

# prelude, fugue & riffs

News for friends of Leonard Bernstein

Autumn 1995

## Logodaedalist



Leonard and Burton Bernstein, 1946.

by Burton Bernstein

It is certainly not an intimate revelation — of the sort so fancied by my brother's many industrious biographers — to say that Lenny loved words every bit as much as he loved notes. But most people do not know that he was a hopeless logodaedalist. For that matter, most people do not know what "logodaedalist" means. It means, quite simply, one who is cunning in words —

or, as I more than a few times have wisecracked, a cunning linguist.

Just as notes played about in Lenny's head, so did words: English words, Latin words, Czech words, Fijian words, backward words, upside-down words, inside-out words — it didn't matter, as long as they were words. Words, like notes, were essentially great fun to play with, and having great fun was what Lenny liked best. Probably far too many of

his waking, working hours were taken up with wordplay: difficult British crossword puzzles (of the Eric Chalkley/APEX variety), lengthy postprandial sessions of his beloved cutthroat anagrams (in which it's everybody's turn all the time), and the more casual, spontaneous exercises of mental Jotto (regular Jotto but without the aid of a pencil and paper, only your memory and powers of deduction). Automobile, airplane  
*(continued on page 5)*

## To Our Readers

Leonard Bernstein was one of those lucky people who did not make the distinction between work and play. Whether he was playing a piano sonata or a round of anagrams, his mind was fully engaged. He was having *fun* — a word he used to describe a broad spectrum of beloved activities, from roller coasters to syllogisms to a Bach fugue.

It's no accident that Mr. Bernstein spent so many of his waking hours (and many of his sleeping ones) solving tricky, British-style crossword puzzles. While appearing to engage the left side of the brain (the logical, analytical part of the intelligence), such puzzles actually "fool" the brain into freeing up its intuitive, creative right side — the side that makes the leaps and connections crucial to the solution of the puzzle.

Far from being a waste of time, this kind of mental aerobics was the perfect exercise for Leonard Bernstein's composing muscles. Similarly, a raucous after-dinner game of anagrams with family and friends, while not appearing to be an activity conducive to the quiet, contemplative composing hours that followed, was actually Mr. Bernstein's favorite way to limber up his synapses for the late-night work ahead. ■

COURTESY OF THE AMERSON GROUP, INC.



# The BETA Fund

## BETA Fund Supports Alliance for Young Artists and Writers

### THE BETA FUND

The Bernstein Education Center Through the Arts (BETA) Fund is pleased to support the Alliance for Young Artists & Writers, Inc. The Alliance administers The Scholastic Art & Writing Awards, which were founded in 1923 and have become the longest-running and largest recognition program for student creativity in the nation. On June 17, 1995, more than one thousand Awards recipients, ages 12-19 and from all fifty states, were honored at The Corcoran Gallery of Art in Washington, D.C. Ceremonies began at The Library of Congress with a reading by the Writing Awards recipients and culminated at the Corcoran where 1,600 Awards recipients, their families and teachers, were greeted by a videotaped message from First Lady Hillary Rodham Clinton, in which she called the Awardees "a microcosm of America's diverse, creative and cultural heritage."

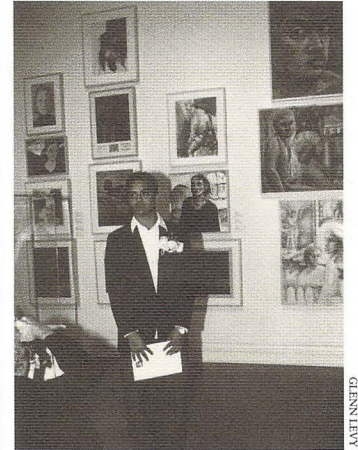
This year's national Awards recipients were selected from a pool of more than 250,000 art and writing entries submitted in twenty categories, including: painting, photography, sculpture, computer graphics, fiction, poetry and playwriting. Judges for this year's program included such esteemed artists and writers as Philip Pearlstein (a former Awards recipient), Spalding Gray, Tama Janowitz, Esmerelda Santiago, James Reston, Jr., Fran

Leibowitz, and Emilio Cruz.

