

prelude, fugue & riffs

News for friends of Leonard Bernstein

Spring/Summer 1995

The Day I Met Leonard Bernstein

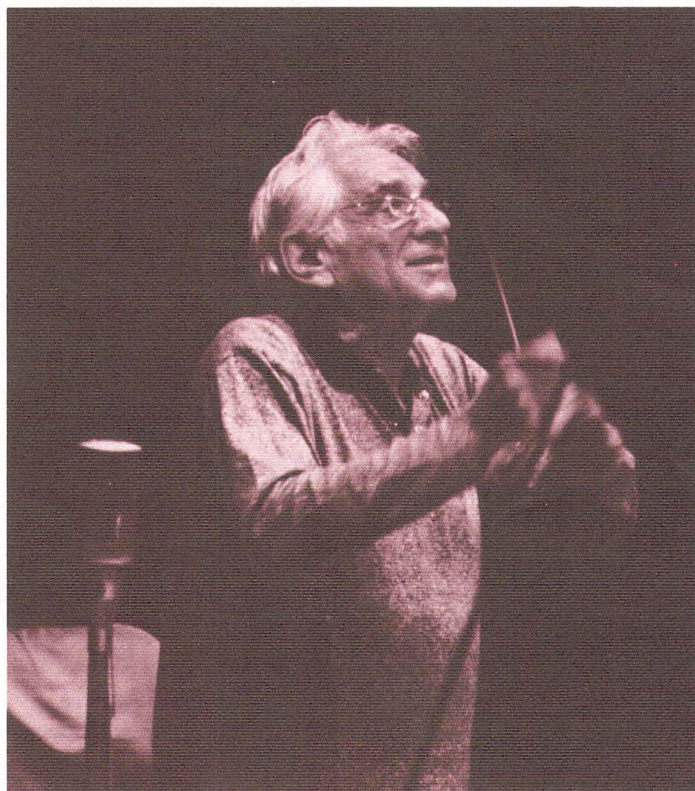
by Richard Morrison

On that June afternoon in 1989, Rome is hit by a thunderstorm of operatic dimensions. Inside the concert hall, the air is as steamy as a sauna. As the orchestra tunes up, the leaky roof suddenly deposits rain on the principal oboist. There is much shouting, for the First Law of Orchestras states that the most highly strung personality in any ensemble belongs to the principal oboist. Great music-making seems a long way away.

Then something remarkable happens. Into the auditorium rushes a crowd of chattering students. But they do not progress in the normal way. The ones in front founder backwards, and consequently crash into cello cases and other obstacles. The ones at the side are turned towards a hunched, white-haired figure, and jostle for position like middle-distance runners nearing the last lap.

When the crowd reaches the podium, the white-haired one disengages himself. The musicians suddenly remember that they are the Orchestra of the Accademia di Santa Cecilia, and that they have waited all year for this encounter, notwithstanding the fact that this is billed only as an "open rehearsal".

"Bravo, Maestro," they shout in greeting. "Warrgh!" replies Leonard Bernstein in a cry of pure, all-American locker-room exhortation. "Let's go, guys!" he roars. And scarcely do his adoring students have time to scramble for seats and open their miniature scores than Tchaikovsky's



Leonard Bernstein rehearses the Orchestra Sinfonica dell'Accademia Nazionales di Santa Cecilia, Rome 1989.

SYMPHONY NO. 4 has raced off in a mingled frenzy of Bernstein angst and Roman passion.

It is magnificent but short lived. At the climax of the first movement a vital clarinet entry is missed. High tragedy turns to low farce in an instant. Bernstein's craggy, creased face – the legacy of half-a-century of booze, cigarettes and 4 a.m. bed-times – feigns incredulity and pain. He cups a hand to his ear and cries, "Is there life before death in the woodwind universe?" The unfortunate clarinetist stares grimly at his shoes, shaking his head like a man who has put his life's savings on the wrong horse.

But Bernstein restarts the movement and brings it to an

exultant conclusion. Because this is an open rehearsal, he has been wired for sound. Every grunt, growl, wheeze and "pah, pah-pah PAH PAH!" booms through the hall. The rehearsal ends in triumph. "Warrgh!" he shouts again as he cuts off the final chord with the double-handed axe-swing of his baton. His podium is again surrounded by his swooning students.

Is this the moment for me to edge forward? I have been sent to get an interview with Bernstein in advance of his *CANDIDE* being performed in London. No, more than that: I have been assured that the Maestro has allocated an hour in his schedule for The

(continued on page 3)

To Our Readers

Leonard Bernstein came to Tanglewood the year it was created. Nothing quite like it had ever existed before. For a young musician, it must have seemed like a paradise itself: inspired teachers, eager students, everyone awash in music and thriving in the idyllic natural setting.

