

prelude, fugue & riffs

News for friends of Leonard Bernstein

Fall 1996

The Quiet Legacy



Leonard and Felicia Montealegre Bernstein, December 1956.

by Craig Urquhart

Leonard Bernstein shared his prodigious gifts with the public in a most forthright fashion. When it came to philanthropy, he gave without fanfare. Few people know about his scholarship funds for talented and deserving students.

In 1961, Bernstein set up the first two Leonard Bernstein Scholarship Funds at Brandeis University and Harvard University. Mr. Bernstein gave extensively to these funds throughout his life and they have been supplemented by other donors. Hundreds of thousands of dollars have been distributed at Harvard alone to more than 83 students concentrating in music,

including cellist Yo-Yo Ma.

Bernstein also had strong emotional ties to other educational institutions. He conducted his first concert at the Tanglewood Music Center in Lenox, MA in 1940, and his last fifty years later. In 1962, he established Tanglewood's Leonard Bernstein Fellowship; later on the The Felicia Montealegre Bernstein Fellowship was established. More than 200 young people have studied in the hills of western Massachusetts thanks to these grants.

An early Leonard Bernstein Fellow at Tanglewood, composer and conductor Oliver Knussen now teaches there. The list of Knussen's fellow Fellows is too long to enumerate, but composer Michael Torke, conductor Marin

Alsop, and soprano Cheryl Studer are among them.

After his wife's death in 1978, Bernstein established three Felicia Montealegre Bernstein Scholarship Funds in theater studies: at The Juilliard School, Columbia University and New York University. At Juilliard alone, 47 students have benefitted — studying acting, play-writing, directing, and producing. Columbia and NYU students have also received these fellowships.

In 1987, Mr. Bernstein received the Siemens Prize, a generous award established by the Ernst von Siemens Foundation. He gave additional funds to his already established scholarship-funds at Harvard, Brandeis,

(continued on page 5)

To Our Readers

Leonard Bernstein was nothing if not complex. For each of his observable characteristics, there was a less obvious contrasting one. We all knew him as a gregarious lover of people, the last one to leave the party. Yet he had a deep vein of melancholy, needed much time to himself, and could become pensive, even morose. In an example of a lesser known contradiction, Bernstein, in spite of his enjoyment of the spotlight, was surprisingly modest about his generosity with money.

In this issue we find out more about one of Bernstein's most gregarious, even exhibitionist pieces, MASS — while in another article, we discover how Bernstein quietly arranged for scholarships and endowments at virtually every educational institution with which he had personal involvement.

Meanwhile, the tour of WEST SIDE STORY rolls on; the Bernstein Center in Nashville is expanding its innovative teaching approach to four new American cities; and Leonard Bernstein will make his debut in cyberspace on a web page beginning November 14. Bernstein's legacy grows and thrives — as multifarious and surprising as the man himself. J.B.T. ■

DAN WEINER, COURTESY OF SONY CLASSICAL

The BETA Fund

BETA Fund Supports Jane Remer's "Beyond Enrichment"

THE BETA FUND

The American Council for the Arts (ACA) and ACA Books, with the support of the BETA Fund and other charitable organizations, has published "Beyond Enrichment: Building Effective Arts Partnerships with Schools and Your Community," by Jane Remer. The book includes essays,

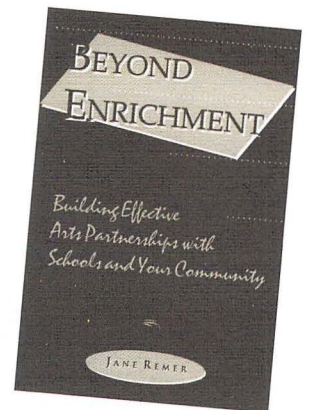
case studies, interviews and personal insights from more than 45 contributors. Editor and contributor Remer is an artist, teacher, writer, foundation director and national arts consultant. The contributors address key issues in the arts and education, offering solutions to common problems based on their experience.

