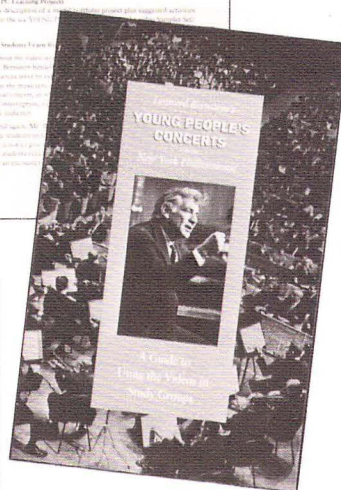
experiments. He was in charge of the whole show. And yet... he was clearly inviting us to join him.

Larry and I decided we wanted the guidebook to open up the Maestro's working process so that the viewer could participate more fully in the exploration. Ideally, the viewer would create his or her own YPC experience by asking questions, conducting experiments, keeping a record of his or her work, and of course watching the videotapes with remote control in hand.

The first section of the guidebook offers suggestions for using the YOUNG PEOPLE'S CONCERTS in the classroom and describes the creation of a *portfolio* — an evolving record which documents individual or class learning experiences.

The second section presents detailed study plans for six of the YOUNG PEOPLE'S CONCERTS. Each plan provides preparatory, in-process, and follow-up activities.

For example, before viewing *What is Sonata Form?*, the students are asked to consider the question, "The earth can be divided into continents, countries, cities, etc. A story can be divided into chapters, paragraphs, sentences, etc. How would you divide up a piece of music?" The teacher



documents (in writing or on tape) the students' responses and keeps them as a part of the portfolio for later review.

During the viewing of *What is Classical Music?*, the teacher stops the tape when Maestro Bernstein talks about exactness in music and says, "Now of course, performers are only human..." The class then conducts an experiment called "Different Performances of the Same Music."

The task is to "describe the differences we might hear if we listened to *Happy Birthday* at two different parties." The class then incorporates these differences into two performances of *Happy Birthday*. The experiment is documented for the portfolio.

In the follow-up section of *What Does Music Mean?*, the students review the materials they have created for their portfolio and consider questions such as, "Can you think of any different words you might use the next time

you talk about music?" and "Why do you think Mr. Bernstein is so concerned about how we respond to and describe music?"

Of course, if we were really going to let the students have as much fun as the Maestro, we had to capture the spirit of playfulness that is evident, for example, in his description of melody as a three-stage rocket. Accordingly, we have provided an opportunity for students to describe a *classical* hamburger as opposed to its *romantic* cousin.

As we wrote (and rewrote) the guidebook, we kept in mind that we wanted to open the YOUNG PEOPLE'S CONCERTS experience to a new generation of young people. Each of the study plans requires input and choices from the teacher and the students. The questions are designed to provoke discussion rather than lead to conclusions. The experiments are set up to go in a different direction each time they are performed.

The *portfolio* approach is integrated into the study plans and provides a means for students, teachers and parents to review the work, observe the quality of the inquiry, and continue the exploration.

At the Leonard Bernstein Center for Education Through the Arts in Nashville, Tennessee, we are currently conducting research to find out how teachers and students use the YOUNG PEOPLE'S CONCERTS videotapes and guidebook in the classroom over an extended period. We are curious to see how far the teachers and students will go in creating their own questions and experiments. Naturally, we plan to incorporate our findings into future projects. ■

Dr. Knowles has been a teaching artist with the Nashville Institute for the Arts for 13 years.

The Leonard Bernstein Archives

Bernstein Archives Given to the Library of Congress



Dr. James H. Billington welcomes Nina, Jamie and Alexander.

The following are excerpts of remarks made by Nina Bernstein at a press conference at the Library of Congress, Washington, DC, on November 8, 1993.

“Three years ago, my sister Jamie, Schuyler Chapin and I were charged with the task of finding a suitable institution to house the Leonard Bernstein archives. Today, we are pleased to announce the Library of Congress as our choice. It is a decision that my father would have applauded enthusiastically, for he was an ardent patriot. Further, he would have been proud to be joining his archives to those of his good friend and teacher, Aaron Copland, his mentor, Serge Koussevitzky, and one of his idols, George Gershwin, not to mention the many others whose distinguished collections call this place home.