Bernstein's indelible experience at Tanglewood gave him what his mentor there, Serge Koussevitzky, liked to call in his thick Russian accent "the central line", meaning the thread that pulls a life work together. Surely, Leonard Bernstein's "central line" was to pass onto younger generations the joy of making great music.

In his later years, Bernstein had the opportunity to help create two institutions modeled on his beloved Tanglewood: the Schleswig-Holstein Music Festival in Germany, and, in his final year, the Pacific Musical Festival in Sapporo, Japan. His grown children had a nickname for him: Lenny Tangleseed. Had he lived on, he undoubtedly would have continued planting new Tanglewoods all around the world. ■

The BETA Fund

BETA Fund Supports Trees for Life

THE BETA FUND

The Bernstein Education Through the Arts (BETA) Fund is pleased to support the Trees For Life Project. As conceived by Martita Goshen, choreographer and performer as well as director of Turtles Inc, Trees for Life is an artist residency program that grew out of Goshen's previous work in the New York City school system. Trees for Life was a year-long program that benefited classrooms in two New York City public schools. The children used writing, art, dance, speech and music to explore their own relationship to trees — a relationship that is easily overlooked in New York City. In October 1994, each child was given a sapling to tend throughout the year. Through this project, the students have studied biology,

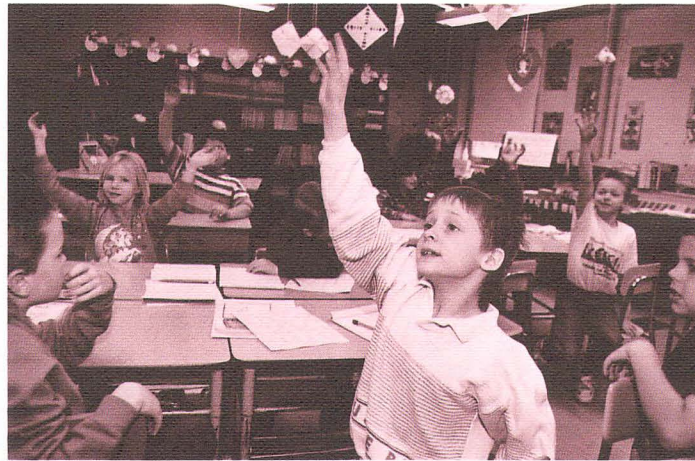
ecology, book-making, poetry, music, dance and their own relationship to a world outside their own neighborhoods. The project culminated in two final programs in which the children presented what they had learned in the past year, through the book they wrote about trees, through telling stories about the experience of watching the saplings grow - or not grow; and by dancing their own "Tree Dances". Craig Urquhart, Managing Editor of *pf&r*, worked with them throughout the year and composed music for this event.

Of the Trees for Life project Urquhart says, "Working with these children was a rewarding and extremely emotional experience. There is no way you can measure the depth of a child's reaction hearing a piano played live for the first time; the silence in the room was filled with wonder and awe. To see how the children grew because of Martita's loving and special work is a testimony to the care and nurturing we must provide all children everywhere." ■



Craig Urquhart and Martita Goshen rehearse with students of PS 188.

The Next Step



Participants in the Bernstein Center's pilot program.

Calling it "The Next Step", the ten Bernstein Center pilot schools convene for their second summer session in June 1995 at Montgomery Bell Academy in Nashville, Tennessee. After one full year of operation with the Five Strategies, the Center and schools report striking results.

The arts as a vision for — and means of — education reform is one of Leonard Bernstein's great legacies. Working that vision into reality is the mission of the Nashville-based Bernstein Center for Education Through the Arts. The Summer Session '95 provides a critical "next step" in that challenging and difficult process.

Like schools everywhere, those in Nashville have budget restraints, debates over the direction of education, and, most importantly, kids of all sizes and colors and interests. Education reform is ultimately about them and must be for them.

The Five Strategies proposed and implemented by the Bernstein Center are:

- 1) The arts as a fundamental model for knowing and learning
- 2) Pro-active curricula
- 3) Process-portfolios for authentic assessment
- 4) New learning technologies
- 5) Teacher as reflective practitioner

Summer Session '95 invites each teacher and school to take "the next step" in developing, using and integrating each of the Strategies.