"Beyond Enrichment" demonstrates that effective arts partnerships can spark instructional change and improve schools. As Jane Remer describes in her introduction, "This book is about building arts partnerships that move the arts beyond enrichment

— from the periphery of education into the muscle and sinew of the daily curriculum — and about those who are willing to become engaged in an often intense symbiotic relationship to get them there."

"The BETA Fund is proud to have supported this publication," said Alexander Bernstein. "Jane Remer's first book on the subject, 'Changing Schools Through the Arts' became mandatory reading for all of us involved in arts and education. 'Beyond Enrichment' is its powerful new companion. These thoughtful, provocative essays show us how far we've

progressed; what works and why; strategies for real institutional change; and the long, uncertain road ahead. Thank you, Jane!" ■



Boston Latin School

On Friday, May 10, Leonard Bernstein joined the ranks of Benjamin Franklin, John Hancock, Samuel Adams, Ralph Waldo Emerson and Joseph Kennedy. These alumni of the Boston Latin School have their names inscribed in the upper frieze of the school's historic assembly hall.

Leonard Bernstein graduated from Boston Latin in 1935. His name is the first addition to the frieze in more than fifty years, a tribute to his educational legacy and his cultural and humanitarian contributions.

This occasion also marked the beginning of a partnership between the BLS and the Leonard Bernstein Center for Education Through the Arts in Nashville, TN. BLS will participate in the Leonard Bernstein Center's National School Partnership Project. Educators will focus on creating interdisciplinary art programs that draw on Leonard



Alexander Bernstein and Headmaster Michael Contompasis delight in the unveiling of the frieze.

Bernstein's educational legacy. The other partnership schools are the W.E. Greiner Middle School in Dallas, the New World School of the Arts in Miami, the Special Music School of America in New York, and the Metro Nashville Public Schools. Boston Latin is the oldest public school in the United States.

At the ceremony Alexander Bernstein said, "It may very well

be that there is no honor on earth — you name it: Nobel, Pulitzer, what-have-you — of which my father would have been more proud. He always spoke of Boston Latin with awed reverence. Having spent today in this place, I begin to understand why.

"I've been imagining him as a gangly twelve-year-old who looked up at the great names in this auditorium, and felt inspired

and completely American.

"Here at Boston Latin, my father's curiosity and imagination were nourished. He began to see learning as a life-long enterprise. He discovered that tradition need not be the antithesis of change. And he found the sublime connection between artistic and scholarly pursuits.

"His legacy as artist, scholar and teacher is alive in the work of the Leonard Bernstein Center. I am delighted that the BLS, along with the other partnership schools, will work with the LBC to develop challenging models for learning — propelled, enlivened and articulated by the arts.

"On behalf of my family, may I give my most profound thanks for this overwhelming honor which you have given Leonard Bernstein. Never once in his life moved to speechlessness, never at a loss for words, on this occasion, he would have been." ■

Nashville Update



The teachers from the Nashville site.

by Andrew Krichels

Forty artists from around the US and Canada gathered on the sun-filled top floor of a gallery of African-American art in Nashville on May 31, June 1 and June 2. The occasion was the Leonard Bernstein Center's first Artists' Symposium. The attendees were all artists deeply involved in education and research.

On the first day, facilitated by Jane Perry of Santa Fe, twenty artists who had spent a year as Bernstein Fellows presented the results of their 12-month explorations into the creative process in learning. One Bernstein Fellow, Katherine Irely, had collaborated with a videographer documenting her work at an inner-city elementary school in San Diego. The fascinating video followed dancers working with the students, sixty percent of whom were non-English-speaking, exploring the children's own creations and non-verbal reflections.

The second day focused on the current work on "artful learning" in the Nashville schools. The group role-played a design meeting in an imaginary school where

artists and teachers collaborated to devise "entry points" — fertile starting grounds for inquiry using a work of art. We then made useful connections from the work of art to the various facets of the school's curriculum. The exercise showed all the participants how an "artful learning" curriculum is developed.