The Scholastic Awards program reaches into 99% of America's public, private and parochial schools, and the Alliance distributes more than \$500,000 in cash awards scholarships annually. Former winners include: Joyce Carol Oates, Sylvia Plath, Truman Capote, Bernard Malamud, Richard Avedon, Duane Michaels and Red Grooms.

With The Leonard Bernstein Center for Education Through the Arts and with underwriting from the BETA Fund, the Alliance sponsored and published a white paper entitled "Celebration & Crisis: What Artists and Writers Are Saying About the Arts and Creativity in American Schools," which was presented to The President's Committee on the Arts

and Humanities in June of this year. Based on the observations of 60 panelists who reviewed 30,000 student works of art and writing considered for the national awards in the Scholastic Art & Writing Awards program, the white paper codifies what these artists believe to be the issues for arts educators and policy makers to consider. The paper also offers insight into what young people are saying today, what art forms they are choosing to investigate and what resources they are employing to deliver their messages. Two papers, one by Dr. Maurice Berger, Senior Fellow, The Vera List Center for Art and Politics, New School for Social Research, and one by Dr. Dennie Palmer Wolf, Executive Director, Performance Assessment



Wilfredo Diaz, 18, and his award winning artwork.

Collaboratives for Education, Harvard School of Education, compose the report. Rita Dove, Poet Laureate of the United States (1993-95) contributed an eloquent introduction.

In keeping with the philosophy of the BETA Fund, the Alliance for Young Artists & Writers, Inc. is dedicated to the belief that recognition is an essential aspect in the development of the visions and voices of young artists and writers. Providing programming and resources, empowering arts educators and students, and cultivating creativity are all central to the Alliance's mission. Together their efforts build a context in which young people can come to understand that participation in and support of the arts in their lives serves to contribute to the greater good of our communities and to our nation's future.

For more information, contact Susan Ebersole, Executive Director, Alliance for Young Artists and Writers, Inc., 555 Broadway, New York, NY, 10012, (212) 343-6891.



Student winners of The Scholastic Art & Writing Awards.



## From the President

*Presentation to the President's Committee for the Arts and Humanities, June 27, 1995.*

The Leonard Bernstein Center is a national research and development center dedicated to revitalizing education through the arts. The work of the Center is rooted in the educational legacy of Leonard Bernstein, and it aims at creating innovative programs that place the arts at the center of systemic education reform.

Currently, the Bernstein Center is working intensively with 10 public schools in a two-year research project to restructure these schools around the arts. The Center is working with educators, artists and researchers in this effort to look at new curricula designs, at broadening assessment of student work, at new uses of technology, at ways to support professional development and reflection, and at new ways to build the arts into the core work of the schools.

Through this effort with teachers and students, the Bernstein Center has seen directly the power of the arts to stimulate and deepen learning. The Bernstein Center is pleased, therefore, to be a partner with the Alliance for Young Artists and Writers in presenting *Celebration and Crisis* to the President's Committee. At the Bernstein Center, we are committed to helping the creative voice of young people to be heard. We see this report as a way to add the voices of renowned artists, writers, and scholars to the voices of young people in order to amplify and underscore what students are saying through their art.

The need to support education through the arts has never been greater. Our future well-being as a people and a democracy depends

now more than ever on raising our children with vision and hope. Young people will need the gifts of innovation, conviction, and imagination, not only to survive in the new information age, but in order to create a just and happy society from its potential.

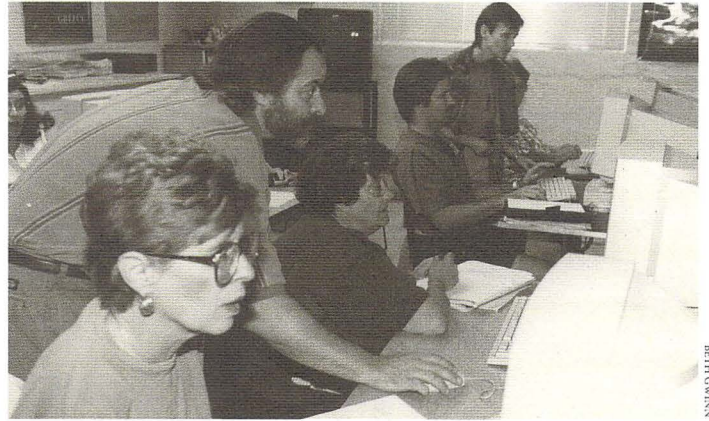
The education of the spirit of our children is essential. The arts uniquely prepare the spirit for large creative work; and hence we are obliged to provide the coming generation with the space and vision of art. Equipped with such an education, our children will be prepared to accept the new challenges in the way Leonard Bernstein described to young musicians at Tanglewood —