The schedule for Summer Session '95 includes performances, workshops, and specialized presentations, as well as providing time to reflect on what has been experienced. Professors, artists and national leaders in education reform and the arts will participate in the Summer Session '95, including Professor David Steiner from The Peabody School of Education, Vanderbilt University; Kathy Rutkowski, editor and creator of NetTeach News and Dr. Fern Tavlin, director of the Portfolio Assessment Project for the State of Vermont. ■

The Day I Met Leonard Bernstein, *continued*

(continued from page 1)

[London] Times.

False security. From my arrival in Rome I have encountered wave upon obstructive wave of Bernstein acolytes, managers, PR advisers, disciples. No, I am told, the Maestro hasn't forgotten you.

It occurs to me that Bernstein probably knows nothing of any interview arrangement, and that the likelihood of my returning to London empty-handed is distressingly high. Desperation breeds pushiness. I plunge into the scrum as it pours into the Maestro's dressing room.

Bernstein is sitting at a table, signing scores. He is naked to the waist, his torso steaming like a racehorse's. His assistant, the ferociously protective Craig Urquhart, is toweling his back, while passing him contracts for inspection. Neither this nor the cigarette Bernstein clamps between his lips stops the Maestro's flow of sardonic humor. His eyes are screwed up against the smoke, but they glint. Even in his dressing room, he loves an audience.

Gradually, the students disappear. I hang back, still unnoticed. Bernstein stops giving a show, and exchanges grunted monosyllables with Urquhart. The Maestro suddenly looks ill and tired, but he starts crooning to himself. And this is the weird thing: the tune starts as the twisting theme in the opening movement of Tchaikovsky's FOURTH... and then slides into "Maria" from WEST SIDE STORY.

Then Bernstein sees me. Panic paralyzes my brain. What do I say? I decide on the saucy



Leonard Bernstein performing with the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Rome 1989.

SILVIA LELLI, COURTESY OF DEUTSCHE GRAMMOPHON

approach. "So that's where you got that tune from," I blurt out, with what I hope is an endearing grin.

Momentarily, I think I have blown it. "Craig, who is *this*?" Bernstein shouts after his departing assistant. Before he can come back and throw me out, I gabble my explanation. "I work for The Times in London," I stutter. "I've been waiting two days to talk to you about CANDIDE."

Bernstein pauses, then switches on a broad smile. "Oh, The Times," he says in a mocking English accent. "Second-fineest crossword in the world." I clutch at this straw of casual conversation. "Really? Who is the best?" "The Listener," Bernstein replies. "Never miss it."

Urquhart returns. If he is crestfallen that a journalist has penetrated the inner sanctum, he conceals it graciously. I am invited to Bernstein's hotel that evening.

The hotel is near the top of the Spanish Steps. Viewed from the roof-top garden of his penthouse suite, Rome, now cloudless and

serene, lies sparkling like some ancient treasure.

I expect to be bullied verbally, or dazzled with scathing wit. Instead, I find him relaxed, courteous, and seemingly without guile. I am taken aback. My diligent reading of the vast Bernstein literature had not prepared me for this. Nor had I anticipated how our conversation might start.

"Who's the greatest 20th century poet in the English language?" Bernstein asks, his voice croaky and adenoidal.

"Oh, I dunno," I falter. "Eliot?"

The Conductor shakes his head, and looks out across the glorious city with a curiously wistful expression. "As I get older and sleep less and less, I read Larkin," he says. "I know everything he wrote." And, to my astonishment, this quintessential American extrovert begins to declaim line after line of the mournful Englishman's subtle, reticent poems.

And so it goes on. I never do get him to say anything very useful about CANDIDE. Actually, I never really try. I take no notes; I am literally awestruck. Bernstein moves from Larkin to Frost, then Auden. He seems to know by heart every poem written in English this century.

That extraordinary discourse transforms my view of him. The prying biographies, the wild stories of gross indulgences, the manipulative emotionalism of his music making - all these had led me to expect a monster, not a man. What I find, however, is wisdom, warmth, sincerity. And something else, too. There is an overwhelming sadness in his look as he watches the light fade on the Eternal City.

Why? He has achieved so much, been loved by so many. But perhaps, like his great hero, Mahler, he has also spent too long staring into the abyss, the inescapable darkness that suffocates rational thought in the sleepless hours before dawn. Suddenly, the reason why he conducts as he does, laying bare every anguish, becomes apparent to me. He is exorcising the demons of the night. No wonder he finds a kindred comfort in Larkin.

I don't delude myself that Bernstein remembered my name ten minutes after I left. But when he died 16 months later, I mourned him like a close friend. ■

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Richard Morrison is a music critic and writes for The Times of London.