The third day introduced artists from the four new sites joining the Bernstein Center this year. The partner schools are in Dallas, Miami, New York and Boston. Larry Scripp, director of research at the Bernstein Center, discussed the four organizing principles of "artful learning:" experience, inquiry, creation and reflection.

The weekend was both exhilarating and insightful. The participants openly shared their artistry, their educational expertise and their research scholarship, creating a potent network of people dedicated to the dissemination of this lively new educational approach. ■

Andrew Krichels is the Artistic Director of the Leonard Bernstein Center and Co-Director of the Tennessee Dance Theater.

WEST SIDE STORY in Rhode Island

by Dana Janik and Marie Aguir

WEST SIDE STORY continues its cross-country tour to great reviews. In addition to first-class productions, WEST SIDE STORY is performed by many groups — from high school drama classes to community theaters throughout the world. Last spring The Rhode Island School for the Deaf gave a performance of WSS.

"Deaf people can do anything... except hear," I. King Jordan, president of Gallaudet University, once said. His words echoed in our heads as we contemplated the challenge of producing WEST SIDE STORY. But after directing *The Wizard of Oz*, we realized we had the talent right under our noses and knew that talent should be recognized and developed. The biggest reward was seeing how a theatrical production helped build the self-confidence and character of our students.

The Rhode Island School of the Deaf serves students from infancy to age twenty-one. Our 50 students at the high school level range from age fourteen to twenty-one. Because the students have varying degrees of hearing loss, we use a total communication approach in the classroom. This means a mix of sign language, lip reading, speech, and facial and body expressions. The drama students are usually juniors and seniors in our English/Writing course.

The first question people ask is "How did you do it?" We began like any other group. We had try-outs and then rehearsals during their regular English/Writing periods. We allowed each student

to choose the communication style with which they felt most comfortable. For example, "Maria" used her own voice and sign, while "Tony" signed and had a voice interpreter. Rehearsal days were spent on dialogue, song and choreography. As students became more comfortable with their lines, we moved to the stage and began rehearsing scenes. Songs were memorized and then signed using American Sign Language. We used taped music instead of live music. A prompter helped the students keep the rhythm.

Of course, many people behind the scenes helped our production succeed. We recruited faculty and staff to be voice interpreters. The dance teachers choreographed the songs and dances. The vocational teacher used his expertise for the sound system. A deaf faculty member helped students improve their signing skills, often times transposing dialogue into American Sign Language, so that they would be clearly understood by deaf members of the audience.

Because of the students' success in their performance of WEST SIDE STORY, we fully intend to continue drama as an integral part of our high school curriculum. ■

Dana Janik and Marie Aguir are English and Drama teachers at the Rhode Island School for the Deaf.

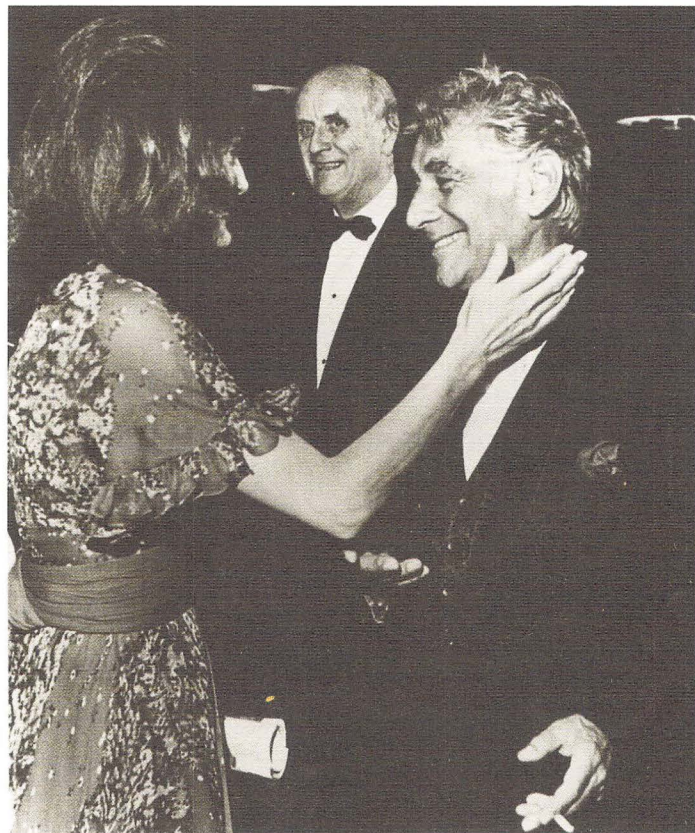
A Jewish Mass or a Catholic Mitzvah?