My father was not what you would call a quiet, conventional man. He liked to push the envelope of accepted norms, whether on the podium, in his political activity, or on the tennis court. In true rabbinical fashion, he urged us always to question, to challenge

fixed systems, to imagine the unimaginable. And that is what we are doing.

It was Jamie, I think, who first imagined the unimaginable. “What if the archives were digitized?” An idea nothing short of revolutionary, and one worthy of my father’s praise. Only imagine: an electronic archive would assure access to the widest, most varied audience. Moreover, no harm would come to the originals, and the digitized materials would never degrade. Current technology makes it possible to study text, graphics, video, and audio all at one computer terminal. The Bernstein archives, composed of every existing medium from Kinescope to pencil scribbles to DAT tape, is an ideal candidate for the experiment. The Library of Congress, having already explored digital formatting in other projects, was ready and eager to undertake the challenge. An electronic archive has no boundaries. It is blind to the conventional limitations of academic discipline, and opens up unprecedented opportunities for knowledge and understanding. ■

An Archivist’s Letter to Helen Coates

Dear Miss Coates:
In March of 1990, with the gentle coaxing of various family members and friends, I moved back to New York from Boston to handle some of the research on several literary, film and historical projects that Uncle Lenny’s life had generated. But why do I have to tell you this? Let’s be honest: of all the spirits drifting through the afterlife, you bear the greatest witness to my daily work and thoughts.

Since 1990, I have all but emulated your professional life as Leonard Bernstein’s family historian and archivist. I even moved into your old apartment in the Osborne on West 57th Street. There were days when my work commute consisted of the elevator ride between your old office on the Osborne’s second floor and your apartment on the ninth. To the envy of most archivists and researchers in New York, I have been able to study the papers, audiotapes, and letters to and from one of the world’s most famous composers and conductors without even having to pay for the subway.

We have shared the easy commute and the knowledge that comes from living with your job, but we have also shared some stressful responsibilities. No alarm or acid-free box could have

stemmed the anxieties associated with storing priceless materials in a building built in 1885. Faulty electric sockets, aging water-pipes, and harsh steam heat were just a few of our daily concerns. After your death in 1989, the family made the wise decision to carefully remove the contents of your old office to a climate-controlled warehouse downtown.

Lenny materials keep pouring in: I have estimated the linear footage of paper to be at least 1,200 feet. Just when I thought I had gotten a handle on what needed to be organized before the Library of Congress came to pick it up, I opened the jammed bottom drawer of an old file cabinet. Most of the papers in it concerned Felicia and her family in Chile. Inexplicably mixed in with these were letters written in support of the fundraising party made infamous by Tom Wolfe in the 70s, as well as concert tour schedules from the 40s. After nearly three years of living with you, Miss Coates, I am never bored with your filing system. I doubt the Library of Congress will find *either* of our systems easy to decipher, but they too will share the privilege of preserving the work and working process of one of the world’s most amazing, most versatile artists. And it certainly kept us entertained, don’t you think? ■

Yours,
Karen Bernstein

Karen Bernstein is Senior Archivist for the estate of Leonard Bernstein.



Leonard Bernstein’s studio at the Osborne.

The Library of Congress & The Leonard Bernstein Archive

by Elizabeth H. Auman

The Music Division of the Library of Congress has long been noted for the breadth and depth of its collections and particularly those special collections of original materials documenting the lives and works of 20th century American musicians.

In the case of Leonard Bernstein, that connection dates back to the 1949, when he and Harold Spivacke, chief of the Music Division from 1937 to 1972, served together on the original board of the Koussevitzky Music Foundation. In 1951, Bernstein was offered a commission for a piece from the Serge Koussevitzky Foundation in the Library of Congress. Bernstein responded in 1954 with *SERENADE*.

But already in 1953 Bernstein had made what would be the first of many donations of manuscripts to the Music Division's collections: 17 scores representing 15



Michael Tilson Thomas and Lauren Bacall at the Library of Congress

titles, including *FACSIMILE*, twelve numbers from *WONDERFUL TOWN*, and the first movement of his own *SYMPHONY NO. 1, "JEREMIAH"*. Manuscripts continued to arrive and Helen Coates, Bernstein's secretary, continued to send the scrapbooks she compiled for him. She also bequeathed her entire collection of Bernstein materials to the Library.