Pacific Music Festival

A Japanese CANDIDE

by Kuni Hashimoto

Music has no frontiers, while language has many. Lenny, whose love of people equaled his love of music, understood this concept. He learned several languages and attained a good command of many more, enabling him to communicate with people worldwide.

If you listen to his orchestral pieces such as JEREMIAH, KADISH and CONCERTO FOR ORCHESTRA "JUBILEE GAMES", it becomes evident that language occupied a prominent place in many of his works. In the cosmos of Lenny's orchestral pieces, words are the important planets and stars that give us reference points in the infinite spaces evoked by his music. Even if it is only one word sung by orchestra members, like "Mambo!" in the SYMPHONIC DANCES FROM "WEST SIDE STORY," the single word becomes a landmark for the musical space and time surrounding it, much like a lighthouse punctuating a foggy harbor with its light. Similarly, in the cosmos of his theatrical pieces, the words shine like the Milky Way, glittering across the vast sky, streaming from beyond the horizon to the other end.

Last year, as part of the program of the Pacific Music Festival, the concert version of CANDIDE was performed for the Japanese, by the Japanese, in Japanese. It was my daunting task to translate the English lyrics into Japanese.

Have you ever made an international phone call to a friend staying in a Japanese hotel? If the receptionist chooses to address the caller in Japanese and not in English, the form of politeness in Japanese takes a great deal longer to express, due to custom and the



Concert performance of CANDIDE at the Pacific Music Festival, summer 1994.

density of the language's sounds. While the receptionist remains painstakingly sweet and the politeness seems to go on and on into infinity, your frustration begins to boil up as the fee for the call increases whereas a simple "hello" in English would have sufficed. The differences of longer words and phrases is only the beginning of the many problems which haunt the translation of English into Japanese.

Being a sound and syllable intensive language, Japanese does not fit easily into the meter of songs originally written with shorter English words in mind. Consider, for example, the translation of three simple words such as "I love you". In English, it is possible to sing these notes in a three note musical phrase. In Japanese, however, eleven notes are needed. "I Love You" translated into Japanese should sound like this: "Wa-Ta-Shi (I) Wa (particle) A-Na-Ta (You) Wo (particle) A-I-Su (Love)".

There are also grammatical differences between English and Japanese that the translator is

forced to consider. In Japanese sentences, the verb always comes at the end. In addition, it is necessary to have a particle in the middle of the sentence. As a result, Japanese sentences take a longer time to say.

There are also special problems created by vocabulary and accents. Take the word "Ka-mi", for instance; if we put the accent on "Ka", it means "God". But if we put the accent on "Mi", it would mean "paper". So, there is a vast difference between Ka-mi Wo A-i-su (Love God) and Ka-mi Wo A-i-su (Love Paper). Even one Japanese word like "Shi" has many different meanings such as Poem, Death, Four, City, depending on the accent put on the word which follows "Shi". Terrible things can happen if the wrong accent is put on the wrong musical note. To top it all, we must also try and make it rhyme like the English version. Oh my Ka-mi!!

In spite of my claim that Japanese does not suit English songs, I dared to translate the English lyrics of CANDIDE for the Japanese. The key challenge in this operation is to retain the

original plot and interpret the authors' will and concept of the musical piece while at the same time trying to maintain the original rhyme scheme. The most important thing is comprehending the concept and intentions of the writer of song and lyric and express it in Japanese without losing any of the intended meaning or mood of the piece.

This work attempts to show the entire Milky Way. It is like selecting suitable constellations from the Milky Way, arranging, disposing and scattering them on a celestial body so that Japanese speakers can understand the beauty and expanse of the entire Milky Way.

In this year's Pacific Music Festival, the concert version of ON THE TOWN will be performed. This time I will show the Japanese people the galaxy over Manhattan and more...the neon signs over Times Square. ■

Kuni Hashimoto has worked as a consultant to The Amberson Group since 1984, and with the Pacific Music Festival since its inception.

The Pacific Music Festival



by *Kazu Tsuchihashi*

It was a twist of fate which led to the birth of the Pacific Music Festival. In 1990, Leonard Bernstein, Michael Tilson Thomas and the London Symphony Orchestra had planned to establish the “Young China Orchestra”, an orchestral academy for young Chinese students, in Beijing and Shanghai. The project, unfortunately, had to be aborted due to the tragic incidents in Tienanmen Square in June of 1989.