(Condensed from an article originally written in 1971 shortly after the premiere of MASS which opened the Kennedy Center.)

by Jack Gottlieb

The verdict is in. The critical reception to Leonard Bernstein's new MASS has resulted in a hung jury. The New York Press has condemned it, while the Washington contingent has exclaimed hosanna! Time magazine says that the music "reflects a basic confusion," while Newsweek calls it "inspired on all counts." But in all the brouhaha about this great split decision of 1971, only passing mention has been made of a remarkable fact; a distinctive Jewishness pervades this Catholic work. This is not because it is historically the first mass ever written by a Jew, but that it could have never been conceived by a Catholic in the first place. Nothing like it has ever been witnessed and experienced in a church or, for that matter, on a Broadway stage.

The roots for MASS can be traced to Bernstein's KADDISH SYMPHONY of 1963. In fact the composer quotes a phrase from KADDISH in one of the opening *Kyries* of MASS. In the Symphony, the Speaker, representing humanity, says of the Divine: "Together we suffer, together exist and forever will recreate each other." This is a Jewish view of life, the ongoing interaction between God and Man. If one regards classical Judaism as a religion of law, and traditional Catholicism (prior to Vatican II) a religion of dogma, it might then be said that the one tells us what to do, while the other tells us



Mrs. Jacqueline Onassis thanks Leonard Bernstein; Roger Stevens, Kennedy Center Chairman looks on.

what to believe. Blind faith is not as acceptable to the Jew as it has been in the past to the Catholic. The Latin Missal ironically, then, is a more commodious vehicle for Bernstein than the Hebrew Prayerbook since it affords him a doctrinal target for doubts, questions and even ridicule.

Sections of church prayer originate in synagogue prayer: the Lord's Prayer is derived from the *Kaddish* text, the *Te Deum* from the *Aleinu*, and the *Sanctus* grows directly out of the *Kedushah*. Bernstein explicitly stresses this latter kinship in a magical transformation from Latin to Hebrew - a particularly poignant moment that is both stunning for its theatricality and spiritually moving

for its unexpectedness.

During the Offertory scene, some golden ritual artifacts are brought forth, giving rise to a bacchanalian dance that gets stopped dead in its tracks by the sudden appearance of the central character of the Celebrant. Could it be the dance around the Golden Calf and the abrupt arrival of Moses? This Celebrant has been characterized as everything from a Christ-figure to a symbol of the Establishment. He dissolves from innocence of belief (in blue jeans) to madness; now ritually clad in burdensome robes, he loses grip on that belief. Later on he reinforces the Moses idea by smashing these same artifacts at the height of his disintegration. The

Tablets of the Ten Commandments hurled down from Mt. Sinai?

But there is more subtle Jewish content than this. Leading up to that hair-raising moment of destruction at the climax of MASS, the entire company becomes hysterical with the plea: *dona nobis pacem* ("give us peace"). One group screams "We're fed up with your heavenly silence/And we only get action with violence," a couplet that might of come right out of the Book of Job (19:7) "Behold I cry out: 'Violence!' but I am not heard/I Cry aloud, but there Is no justice." Another group proclaims "We're not down on our knees... We're not asking you please/ We're just saying: give us peace now!" Such a demand is in the tradition of the Biblical Prophets and their personal confrontations with God, and follows the famous "Judgment Against God" by Rabbi Levi Isaac of Berdichev (18th century Ukrainian) who declares: "I will not stir from this spot until there be an end to our persecution."