It was in the spring of 1991 that Jamie Bernstein Thomas and

Nina Bernstein first met with Dr. James H. Billington, the Librarian of Congress, in Washington. Dr. Billington brought up the concept of an electronic library and the exciting possibilities offered by the digitization of the Bernstein archive.

In the summer of 1993 we began to work closely with the Bernstein family to see how we could effectively collaborate in receiving, preserving, serving and disseminating information about

and from the archive at the Library. At the same time we approached other institutions about the plan, as it soon became clear that it was in the general interest to form institutional partnerships in which wider bodies of material would be available on-line, as well as to establish a network of institutions where this on-line information could be accessible.

After months of meetings and proposals, the Bernstein family and the Library of Congress agreed to form the partnership celebrated in this issue of *prelude, fugue & riffs*. This project will transform, as Dr. Billington has often said, what is now a 20th century vision into a 21st century reality — a true "library without walls." I think all of us can be excited by such a prospect; I am certain Leonard Bernstein would be. ■

Elizabeth H. Auman is Donor Relations Officer for the Library of Congress.

Bernstein Archive to be Digitized for Public Access, *continued*

(continued from page 1)

system that will allow users to make connections between documents and performances. The prototype is expected to cost around \$2 million, which Ms. Bernstein said the Bernstein estate and the library would raise.

"Technically," Mr. Pino said, "we could digitize the whole collection right now. But one reason we want to take two years on the prototype is so we are sure the system we set up can be used by as many institutions as possible. [...] And ideally, once the Bernstein project is finished, its technology and processing will be used for other archives." [...]

Several other institutions have

been contending for the materials since Bernstein's death in 1990, including the New York Public Library and Harvard University. In his will, Bernstein mentioned those institutions as possible repositories, but left the decision to his foundation, the Springate Corporation, which is administered by his son and daughters.

The Library of Congress was chosen partly because Bernstein and his longtime assistant, Helen Coates, had been giving it manuscripts, letters and books of press clippings, since 1953. The family wanted the collection to reside in one place. [...]

"This is the most extensive

documentation of the life and career of any musician in history," said Mr. Kraut. "From the time he was an adolescent he saved everything. And soon after he died, we began writing to anyone who we thought he might have written to, asking for copies of their correspondence. The result was another set of materials, which we have added to the archive. And we are assembling an oral history, taping interviews with over 100 people in various parts of the world."

All told, the collection includes unpublished musical sketches and lyrics, lecture scripts, essays, correspondence with prominent figures in the arts and in other fields, re-

search notebooks, photographs and home movies, concert programs and scrapbooks. There are about 200 hours of film and video and 1,000 hours of audio recordings, including radio broadcasts. There is even a large collection of fan mail.

"The question people will ask once they've had the opportunity to look over the archive in its massiveness and totality," Nina Bernstein said, "is, did this man ever sleep? This was a man who never stopped. And what his constant activity was all about was touching other people." ■

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Bernstein International Music Competitions in Jerusalem

On October 9, 1993, Jerusalem Mayor Teddy Kollek announced the establishment of the Leonard Bernstein International Music Competitions. A joint effort of the Estate of Leonard Bernstein and the Jerusalem Foundation, the Bernstein International Music Competitions will be held each year in Jerusalem. The competition categories will be conducting, voice and composition. The first Leonard Bernstein International Conducting Competition is planned for Jerusalem in the future.

The announcement of the Competitions was made on the occasion of the naming of *Kikar Leonard Bernstein* (Leonard Bernstein Square), an area in front of the Jerusalem Theatre and the Crown Auditorium.

The artistic direction and judges for the Competitions will be approved by a "Committee of Sponsoring Institutions", composed of musical organizations

worldwide with which Maestro Bernstein had close relationships. Among those expressing interest in joining this Committee are the Boston Symphony, the New York Philharmonic, the Israel Philharmonic, the Jerusalem Symphony, the London Symphony and the Vienna Philharmonic. Public arts organizations and private entertainment firms have also expressed interest in joining the Committee, among these being the Deutsche Grammophon Gesellschaft, Lincoln Center for the Performing Arts in New York, the Pacific Music Festival in Japan, and Sony Classical Records.