With a similar program in mind, an alternate location in Asia was found on the northern Japanese island of Hokkaido, in the city of Sapporo. Last summer we celebrated our fifth anniversary. We had good reason to celebrate; the Festival had survived its most disastrous crisis, the death of its founder and mentor, Leonard Bernstein. This could have been a catastrophe, if not the end of the Festival. However, the blow was eased by the confident vision of our Artistic Directors, Michael Tilson Thomas and Christoph Eschenbach, a vision they inherited from Lenny him-

self. Our distinguished faculty members, including Yutaka Sado, Michael Barrett, Paul Sperry, Irma Vallecillo, and the principal players of the Vienna Philharmonic, alleviated our loss with their enormous dedication to the Festival and their selfless devotion to its students.

This summer, 150 talented instrumentalists, singers and pianists selected from competitive auditions in more than 30 countries will come to Sapporo for three weeks to work with world-renowned artists in order to, as Maestro Eschenbach said last year, “establish an artistic family.”

On August 6, the PMF Orchestra under the direction of Michael Tilson Thomas will give a performance at the official ceremony for the 50th anniversary of the Hiroshima bombing in memory of the loss of so many thousands of people, as Lenny himself did at the 40th anniversary 10 years ago. ■

Kazu Tsuchihashi works for Crystal Arts Planning, Inc. in Tokyo and the Pacific Music Festival Foundation, Inc. in New York.

No Good-bye to You, Lenny



Yutaka Sado and Leonard Bernstein at the Pacific Music Festival, 1990.

by *Yutaka Sado*

Summer, 1990. I saw Lenny at Narita Airport, Tokyo, for the very last time. Boarding the plane, he said, “Be a great conductor! Thanks and good-bye.” I never did say “Good-bye.” In the summer of 1987, I received an invitation from Maestro Seiji Ozawa to join his conducting class at Tanglewood, which is where I first met Lenny.

In the summer of 1988, I had the opportunity to meet Lenny a second time at the Schleswig-Holstein Musik Festival. In 1990, Lenny, along with Michael Tilson Thomas and the London Symphony Orchestra, inaugurated the Pacific Music Festival in Sapporo, Japan. I was invited to coach the new youth orchestra.

These 150 exceptional fellows stimulated, respected and loved one another. Those who attended the July 3rd concert witnessed a “miracle”, as Lenny later described it. The performance of Schumann’s SYMPHONY NO. 2 was fantastic! The first standing

ovations ever in Sapporo, which are rarely seen even in Tokyo, proved its resounding success.

Since then, every concert of the PMF Orchestra has been sold out. Last summer, more than 4000 people enjoyed our “Picnic Concert Day” with music from noon to 9 PM, ending with my interpretation of CANDIDE in Japanese(!).

Every summer, I discover and learn new things from Maestro Tilson Thomas, Maestro Eschenbach, principals of the Vienna Philharmonic, other distinguished faculty, our outstanding academy fellows and audiences. Yes, I am still a student of Lenny’s, to whom I have no need to say good-bye, even now. ■

Yutaka Sado is a former student of Leonard Bernstein and now has an international career as a conductor.

1995 International Conducting Competition Announced

The first Leonard Bernstein Jerusalem International Conducting Competition will take place next October in Jerusalem, it was announced on Wednesday, February 8, 1995, by Jerusalem Mayor Ehud Olmert MK. The Conducting Competition inaugurates the three-year cycle of Leonard Bernstein Jerusalem International Music Competitions.

The Committee of Sponsoring Institutions, composed of international organizations with which Leonard Bernstein had a close relationship during his lifetime, includes: Deutsche Grammophon Gesellschaft, the Estate of Leonard Bernstein, the Israel Philharmonic Orchestra, the Jerusalem Foundation, the Jerusalem Symphony Orchestra, Israel Broadcasting Authority, the London Symphony Orchestra, the New York Philharmonic, the Pacific Music Festival, the Royal Concertgebouw Orchestra, Sony Classical, the Tanglewood Music Center of the Boston Symphony Orchestra, and the Vienna Philharmonic. Other cooperating institutions include the Accademia Nazionale di Santa Cecilia, the Bayerische Rundfunk, the Kennedy Center for the Performing Arts, and Lincoln Center for the Performing Arts.

Each winner will be named "Leonard Bernstein Jerusalem Laureate" and receive a cash award of \$25,000. There will be no ranking of the winners and no limitations on the number of Laureates. The Committee of Sponsoring Institutions will develop conducting opportunities for the Laureates.

A maximum of 16 candidates will be selected to participate in the final rounds, which will take place in Jerusalem, beginning on

October 2, 1995, and culminating in a Gala Concert with the Jerusalem Symphony Orchestra on the fifth anniversary of the Maestro's death, October 14, 1995.