*"You've got to work fast, but not be in a hurry. You've got to be patient, but not passive. You've got to recognize the hope that exists in you, but not let impatience turn it into despair. Does that sound like doubletalk? Well, it is, because the paradox exists. And out of this paradox you have to produce the brilliant synthesis. We'll help you as much as we can — that's why we're here — but it is you who must produce it, with your new atomic minds, your flaming angry hope, and your secret weapon of art."*

We wish to thank the President's Committee for its support of this report, and for its leadership and support for the important work of education through the arts. ■

*Scott T. Massey  
Founding President  
The Leonard Bernstein Center  
for Education Through the Arts*

## Make Our Gardens Grow



*Teaching artists participating in New Technology Seminar.*

*The following is a lyrically personal account of the 1995 summer program at The Leonard Bernstein Center for Education through the Arts in Nashville.*

Summer Session 1995, "The Next Step," was a fabulous experience of excitement and growth. When I look back to the week-long adventure of creativity and inquiry put together by The Leonard Bernstein Center for Education through the Arts, I find that ordinary words are not enough to describe what we educators experienced...instead, a picture of a flourishing garden comes to my mind's eye.

During the 1995 Summer Session I was immersed in learning through the arts. Each day, a new artistic seed was born. The collective garden of educators in Summer Session 1995 was constantly fertilized with new ideas as we explored the process of creativity and inquiry with each work of art, including Nashville Shakespeare Festival's "The Little Prince" by Antoine de Saint-Exupéry, Tennessee Repertory Theatre's "Great Expectations", Nashville Ballet's "Sleeping Beauty and Unknown Territories" and Joaquin Rodrigo's "Concierto de Aranjuez" per-

formed by the Nashville Symphony.

Teaching artists working at the Summer Session eagerly tended our seedlings of creativity with knowledgeable and guiding hands. Each day of the Session I felt I was planting another seed in my "Greenhouse", each one representing a learning journey of discovery. At the end of a short week, my garden was bursting with possibilities for the upcoming school year! I know that the garden I envision will be one that crosses the boundaries of creativity to incorporate discovery and even technology. We plan to use teleconferencing, modems, and faxes with another classroom in Jefferson City (three hours east of Nashville) to explore and exchange information on our arts gardens.

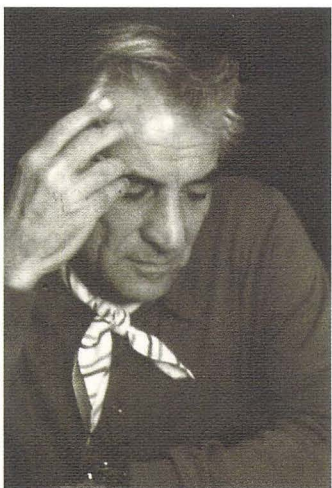
The blossoms of our combined gardens will be seen when the students from both classrooms meet in Nashville to review the areas they have been exploring: dance, music, theatre. The implications of our garden are boundless, as are the fruits of the seeds planted in the Summer Session 1995. ■

*Dawn Leung, 5th grade teacher  
LBC pilot Classroom  
Buena Vista Paideia Magnet  
School, Nashville, TN*



# Love of Words

## The Joy of Crosswords



COURTESY OF THE AMBERSON GROUP, INC.

by Eric "Apex" Chalkley

I had the pleasure of meeting Leonard Bernstein after he had conducted the CANDIDE concert at The Barbican Centre on 12 December 1989. Although we had corresponded for many years, he had seen no photograph of me and, when he came face to face with the white-haired individual who was just a few months older than himself, he exclaimed, with disbelief written all over his face: "You're not Apex! Ah! Well, perhaps so!" But he soon recovered from his shock and then said, "There's something I must show you," but the book he needed had, unfortunately, been packed away. Two months earlier, I had set a crossword about the forthcoming CANDIDE concert and had included the names of some of the soloists who were due to take part. I had sent him a copy of the puzzle, and the solving of it had, apparently, given him so much pleasure that he had pasted it into the front of the book of *Candide*, so he wanted to show it to me.