The Leonard Bernstein International Music Competitions will be managed by an internationally oriented organization based in Jerusalem. Leor Segal has been appointed Executive Director of the Competitions. The Jerusalem Symphony will serve as host, as well as the Competitions orchestra for the final rounds. ■

Tel Aviv Mayor Salutes Leonard Bernstein

On October 8, 1993, the Mayor of Tel Aviv named the plaza in front of the Mann Auditorium *Kikar Leonard Bernstein* (*Leonard Bernstein Square*). At that ceremony, Mayor Shlomo Lahat explained why Maestro Bernstein was being honored.

"There are works in the world of art which continue unchanged for countless generations long after the death of their creators. There are also other compositions that are written in order to be performed by their creators in their own lifetime. Leonard Bernstein has given our world a wealth of both these types of works.

The bonds of friendship and cooperation between Lenny and Israel and its Philharmonic Orchestra that were formed in 1947 were to continue throughout his entire life. Even on those occasions when Bernstein criticized Israeli policy — and at times he did so quite sharply — he made a clear distinction between political controversy and his relations with the country and its people.

When Lenny left us some three years ago, at the age of 72, the entire musical world went into deep mourning. Many musicians, both in New York and Tel Aviv, wept for him as though they had lost a father. We here in Tel Aviv cannot begin to assess the immensity of his contribution. The little we can do to express our gratitude and appreciation is to dedicate this plaza to his memory." ■

Indiana University Music Library Gift

In commemoration of the 75th anniversary of Leonard Bernstein's birth, Alexander Bernstein presented a complete set of printed scores of all his father's music to Indiana University. Indiana University President Thomas Ehrlich and Dean Charles Webb of the School of Music accepted the gift on behalf of the Music Library during the intermission of the Indiana University Opera Theater's opening night performance of Bernstein's *CANDIDE*, which is Indiana University's contribution to the worldwide celebration of the composer's birth.

The gift to IU inaugurates a program that will include similar gifts to 100 of the world's leading music school libraries, including Yale, Harvard, the Eastman School of Music, the Juilliard School, the Curtis Institute of Music, the Hochschule der Künste in Berlin, the Royal Academy of Music in London, the Rubin Academy of Music in Tel Aviv and the Moscow Conservatory. The 36-piece collection includes complete scores of Bernstein's three symphonies — SYMPHONY NO. 1, "JEREMIAH"; SYMPHONY NO. 2, "THE AGE OF ANXIETY"; and *KADDISH* — as well as *MASS, ON THE TOWN, FANCY FREE* and *TROUBLE IN TAHITI*, among others. ■

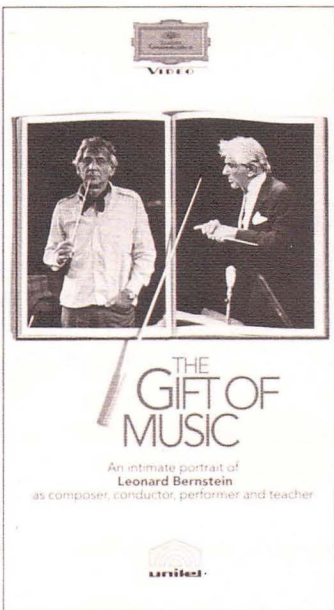


Jamie Bernstein Thomas and Shirley Bernstein at the dedication of *Kikar Leonard Bernstein* in Jerusalem.

Looking Ahead

DG Releases *The Gift of Music*

Deutsche Grammophon Video has recently released a video tribute to Leonard Bernstein, *The Gift of Music*. This documentary, conceived and directed by Horant H. Hohlfeld and narrated by Lauren Bacall, traces the career of Bernstein as composer, conductor, performer and teacher. ■



Bernstein Music on New Sony Releases

Sony Classical artists Yo-Yo Ma and Wynton Marsalis have each released recordings which include music of Leonard Bernstein. Ma's recording, *Made in America*, features the CLARINET SONATA, transcribed by Yo-Yo Ma for cello and piano, with pianist Jeffery Kahane. Mr. Marsalis's recording *On the Twentieth Century* includes Bernstein's RONDO FOR LIFEY. ■



Pittsburgh Symphony to Celebrate 50 Years of "JEREMIAH"