Bernstein has stated that everything he has composed up to the time of MASS was in some way a preparation. His accomplishment is truly a spectacular triumph of mind over matter. For despite its incredible eclecticism and even in spite of some moments of questionable taste, he has succeeded gloriously in his intention to "communicate as directly and universally as I can, a reaffirmation of faith." And, one might add, of tonality. ■

Composer Jack Gottlieb worked with Mr. Bernstein for more than 30 years.

COURTESY OF THE ESTATE OF LEONARD BERNSTEIN

MASS

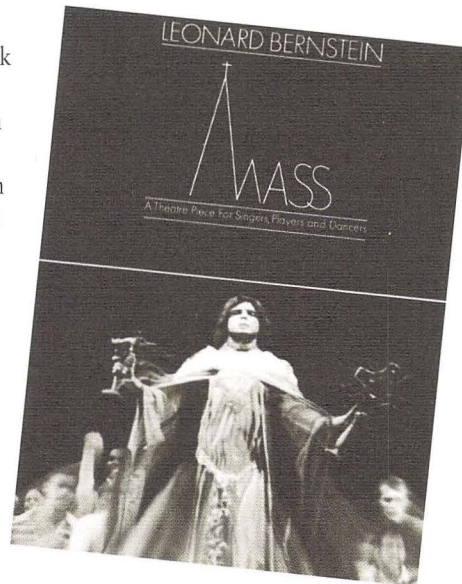
by *Marin Alsop*

For my final concert as Music Director of the Eugene (Oregon) Symphony, the board uttered magical words: “Program anything you want.” I knew immediately that I would choose Leonard Bernstein’s *MASS*. *MASS* would embrace and express all the emotions sparked by concluding seven years with the Eugene Symphony. *MASS* gives back to the community on so many levels.

MASS is the ultimate piece for our time — even more relevant today when we need to reach a broader audience, than twenty five years ago. A multi-dimensional success, the composition marries electronic sound (quadrophonic tape, 4 electric guitars, 3 synthesizers) and acoustic sound.

Stylistically the work comfortably and cohesively spans a spectrum from atonality to Beethoven, touching on rock, blues, and simple folk songs. This entertains and challenges us. And, most important, *MASS* leaves the listener changed.

A production of *MASS* is indeed massive. In the casting, Bernstein’s genius shines through. A 60-voice choir, 16-voice street chorus (each with solo roles), a 20-voice boys’ choir, a dancer, and a hybrid of a traditional orchestra with rock and blues bands, create a thrilling interaction. The Eugene community eagerly accepted the chal-



lenges of inclusion and collaboration. The head of the Eugene Opera, Frank Graffen, successfully directed, integrating the tie-dyed of Eugene with the stained glass of the cathedral. Doug

Webster, the only artist brought in for the production, sang the role of the Celebrant. To prepare for our open dress rehearsal for 2600 high-school kids, Doug visited 20 schools. The students loved the production, and Doug made lasting friendships with the 120 cast members and the entire Eugene community.

MASS is more than an evening at the theater. An experience born of hard work, love, beauty, anger, and humanity, it is the essence of Leonard Bernstein. ■

Marin Alsop is the Musical Director of the Colorado Symphony and Founder and Artistic Director of the Concordia Orchestra.

The Quiet Legacy, *continued*



Leonard and Felicia Bernstein in Jerusalem, 1953.

(continued from page 1)

Tanglewood and a major portion to the Indiana University School of Music to establish a scholarship fund there. “During the

1980-81 school year Maestro Bernstein spent two months here working on his opera, *A QUIET PLACE*,” reminisces Charles H. Webb, dean of the music school. “He made an enormous impact on faculty and students alike. We are grateful now for this assistance that continues.”