In 1976, I first learned that a distinguished American musician was a regular solver of *The Listener* crosswords. I immediately sent him a little perimeter crossword, c/o Stephen Sondheim, a fellow Ximenean and crossword friend of long standing. About two weeks later, I received an airmail letter signed "Your fan, Leonard Bernstein," and it made my day. From then on we had an enormous amount of fun with crosswords. I added his name to my "A PUZZLE EVERY XMAS" list and also sent him many a crossword in between.

In 1977, after watching a television program which had referred to the poems of Gerald Manley Hopkins, I looked into my well-worn copy of *The Oxford Dictionary of Quotations* and found "cuckoo-echoing, bell-swarmed, lark-charmed, rook-racked, river-rounded" (from Dun Scotus' Oxford) and then fitted all the words into a crossword and entitled it, "Oxford Associations," and sent it to him to solve. The puzzle eventually appeared in *The Listener* and was dedicated to — "Awfully intense non-English born leader (7,9)" whose Harvard Lectures, televised on BBC2, inspired the puzzle. Early in 1982, I sent him a crossword based on his SONGFEST. There was no immediate response, but then an Ambersson airmail envelope, postmarked New York, 8th August '82, arrived and it contained a photocopy solution to the puzzle on which was written — "Dear Apex, This has been a source of great fun and pride. Solved en route for The Holy Land, whence this Thank-you. Leonard Bernstein, 18th April '82."

In 1986, I happened to read an article which mentioned that

Leonard Bernstein had a younger brother who was a staff writer on *The New Yorker* and the biographer of James Thurber. As I had just set a crossword about *The Years With Ross* by James Thurber, I sent a copy to Burton Bernstein, c/o The New Yorker, and discovered another crossword solver and lifelong friend, because that is what many a solver of my puzzles tends to become. From then on, we became a trio of kindred spirits and the fun increased. Each year I would send Burton a crossword based on information gleaned from his book *Family Matters*, which told the authentic story of Sam, Jennie and the kids. He would then send a photocopy of the puzzle to Lenny and the sender of the first correct solution received by me was declared the winner.

No prize was ever offered, yet both always entered. One year, Burton wrote to tell me that Lenny had stayed up one whole night in order to be the first with the correct solution. Another year, Lenny wrote: "Dear Apex, I like (very much) to KEEP ADRIFT of your AMAZING COMPOSITIONS. Thank you. Request noted. 22 March '90." (I had asked him to give a copy of the solution of the puzzle to his mother on her 92nd birthday.)

Our annual event was too good to last; it sadly came to an abrupt end in October, 1990. But, each October, I still send Burton a crossword to solve. On Bernstein Day (Easter Monday 1993), the BBC broadcast a conversation between Humphrey Burton and Burton Bernstein from Carnegie Hall. They were dis-

cussing Lenny's first great success, and Burton said of his older brother, "He did it and deserved every bit of credit he got." I used this tribute for a crossword and, when October came, sent a copy to Burton. I also sent a copy to Humphrey Burton, c/o BBC, London, in the hope that it would disclose another crossword solver. But it was not to be. Yet, had Humphrey been a crossword solver, I feel sure that his biography of Leonard Bernstein would have contained quite a lot about the maestro's addiction to his trivial pursuit and all the fun and pleasure it brought to him. In my view, the book would have been all the better for it.

I have only just learned of the existence of this newsletter. I hope everyone will enjoy reading about *The Listener* crossword solver who probably sang a few lines from a poem by Frank O'Hara (set to music in SONGFEST) whenever he tackled the puzzle. ■

*Eric "Apex" Chalkley is a world class crossword composer and lives in England.*

## Logodaedalist, *continued*

(continued from page 1)

and ship trips with Lenny turned into marathon logomachies (word wars) or logogriphs (word puzzles). And often enough, one of his nearest and dearest would walk in on him while he was allegedly composing or studying a score and would find him happily polishing off an *Atlantic Monthly* puzzle — or tearing his hair out over some particularly nettlesome clue. His logodaedaly was an addiction, of sorts, and one that was eminently catchy.