1994 marks the 50th anniversary of Leonard Bernstein's SYMPHONY NO. 1, "JEREMIAH". Mr. Bernstein led the premiere of his symphony with the Pittsburgh Symphony and mezzo-soprano Jennie Tourel. To commemorate this performance, the Pittsburgh Symphony, with conductor Kirk Muspratt and mezzo-soprano Virginia Dupuy, will perform the SYMPHONY NO. 1, "JEREMIAH", on January 7, 8 & 9 at Heinz Hall. This concert will be accompanied by a video and photo presentation of Leonard Bernstein's life. ■



Pittsburgh Symphony Orchestra's Resident Conductor Kirk Muspratt with Leonard Bernstein

Leonard Bernstein at the Metropolitan Museum

The Metropolitan Museum of Art in New York City will devote two days to the works of Leonard Bernstein. On March 2, Carol Lawrence, the original Maria in WEST SIDE STORY, will lecture on Bernstein's contributions to American musical theater with a focus on WEST SIDE STORY, FANCY FREE, ON THE TOWN, WONDERFUL TOWN, and CANDIDE. Saturday, March 5, is *Leonard Bernstein Day* and the Museum will present five facets of Bernstein's work, captured on videotape and film and performed in concert. Each program will be introduced by Humphrey Burton, longtime director of Bernstein's filmed concerts and documentaries and now the author of a biography to be published by Doubleday in early 1994. *Leonard Bernstein Day* will present films of Bernstein conducting and rehearsing the Vienna Philharmonic and will conclude with the concert *Leonard Bernstein Revealed* by singer Louise Edeiken. ■

BMG to release *The Early Years II*

BMG Classics announces the release of a new compact disc entitled *Leonard Bernstein - The Early Years II*, a sequel collection to the previously released *Leonard Bernstein - The Early Years*. In *The Early Years II*, all the selections were originally released as 78s and are new to compact disc format. Bernstein's FACSIMILE and Gershwin's AN AMERICAN IN PARIS, both recorded with the RCA Victor Orchestra, have been out of print since the early 1960s, while the Ravel PIANO CONCERTO IN G, which Maestro



Bernstein conducted with the Philharmonia Orchestra in London in 1946, is one of the earliest recordings ever made by that orchestra and one of its first with an American conductor. ■

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.

TO OUR READERS IN GERMANY: To continue to receive this newsletter, please advise us of your new postal code.

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

Calendar of Events*



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

January

- 7-9 Pittsburgh: SYMPHONY NO. 1, "JEREMIAH"; Pittsburgh Symphony Orchestra; Kirk Muspratt, conductor; Virginia Dupuy, mezzo-soprano; Heinz Hall.
- 7-8 Santa Ana, CA: Selections from CANDIDE; Pacific Symphony Orchestra; Jack Everly, conductor; Dale Kristien, soprano; Michael Horton, tenor; Ron Raines, baritone; Orange County Performing Arts Center.
- 10 Stavanger, Norway: CHICHESTER PSALMS; Stavanger Symfonieorkester; Andrew Parrott, conductor; Stavanger Konserthus.
- 12-13 Manchester, England: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Halle Orchestra; John Nelson, conductor; Free Trade Hall.
- 14 Zürich: THREE DANCE EPISODES FROM "ON THE TOWN"; Schweizer Jugend-Sinfonie-Orchester; Lukas Meister, conductor.
- 18 Montréal: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Orchestre Symphonique de Montréal; Richard Honich, conductor; Salle Wilfred Pelletier.
- 19, 21 Chicago: SYMPHONIC DANCES FROM "WEST SIDE STORY"; SUITE NO. 1 FROM "WEST SIDE STORY"; SUITE NO. 2 FROM "WEST SIDE STORY"; Selections from CANDIDE; Chicago Sinfonietta; Paul Freeman, conductor; Orchestra Hall.
- 20 Basel: DYBBUK; SUITE NO. 2; THREE DANCE EPISODES FROM "ON THE TOWN"; Basel Sinfonietta; Andreas Spörri, conductor.
- 21-22 San Mateo, CA: THREE DANCE EPISODES FROM "ON THE TOWN"; Peninsula Symphony Orchestra; Mitchell Klein, conductor; Performing Arts Center.
- 24-25 Princeton, NJ: FANCY FREE; Princeton University Orchestra; Michael Pratt, conductor; Richardson Auditorium.
- 27, 29
- 26-29 Lexington, VA: CLARINET SONATA; THREE MEDITATIONS FROM "MASS"; Deborah Chodacki, clarinet; Paul Brantley, cello; Arlene Shrut, pianist; Lenfest Center.
- 27-29 Overland Park, KS: WEST SIDE STORY; Shawnee Mission North Drama Department; S.M. North High School
- 28 Cleveland: CHICHESTER PSALMS; Cleveland Youth Orchestra; Gareth Morrell, conductor; Severence Hall.