In 1990, the Japan Art Association awarded Bernstein their Praemium Imperiale, with a cash award of \$100,000. Bernstein used these funds to create the Bernstein Education Through the Arts (BETA) Fund and its affiliate — the Leonard Bernstein Center for Education Through the Arts in Nashville, TN.

After Bernstein’s death, his family approved two further

Leonard Bernstein legacies. In London, the organization “Youth and Music” is collaborating with the London Symphony Orchestra and the Young Friends of Covent Garden, to create the Leonard Bernstein Programme for Young People — performances supplemented with talks and films. The Bernstein Programme helps keep ticket prices affordable.

In the Netherlands, the Leonard Bernstein Stichting supports promising young Dutch musicians’ enrollment at American music schools. The foundation’s selection panel — soprano Roberta Alexander, the former concertmaster of the Concertgebouw Orchestra Theo Olof, conductor Robert Kieft, and

others — will announce the first winner of a Leonard Bernstein Stichting stipend in December.

Leonard Bernstein’s family continues the work of the BETA Fund, as well as many other institutions established by him or in his memory, such as the Pacific Music Festival and the Jerusalem International Music Competitions.

In many ways the spirit of Leonard Bernstein lives on. But his love of learning and his quiet support for individuals will surely be among the most enduring. ■

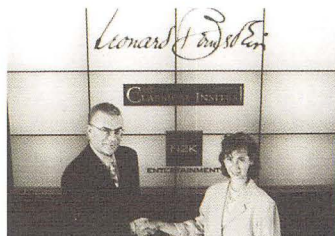
Craig Urquhart is Director, Public Affairs for Amberson, Inc.

In the News

Leonard Bernstein World Wide Web Site Coming in November

By now, we all know the significance of November 14th on the Leonard Bernstein calendar. This November, besides commemorating the New York Philharmonic debut, the first meeting with Aaron Copland (on Copland's birthday) and the first Omnibus telecast, we have yet another reason to celebrate. November 14, 1996 will mark the launch of the Leonard Bernstein World Wide Web site on the Internet. N2K, Inc., already acclaimed for its Jazz Central Station (www.jazzcentralstation.com), is producing Classical Insites. Within its borders will reside www.leonardbernstein.com, an entertaining and comprehensive exploration of the musician's life and work.

The Web's multimedia capability will gather Bernstein's varied legacy under one virtual roof. Audio samples will accompany his discography. Archival artifacts from various collections will offer insights into his compositions, teaching programs and recordings.



Larry Rosen of N2K and Nina Bernstein celebrate their new collaboration.

Global concert and performance schedules will be available as well as licensing information for his theatre and concert works. The site will offer performance clips and interviews from the Jerusalem Competitions. The latest news from the Leonard Bernstein Center in Nashville will be supplemented with photos and sound clips from teachers and students. And, we will invite you to Bernstein's home studio to browse through his books, photos and scores, and to hear from his friends and colleagues. Games and surprises are in store. So mark your calendar and come visit us on November 14th! We'll see you at www.leonardbernstein.com. ■

Jerusalem Update

The finals for the Leonard Bernstein Jerusalem International Song and Oratorio Competition start in Jerusalem on October 1. The finals close at a Gala Concert with the Jerusalem Symphony on October 6.

Nineteen candidates will participate in Jerusalem. Winners of the final rounds will receive a cash award of \$25,000.00 and receive the title Leonard Bernstein Laureate. The competition received applications from 31 countries. From these, 78 entrants

competed in preliminary regional auditions at five locations around the world.