The candidates will be judged by a jury appointed by the Committee of Sponsoring Institutions. Entrants will be selected to participate in preliminary regional auditions following an initial screening by videocassette. The regional live auditions will take place in Israel, London, Sapporo (Japan), Tanglewood (USA), and Vienna during June and July of this year. The application deadline for the Competition was April 15, 1995.

The Competitions reflect the guiding spirit of Leonard Bernstein, who believed strongly in the importance of the artist's role in society. Maestro Bernstein said, "It's the artists of the world, the feelers and thinkers, who will ultimately save us, who can articulate, educate, defy, insist, sing and shout the big dreams."

The first Leonard Bernstein Jerusalem International Music Competition is made possible by the kind generosity of Erwin and Magdush Herling. The Susan and Elihu Rose Foundation, The Arison Foundation, and The Jerusalem Foundation have also given substantial support.

For more information contact: The Leonard Bernstein Jerusalem International Music Competitions 11 Rivka Street/POB 10185 Jerusalem, Israel
Tel: 972-2-735032
Fax: 972-2-716380 ■



Performing SERENADE

by Robert McDuffie

When the idea of learning Leonard Bernstein's SERENADE was suggested to me eight years ago, I must admit I was not overwhelmed. Even though I had never heard of the work, much less studied the score, I harbored a prejudice about the piece. It was the title that turned me off: SERENADE FOR SOLO VIOLIN, STRING ORCHESTRA, HARP AND PERCUSSION AFTER PLATO'S SYMPOSIUM.

The term 'Serenade' just wasn't muscular enough for me. When I was at Juilliard, SERENADE was not considered a "standard". I'm thrilled to say that this is no longer the case. Recently, Juilliard listed SERENADE as a required competition piece and orchestras worldwide program it consistently.

After finally taking a look at SERENADE, studying the work and eventually performing and recording it, I realized how absurd my early fears were. SERENADE is one of the most fulfilling works in the violin repertoire. It has everything a musician looks for: it is both reflective and lyrical. Yes, it is meaty. And it is brassy, even without brass.

Since my recording of SERE-



Robert McDuffie and Leonard Bernstein.

NADE released in 1990, I have had over fifty performances of the work. I am constantly challenged and inspired by it. Audiences seem to eat it up, especially when I speak about the programmatic aspects of SERENADE directly before the performance.

My own view of SERENADE is always changing. At times it feels more philosophical than virtuosic, and on other occasions, I have the urge to let it rip. Like all great works of art, SERENADE invites one to search. I never tire of seeking to find out what Mr. Bernstein has to say. ■

Robert McDuffie, violinist, is an international concert artist and has an extensive recording career.

Israel Honors Bernstein

Last February the Israel Postal Authority issued a stamp honoring Leonard Bernstein. The issuing of the stamp coincided with the announcement of the Leonard Bernstein Jerusalem Conducting Competition. Nina Bernstein and Jamie Bernstein Thomas were presented with commemorative editions of the

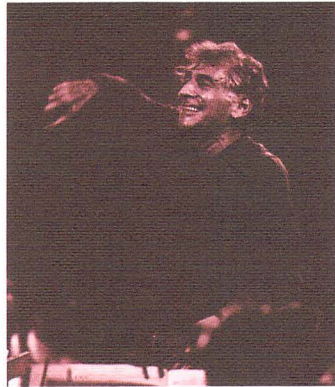
stamp in New York on March 16. The stamp may be ordered through the Israel Philatelic Agency of North America, 460 West 34th Street, New York, NY 10001. ■



LB Day at The Metropolitan Museum

The Metropolitan Museum of Art in New York has designated May 20, 1995 as Leonard Bernstein Day. This special day at the Museum, hosted by Bernstein biographer and film director Humphrey Burton, will follow much the same format as last year's very successful Bernstein Day. There will be three lectures/screenings of films made by Mr. Burton: *The Art of the Conductor*, *The Other NINTH* (about Shostakovitch's NINTH SYMPHONY) and Bernstein's Beethoven. The screenings will be followed by a concert, *Bernstein and Friends*, presented by the New York Festival of Song. ■

Two Bernstein Programs Debut on Home Video



COURTESY OF UNITEL

Two programs newly available on home video offer revealing insights into Leonard Bernstein as a conductor and as an interpreter of Mahler. ■

THE LOVE OF THREE ORCHESTRAS is a 90-minute investigation into Bernstein's intimate relationships with the New York Philharmonic, the Vienna Philharmonic, and the Israel

Philharmonic Orchestras. The program, previously telecast in the United States on the Arts & Entertainment Network, is illustrated with performances spanning four decades. ■