February

- 5 Youngstown, OH: "Somewhere" from WEST SIDE STORY; Youngstown Symphony Orchestra; David Efron, conductor; Edward W. Powers Auditorium.
- 9-28 Akron, OH: WEST SIDE STORY; Carousel Dinner Theatre.
- 11-20 San Bernardino, CA: WEST SIDE STORY; San Bernardino Civic Light Opera Association; Valentine Mayer, director; Lloyd Cooper, musical director; Bruce Heath, movement director; California Theater of Performing Arts.
- 13, 15 Tel Aviv: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Israel Symphony Orchestra; Stephen Sloan, conductor; Noga Theatre.
- 17
- 13, 16 Chicago: SYMPHONIC DANCES FROM "WEST SIDE STORY"; SUITE NO. 1 FROM "WEST SIDE STORY"; SUITE NO. 2 FROM "WEST SIDE STORY"; Selections from CANDIDE; Chicago Sinfonietta; Paul Freeman, conductor; Orchestra Hall.
- 13 Lexington, KY: PROFANATION FOR BAND; University of Kentucky Wind Ensemble; Brad Ephington, conductor; Concert Hall.
- 18, 19 Fort Worth: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Fort Worth Symphony Orchestra; John Giordano, conductor; Tarrant County Convention Center Theater.
- 20 Allentown, PA: SUITE NO. 1 FROM "WEST SIDE STORY"; Vocal selections from CANDIDE; Allentown Symphony; Michael Barrett, conductor; Diane Ketchie, soprano; John Villiers, tenor; Symphony Hall.
- 22, 26 Ft. Lauderdale: CHICHESTER PSALMS; Florida Philharmonic Orchestra; Judd James, conductor; Broward Center.
- 24 Oslo: SYMPHONIC SUITE FROM "ON THE WATERFRONT"; Oslo Filharmoniske Orkester; Antonio Pappano, conductor; Oslo Konserthus.

March

- 1, 2 Ft. Lauderdale: CHICHESTER PSALMS; Florida Philharmonic Orchestra; Judd James, conductor; Broward Center.
- 2 New York: Carol Lawrence lectures on WEST SIDE STORY; The Metropolitan Museum of Art.
- 5 New York: Leonard Bernstein Day; Humphrey Burton, host; Louise Edeiken, soprano; The Metropolitan Museum of Art.
- 10-13 Appleton, WI: WEST SIDE STORY, Roger Danielson, director; West Theatre.
- 20 Milwaukee: SYMPHONY NO. 1, "JEREMIAH"; Milwaukee Youth Symphony; Margery Feutsch, conductor; Performing Arts Center.
- 18-19 Philadelphia: SERENADE; The Philadelphia Orchestra; David Zinman, conductor; Dmitry Sitkovetsky, violin; Academy of Music.
- 21-22
- 22-27 Pittsburgh: WEST SIDE STORY; Ken Gargaro, musical director; FultonTheater.
- 28 Austin, TX: THREE DANCE VARIATIONS FROM "FANCY FREE"; Austin Symphony Orchestra; Sung Kwak, conductor; Performing Arts Center.

April

- 1 Austin, TX: THREE DANCE VARIATIONS FROM "FANCY FREE"; Austin Symphony Orchestra; Sung Kwak, conductor; Performing Arts Center.
- 7, 8 Chicago: CHICHESTER PSALMS, Chicago Symphony Orchestra; Michael Tilson Thomas, conductor; Symphony Hall.
- 9
- 27 Swampscott, MA: Memories of "Lenny"; Janice Levit, lecturer; Temple Beth El.



Best wishes for
a happy 1994 from
L. B.'s grandchildren,
Evan and
Francisca Thomas.