The search for excellence was reflected in the entrants' professional accomplishment. The majority have already appeared on concert and opera stages world-wide, have won international vocal competitions, or were recommended by leading international musicians. ■



American Opera Project Honors Bernstein

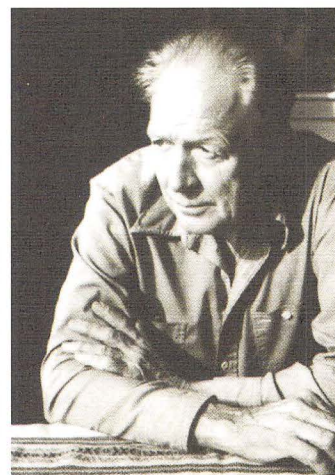
On September 26, the American Opera Projects celebrates composer Leonard Bernstein's legacy with a champagne-filled evening heralded as "The Inspiration and the Promise." A highlight will be the first exhibit of photographs of the world premiere of Bernstein's opera *A QUIET PLACE*. The Houston Grand Opera General Director David Gockley had invited Vogue photographer Arthur Elgort to be the only photographer present during rehearsals for the world premiere. The evening will include a musical tribute, featuring arias and songs of Bernstein.

Grethe Holby, the American Opera Projects' founder and artistic director, remarked: "I was the choreographer and assistant director of *A QUIET PLACE* for its world premiere at Houston in 1983. Working with Leonard Bernstein inspired me. His opening-night note to me still hangs over my desk: 'One more time, and may there be many more. Gratefully, Lenny.'"

Lenny's "many more" were not with him personally, but with the next generation of composers. In *A QUIET PLACE*, Bernstein and his collaborator Stephen Wadsworth created a truly American opera. AOP is working to carry on his vision, and celebrate his inspiration. The photographs of Arthur Elgort (now Ms. Holby's husband) capture Lenny's genius, humor, and love of life — his creative hallmarks that sparked those around him.

The event will be held in the AOP Center for New Opera and Music Theater in New York City. For more information, please call (212)431-8102. ■

We Salute Clare Grundman



With the death of Clare Grundman on June 15, the music world lost one of its most popular figures. Mr. Grundman wrote high school concert band music, endearing him to two generations of music educators, audiences and band members.

We shall especially miss Mr. Grundman's ability to arrange the works of Leonard Bernstein. Mr. Grundman arranged the "OVERTURE TO CANDIDE", "SLAVA", "DIVERTIMENTO", and "A MUSICAL TOAST" for concert band. He also concocted a "CANDIDE SUITE" and "A BERNSTEIN TRIBUTE" for band. These works sound so right in his bandstrations, that to call them "arrangements" would be a disservice.

Mr. Grundman also edited a crossword puzzle dictionary. This and his spellbinding anagrammatic ability add a link to Leonard Bernstein's own logodaedalic legacy.

We extend to his companion, Henry Griffin, and to Boosey & Hawkes, music publishers, our sympathy on Mr. Grundman's death. We treasure Clare Grundman's contributions to the love of music and words. ■

Calendar of Events*

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

September

- 3-8** St. Louis, MO: WEST SIDE STORY; Fox Theater*.
- 7** Woodstock, NY: TROUBLE IN TAHITI; Overlook Lyric Theatre; Henry Bloch, conductor; Richard Edelman, director; Salvator Tagliarria, design; Barbara Hardgave, soprano; Mark Cotton; baritone; Maverick Concert Hall.
- 10-15** Kansas City, MO: WEST SIDE STORY; Music Hall*.
- 11** Dusseldorf: CHICHESTER PSALMS; Dusseldorf Symphoniker, Stadticher Musikverein za Dusseldorf; David Shallon, conductor; Tonhalle Dusseldorf.
- 17-22** Salt Lake City, UT: WEST SIDE STORY, Capital Theater*.
- 21** Quincy, IL: THREE DANCE EPISODES FROM "ON THE TOWN"; Quincy Symphony Orchestra; Clyde Bassett, conductor; Oakley- Linsay Civic Center.
- 24-29** Denver, CO: WEST SIDE STORY; Buell Theater*.