THE LITTLE DRUMMER BOY is a video essay on the inner character of a composer close to Bernstein's heart — Gustav Mahler. The program is punctuated by biographical interludes and illustrated with musical examples drawn from the Mahler cycle Bernstein recorded in the 1970s and 80s. Featured orchestras include the Vienna Philharmonic, the London Symphony and the Israel Philharmonic Orchestra. ■

Both programs are Unitel/Amberson productions, directed by Humphrey Burton. The price of each video is \$19.95. ■



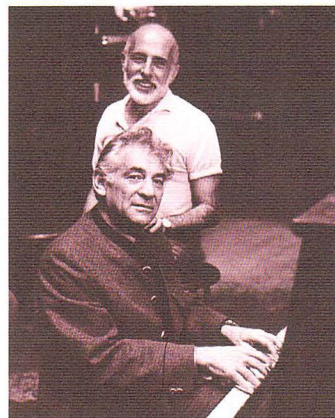
COURTESY OF UNITEL

Readers of *pf&r* interested in ordering these videos by credit card may call the Leonard Bernstein Society at 1-800-382-6622. Please specify item #2020 and source code 8888 for *THE LOVE OF THREE ORCHESTRAS* and item #2021 and source code 8888 for *THE LITTLE DRUMMER BOY*. Shipping and handling costs are \$4.95. ■

WEST SIDE STORY SUITE at New York City Ballet

The New York City Ballet announced that it will present the premiere of Jerome Robbins' *WEST SIDE STORY SUITE* on May 18, to be followed by five other performances. ■

Conceived and choreographed by Jerome Robbins, *WEST SIDE STORY SUITE* features the music of Leonard Bernstein and the lyrics of Stephen Sondheim, set designs by Oliver Smith, costume designs by Irene Sharaff and lighting designs by Jennifer Tipton. The music will be conducted by Paul Gemignani and will include guest vocalists. Taken from the Tony Award winning show, *WEST SIDE STORY SUITE* will feature the main dance music of



MARK H. SWOPE

Leonard Bernstein and Jerome Robbins. ■

the original show, including: Prologue, Dance at the Gym, Cool, America, The Rumble and the Somewhere Ballet. ■

Réaux Sings Bernstein

Soprano Angelina Réaux and baritone Michael Sokol will present an evening of Bernstein songs in New York on May 24. The program, taking place at the New York Historical Society, consists of less familiar Bernstein songs, such as *I Hate Music*, *La Bonne Cuisine*, *Dede's Aria* from *A QUIET PLACE*, and selections from *SONGFEST*, *ARIAS AND BARCAROLLES*, *PETER PAN* and *MASS* among others. She will be assisted in this program by pianist Ken Noda, who will perform the 13 ANNIVERSARIES for piano throughout the evening. ■

Miss Réaux had a close working relationship with Maestro Bernstein, who greatly admired her talent. ■

A BETA Wedding

The Bernstein Education Through the Arts (BETA) Fund is pleased to announce the engagement of Elizabeth Velazquez and Alexander Bernstein of the BETA Fund. The couple will be married on May 20, 1995. ■

Won't you join in celebrating this joyous occasion by sending a special, generous donation to the BETA Fund?

Your contribution is tax deductible to the full extent permitted by law. A copy of the financial report filed with the Department of State may be obtained by writing to: NY Department of State, Office of Charities Registration, Albany, NY 12231, or the BETA Fund. ■

Calendar of Events*

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

May

- 6 Santurce, Puerto Rico: SYMPHONY NO. 3, "KADDISH"; Puerto Rico Symphony Orchestra; Sarah Caldwell, conductor; Centro de Bellas Artes.
- 12,14 Richmond, VA: PRELUDE, FUGUE & RIFFS; Richmond Symphony and the Great American Music Ensemble; George Manahan, conductor; David Niethamer, clarinet; Collegiate Arts Theatre for the Arts.
- 12,14 Berkeley Heights, NJ: WEST SIDE STORY, SUITE NO. 2; New Jersey Youth Symphony; Barbara Barstoe, conductor; Richardson Auditorium at Princeton University.
- 20,22 Richmond, VA: SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Richmond Symphony; George Manahan, conductor; Jacquelyn Helin, piano; Carpenter Center.
- 20 New York: LEONARD BERNSTEIN DAY; Humphrey Burton, host; The Metropolitan Museum of Art.
New York: BERNSTEIN AND FRIENDS; The New York Festival of Song; Michael Barrett and Stephen Blier; The Metropolitan Museum of Art.
- 24 New York: An Evening of Bernstein Songs; Angelina Réaux, soprano; Michael Sokol, baritone; Ken Noda, piano; New York Historical Society.