By virtue of my being his kid brother, frequent dinner guest, good friend, sibling rival, and constant companion on long trips, I was pleased (and sometimes exasperated) to be his audience, student, competition, and occasional foil in wordy matters. From the delicate age when my working vocabulary numbered, say, two hundred, Lenny would instruct, browbeat, and entertain me by playing with words. When he was at Harvard and I was a mere first-grader at the John Ward Grammar School, we shared a room on some weekends in our parents' Newton, Massachusetts, house. It was in that cavernous upstairs bedroom that Lenny once told me something that burned itself into my five-year-old brain and has never left, although that brain is considerably older if not wiser: "Just think of what you can do with only twenty-six letters of the alphabet! Just think of it!"

Over the years since, there have been some truly signal moments in Lenny logodaedaly. Here are a few that spring to mind:

Lenny's sudden discovery one bright day, as if by a visitation of

divine afflatus, that MARGINAL is a perfect anagram of ALARMING, and his utter delight in singing a line from "I Feel Pretty" as "It's marginal how charming I feel!" (Indeed, for a while he was singing that lyric variation to anybody he could buttonhole, even his uncomprehending tailor who made house calls.)

at last turned up, and while the rest of us wondered what we could do with it, we heard Lenny shout with exquisite joy, "FYLFOT!" Felicia, of course, challenged him (it was her word, after all), and Lenny said it meant a swastika. Hmm. A Lenny bluff? Felicia checked the ever-handly dictionary; sure enough, there it

change was generously equalled by somebody else's similar triumph. When Felicia or his kids or Shirley or I or even Lillian Hellman pulled off a winner, he was sincerely effusive; when Steve Sondheim pulled one off, which was often and spectacular, Lenny was in outright awe — and a trifle jealous. Oh, there were also screaming fights and temper tantrums at the anagram table, but...that's now water over the damned.

Lenny once reduced everybody to abject surrender in an endless game of mental Jotto with his chosen word SQUAW.

Somehow, nobody could guess the bloody word. He cherished the thought for years and wondered why those five letters should be so difficult to arrange into a viable word.

When a new parlor game — anagramming a key word in a slogan, title, quotation, lyric, or the like in order to alter amusingly its meaning — swept various New York parlors some years back, Lenny soon invented two of the more memorable entries: "Those icy fingers up and down my penis" and "Hello, Lloyd." And during another fad of verbal legerdemain — anagramming a full name into an apt phrase — Lenny came up with STERN, LEONINE BARD from his own and I LOVE DRAG from Gore Vidal.

There were many more such moments, and I could go on and on — but I won't. Another lasting lesson Lenny taught me at a tender age was "You got to know when to get off." ■



Leonard Bernstein, 1948.

During a take-no-prisoners anagram game one summer night long ago on Martha's Vineyard, Felicia came up with TOFFY — a seemingly unchangeable coup — and it looked as if it was her word for the game's duration. She was in the lead and appeared to be a clear winner. We all quickly forgot about a change for TOFFY, but not Lenny. An "L" tile was

was, meaning swastika. For Lenny, it was a triumph comparable to a wrap recording take of Mahler's Fifth. And if memory serves, he ultimately won that particular game, as he did most games.

His high pleasure in triumphing with a brilliant anagram

COURTESY OF BERTON BERNSTEIN

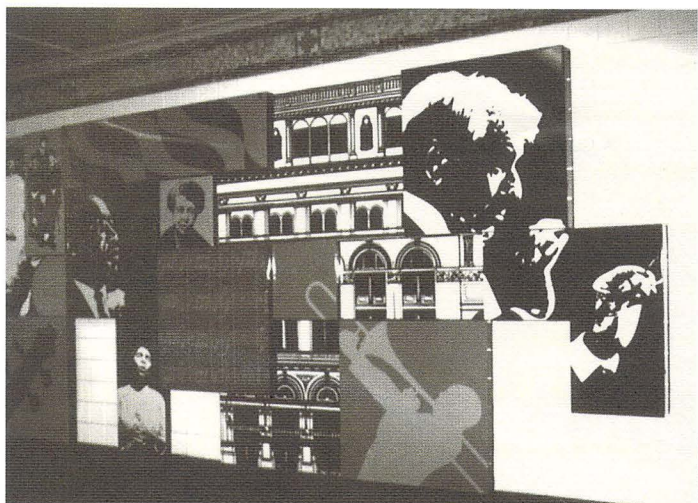


# In the News

## MTA Honors Artists

New York City's Metropolitan Transportation Authority has recently unveiled the renovated subway station at 57th Street and Seventh Avenue featuring artwork celebrating nearby Carnegie Hall. With names of prominent performers and panels depicting

the history of the world-renowned concert hall, the most prominent feature of the restored station is a mural showing portraits of people specially connected to Carnegie Hall, including Leonard Bernstein, Martin Luther King, Eleanor Roosevelt and the Beatles. ■



ROBERT HORN

## Hunky Brutes

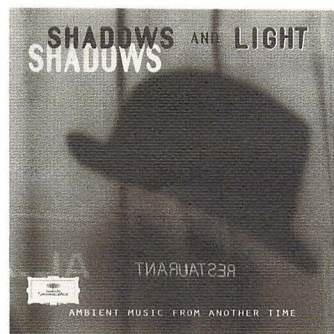
Leonard Bernstein was very fond of the brass players of the New York Philharmonic. He understood how much breath and concentration it takes to extract those beautiful, full-bodied sounds from their instruments. At one Philharmonic rehearsal, Bernstein showed up with T-shirts he had printed with his nickname for the brass players: "Hunky Brutes."

This year on the European summer tour of the New York Philharmonic, six of these "Hunky Brutes" lived up to Bernstein's nickname. En route to the airport in Amsterdam, the busload of musicians found their way blocked by a stalled car. After unsuccessful attempts to find help, the brass players got out of the bus and lifted the automobile to the side of the road. They made their plane. ■

## New Recordings



Two recently released recordings feature music and performances by Leonard Bernstein. Violinist Itzhak Perlman and the Boston Symphony Orchestra conducted by Seiji Ozawa have released a recording of SERENADE. The EMI Classics release titled *The American Album* also includes music by Samuel Barber and Lukas Foss.



Deutsche Grammophon has released a recording entitled *Shadows and Light*, which is a compilation album of ambient music. This recording features Bernstein performances of Samuel Barber's ADAGIO FOR STRINGS with the Los Angeles Symphony Orchestra, the Adagietto movement from Mahler's SYMPHONY NO. 5 and the Lento Assai movement from Beethoven's STRING QUARTET IN F with the Vienna Philharmonic. ■

## World Premiere

On July 23, the Shed at Tanglewood was the setting for the world premiere of Leonard Bernstein's VARIATIONS ON AN OCTATONIC SCALE. Originally written for recorder and cello and dedicated to "HB & HB" (Helena Burton and Humphrey Burton), this five-minute work was performed by flautist Doriot Dwyer and cellist Yo-Yo Ma. This is a new practical performing edition by Doriot Dwyer and Yo-Yo Ma and will soon be available for sale by Boosey & Hawkes. ■



Flutist Doriot Dwyer and cellist Yo-Yo Ma give the world premiere performance of VARIATIONS ON AN OCTATONIC SCALE. ■

## Piano Four-Hands

Jalni Publications, Inc. announces the publication of SELECTIONS FROM "CANDIDE" arranged for piano four-hands. The arrangements, by Charlie Harmon, include the OVERTURE, "The Best of All Possible Worlds", "I am Easily Assimilated", "Make Our Garden Grow" and several others. SELECTIONS FROM "CANDIDE" is available from Boosey & Hawkes music publishers. ■



## WEST SIDE STORY in First Class Revival

September 6 is opening night for the first-class revival of WEST SIDE STORY at the Fisher Theatre in Detroit, Michigan. This latest revival of WEST SIDE STORY, produced by Marvin Krauss and Barry Brown, is directed and choreographed by Alan Johnson. Johnson has worked on Broadway for years and works often with actress Shirley MacLaine and film director Mel Brooks. Musical Director Donald Chan worked as Musical Director for the national touring company of *La Cage aux Folles*. This new production of WEST SIDE STORY will feature the

original set designs by Oliver Smith, costume designs by Irene Sharaff and lighting designs by Natasha Katz. The production is scheduled to tour throughout the United States and Japan for over a year. The tour schedule through December is as follows:



### SEPTEMBER

- 6-24 Detroit: Fisher Theatre
- 26-31 Grand Rapids: DeVoss Hall

### OCTOBER

- 1 Columbus: Palace Theater
- 3-15 Cincinnati: Performing Arts Center
- 24-29 Costa Mesa: Segerstrom Hall
- 31 Fresno: Fresno Convention Center

### NOVEMBER

- 1-5 Fresno: Fresno Convention Center
- 7 Vancouver, BC: Queen Elizabeth Theatre

### NOVEMBER, continued

- 14-19 Portland: Performing Arts Center
- 21-28 Calgary: Southern Alberta Jubilee Auditorium
- 28 Seattle: Paramount Theater

### DECEMBER

- 1-10 Seattle: Paramount Theater
- 12-17 Palm Desert: The McCallum Theatre
- 19-24 San Diego: Symphony Hall
- 26-31 San Francisco: Golden Gate Theatre

## NYU Honors Bernstein

New York University has selected Leonard Bernstein for induction into the NYU Musical Theatre Hall of Fame in recognition for the contributions Mr. Bernstein made to musical theatre. Also being honored are Harold Arlen, Eubie Blake, and Lorenz Hart. Together with Mr. Bernstein, these artists will join Irving Berlin, George and Ira Gershwin, Oscar Hammerstein, Yip Harburg, Jerome Kern, Alan Jay Lerner, Frederick Lowe, Mary Martin, Ethel Merman, Cole Porter and Richard Rodgers in the Musical Theatre Hall of Fame. Ceremonies are scheduled for November 13 on the New York University campus in Greenwich Village. ■

## Bernstein in Charlotte

The Charlotte Symphony Orchestra will honor Leonard Bernstein in a year-long tribute. The North Carolina-based orchestra is aiming to present an overall view of Bernstein's compositions. The season will include the OVERTURE TO "CANDIDE", CHICHESTER PSALMS, SYMPHONY NO. 1, "JEREMIAH", SYMPHONIC DANCES FROM "WEST SIDE STORY," and SERENADE. The Charlotte Symphony will also present a concert of Bernstein songs from his Broadway shows. Joining forces with the Symphony will be Opera Carolina, which will present CANDIDE and a fully staged production of MASS. ■

## Conducting Competition Update

The finals for the first Leonard Bernstein Jerusalem International Conducting Competition will take place in Jerusalem, beginning October 5 and culminating in a Gala Concert with the Jerusalem Symphony on October 14, the fifth anniversary of the Maestro's death.

Seventeen candidates have been selected to participate in Jerusalem. Winners of the final rounds will receive a cash award of \$25,000 and the title "Leonard Bernstein Laureate". The competition received 233 applications from 29 countries. From these applicants, 89 entrants were selected to compete in preliminary regional auditions at 5 locations around the world.

The level of excellence in the



Leonard Bernstein Jerusalem International Conducting Competition was reflected in the professional accomplishment demonstrated by all the entrants, the majority of whom are established as qualified conductors of professional orchestras and opera companies, as well as prizewinners at other major international competitions. ■



# Calendar of Events\*

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

## September

- 7, 9, San Antonio: SYMPHONY NO. 1, "JEREMIAH"; San Antonio Symphony Orchestra; Christopher Wilkins, conductor; Majestic Theatre.
- 10 Beverly, MA: ON THE TOWN; North Shore Music Theatre.
- 11-30 Amsterdam: SERENADE; Royal Concertgebouw Orchestra; Grame Jenkins, conductor; Vadim Repin, violin; Concertgebouw.
- 16-18 Houston: SERENADE; Houston Symphony Orchestra; Christoph Eschenbach, conductor; Robert McDuffie, violin; Jesse H. Jones Hall.
- 27 Albuquerque, NM: SYMPHONIC DANCES FROM WEST SIDE STORY; New Mexico Symphony; David Lockington, conductor; Opejoy Concert Hall.
- 29 Lawrence, KS: SYMPHONIC DANCES FROM WEST SIDE STORY; Kansas University Symphony Orchestra; Brian Priestman, conductor; The Lied Center.