June

- 1-3 St. Paul, MN: SERENADE; The Saint Paul Chamber Orchestra; Hugh Wolff, conductor; Robert McDuffy, violin; Ordway Music Theatre.
- 8-24 Albuquerque, NM: WEST SIDE STORY; Albuquerque Civic Light Opera.
- 15-31 Little Rock, AR: WEST SIDE STORY; Arkansas Repertory.
- 15 Hamburg: SYMPHONY NO. 3, "KADDISH"; Studenten der Musikhochschule Hamburg; Musikhochschule.

July

- 7-15 Muskegon, MI: WEST SIDE STORY; Cherry County Playhouse.
- 8 Sapporo, Japan: FANFARE FOR THE 25th ANNIVERSARY OF THE HIGH SCHOOL FOR MUSIC AND ART; Members of the Vienna Philharmonic and the Pacific Music Festival Orchestra; Art Park Outdoor Stage.
- 15 Lenox, MA: *The Leonard Bernstein Memorial Concert*, SYMPHONIC DANCES FROM "WEST SIDE STORY"; The Tanglewood Music Center Orchestra; Seiji Ozawa, conductor; Koussevitzky Music Shed.
- 15 Cleveland: SERENADE; SYMPHONIC DANCES FROM "WEST SIDE STORY"; The Cleveland Symphony Orchestra; Jahja Ling, conductor; Robert McDuffie, violin; The Blossom Music Festival.
- 15 Sapporo, Japan: SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Pacific Music Festival Orchestra; Michael Tilson Thomas, conductor; Robin Sutherland, piano; Art Park Outdoor Stage.
- 16 Sapporo, Japan: SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Pacific Music Festival Orchestra; Michael Tilson Thomas, conductor; Robin Sutherland, piano; Sapporo Shimin Kaikan.
- 23 London: SYMPHONY NO. 2, "THE AGE OF ANXIETY"; CHICHESTER PSALMS; SYMPHONIC DANCES FROM "WEST SIDE STORY"; The London Symphony Orchestra; Michael Tilson Thomas, conductor; Robin Sutherland, pianist; The Barbican Centre.
- 27 Vienna: SYMPHONY NO. 2, "THE AGE OF ANXIETY"; The London Symphony Orchestra; Michael Tilson Thomas, conductor; Robin Sutherland, pianist; Konzerthaus.
- 27 Sapporo, Japan: ON THE TOWN (Japanese Premiere), Narrated Concert Version, Japanese Translation by Kunihiko Hashimoto; Sapporo Symphony Orchestra; PMF Chorus; Yutaka Sado, conductor; Sapporo Shimin Kaikan.

July, continued

- 28 Vienna: HALIL; The London Symphony Orchestra; Paula Robison, flute; Michael Tilson Thomas, conductor; Konzerthaus.
- 29 Vienna: CHICHESTER PSALMS; The London Symphony Orchestra and Choir; Michael Tilson Thomas, conductor; Konzerthaus.
- 30 Sapporo, Japan: ON THE TOWN (Japanese Premiere), Narrated Concert Version, Japanese Translation by Kunihiko Hashimoto; Sapporo Symphony Orchestra; PMF Chorus; Yutaka Sado, conductor; Art Park Outdoor Stage.

August

- 2-9 Galveston, TX: WEST SIDE STORY; Galveston Island Outdoor Musicals.
- 5,6 Hiroshima: SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Pacific Music Festival Orchestra; Michael Tilson Thomas, conductor; Robin Sutherland, piano; Phoenix Hall.
- 7-23 Hamburg: ON THE TOWN; Hamburger Staatsorchester and Hamburg Ballet; John Neumier, producer and choreographer; Gregor Buhl/Rainer Muhlbach, conductors; Hamburgische Staatsoper.
- 8 Tokyo: SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Pacific Music Festival Orchestra; Michael Tilson Thomas, conductor; Robin Sutherland, piano; Hitomo Kinen Hall.
- 12 Santa Cruz, CA: TROUBLE IN TAHITI; Loretta Bybee, mezzo-soprano; Larry Alexander, baritone; Marin Alsop, conductor; Civic Auditorium.
- 11-17 St. Louis, MO: WEST SIDE STORY; The Muny.
- 18-29 Albert Lea, MN: WEST SIDE STORY; Minnesota Festival Theatre.
- 31 Buenos Aires; HALIL; Philharmonic Orchestra of Buenos Aires; Yeruham Scharovsky; conductor; Teatro Colón.

Note to Readers

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

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prelude, fugue & riffs

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