## October

- 5,6 Ljubljana, Slovenia: SYMPHONY NO. 1, "JEREMIAH"; SYMPHONIC DANCES FROM WEST SIDE STORY; Slovenian Philharmonic Orchestra; Marco Letonja, conductor; Angelina Réaux, soprano; National Theatre.
- 7 Graz, Austria: WEST SIDE STORY; Graz Opera; Roland Seiffarth, musical director; Opera House.
- 7,12, Tulsa, OK: TROUBLE IN TAHITI; Tulsa Opera Company; Carol Crawford, conductor; Loretta Bybee, soprano; Matthew Lau, tenor; Chapman Music Hall.

## October, continued

- 8 Wels, Austria: SYMPHONY NO. 1, "JEREMIAH"; SYMPHONIC DANCES FROM WEST SIDE STORY; Slovenian Philharmonic Orchestra; Marco Letonja, conductor; Angelina Réaux, soprano; Stadttheater.
- 9 Bratislava, Slovakia: SYMPHONY NO. 1, "JEREMIAH"; SYMPHONIC DANCES FROM WEST SIDE STORY; Slovenian Philharmonic Orchestra; Marco Letonja, conductor; Angelina Réaux, soprano; Slovakian Philharmonic Hall.
- 10 Vienna: SYMPHONY NO. 1, "JEREMIAH"; SYMPHONIC DANCES FROM WEST SIDE STORY; Slovenian Philharmonic Orchestra; Marco Letonja, conductor; Angelina Réaux, soprano; Konzerthaus.
- 10-12 Issaquah, WA: ON THE TOWN; Village Theatre.
- 20,21 Charlotte, NC: CANDIDE OVERTURE; Charlotte Symphony; Peter McCoppin, conductor; North Carolina Blumenthal Performing Arts Center.
- 26,28, Miami: CLARINET SONATA, orchestrated by Sid Ramin; New World Symphony; Michael Tilson Thomas, conductor; Richard Stoltzman, clarinet; Lincoln Theatre.

## November

- 3-5 Tampa, FL: CHICHESTER PSALMS; The Florida Orchestra and The Master Chorale; Jahja Ling, conductor; Performing Arts Center.
- 3-30 Los Angeles: CANDIDE; Center Theatre Group; Gordon Davidson, director; Ahmanson Theatre.
- 4 Charlotte, NC: CHICHESTER PSALMS; Charlotte Symphony, Oratorio Singers of Charlotte; Hugh Floyd, conductor; North Carolina Blumenthal Performing Arts Center.

## November, continued

- 4 Charlotte, NC: CANDIDE; Opera Carolina; Opera House.
- 6-25 Beverly, MA: WEST SIDE STORY; Jim Coleman, music director; North Shore Music Theatre.
- 9,10, Philadelphia: DIVERTIMENTO; The Philadelphia Orchestra; Franz Wesler-Moest, conductor; Academy of Music.
- 11,14 Lawrence, KS: WEST SIDE STORY; University of Kansas; Mark Ferrel, music director; Jack Wright, stage director; Brian Priestman, conductor; Jeral Heldi, choreographer; Crafton Preyer Theatre.
- 10-18 Tulsa, OK: SYMPHONIC DANCES FROM WEST SIDE STORY; THREE DANCE EPISODES FROM ON THE TOWN; Oklahoma Sinfonia; Barry Epperley, conductor; Brady Theatre.
- 22,24, Minneapolis: SYMPHONY NO. 1, "JEREMIAH"; Minnesota Orchestra; Eiji Oue, conductor; Orchestra Hall.

## December

- 1-25 Los Angeles: CANDIDE; Center Theatre Group; Gordon Davidson, director; Ahmanson Theatre.
- 17 Ypsilanti, MI: CHICHESTER PSALMS; Ann Arbor Symphony; Sam Wong, conductor; Michigan Theatre.
- WEST SIDE STORY Touring Company: See schedule on page 7.

## Note to Readers

*prelude, fugue & riffs* will be sent upon request. Please send all correspondence to:

Craig Urquhart

*prelude, fugue & riffs*

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e-mail: craigamb@aol.com

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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