October

- 1-6** Denver, CO: WEST SIDE STORY; Buell Theater*.
- 6** Jerusalem: Leonard Bernstein Jerusalem International Song and Oratorio Competition Final Gala Concert; Jerusalem Symphony, Winners of the Competition; Henry Crown Hall.
- 8-13** Tempe, AZ: WEST SIDE STORY; Gammage Center*.
- 9** New York, NY: SONGFEST, World premiere of new chamber orchestration; The Janus Ensemble; Michael Barrett, conductor; Rosa Vento, soprano; Luretta Bybee, mezzo soprano; Stephanie Blythe, contralto; Kurt Ollman, baritone; Arthur Woodyly, bass; 92nd Street Y Tisch Center for the Arts.

October, continued

- 10** West Chester, PA: PRELUDE, FUGUE & RIFFS; West Chester University.
- 11** Riverdale, NY: "Memories of Lenny"; Janice Levitt, lecturer; Marble Hill Senior Center.
- 15-20** Houston, TX: WEST SIDE STORY; Jones Hall*.
- 22-27** New Orleans, LA: WEST SIDE STORY; Saenger Theater*.
- 26** Stamford, CT: SUITE NO. 1 AND NO. 2 FROM WEST SIDE STORY, SYMPHONIC DANCES FROM WEST SIDE STORY, MAKE OUR GARDEN GROW; Connecticut Grand Opera and Orchestra; Laurence Gilgore, conductor; The Palace Theater.
- 29-31** San Antonio, TX: WEST SIDE STORY; Majestic Theater*.

November

- 1-3** San Antonio, TX: WEST SIDE STORY; Majestic Theater*.(awaiting information)
- 5-10** Las Vegas, NV: WEST SIDE STORY; Cashman Theater*.
- 8-17** San Bernadino, CA: WEST SIDE STORY; The San Bernadino Light Opera Company; Val Mayer, director; Steven Landau, musical director; California Theater of the Performing Arts.
- 12-24** Detroit, MI: WEST SIDE STORY; Opera House*.
- 16** St. Catherine, ONT: SUITE #1 FROM WEST SIDE STORY; Niagara Symphony; Michael Reason, conductor; Brock Center for the Arts.

November, continued

- 21,22** Tucson, AZ: PRELUDE TO ACT III, "A QUIET PLACE"; The Tucson Symphony; George Hanson, conductor; Tucson Convention Center for the Arts.
- 23** Princeton, NJ: CHICHESTER PSALMS; Westminster Choir College; Nassau Presbyterian Church Choir; Joseph Flummerfelt, conductor; Nassau Presbyterian Church.
- 21-25** Tampa, FL: THREE DANCE EPISODES FROM ON THE TOWN, Florida Orchestra; Thomas Wilkins, conductor; Tampa Bay Performing Arts Center.
- 26-30** Norfolk, VA: WEST SIDE STORY; Chrysler Hall*.

December

- 3-8** Baltimore, MD: WEST SIDE STORY; Lyric Theater*.
- 7,8** Fresno, CA: SERENADE; Fresno Philharmonic Orchestra; Raymond Harvey, conductor; William Saroyan Theatre.
- 10-22** New Haven, CT: WEST SIDE STORY, Shubert Theater*.
- 24-29** Pittsburg, PA: WEST SIDE STORY; Heinz Hall*.
- 27-31** Evanston, IL: WONDERFUL TOWN; Light Opera Works; Jonathan Field, director; Peter Lipari, conductor; Cahn Auditorium.

* WEST SIDE STORY touring company. Produced by Marvin Krauss and Barry Brown, directed and choreographed (Jerome Robbins choreography) by Alan Johnson, with musical direction by Donald Chan.

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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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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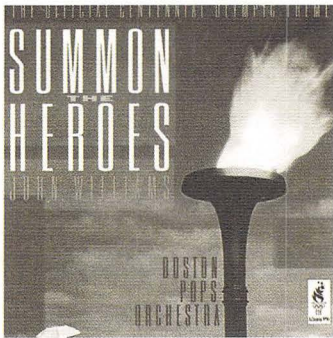
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Looking Ahead

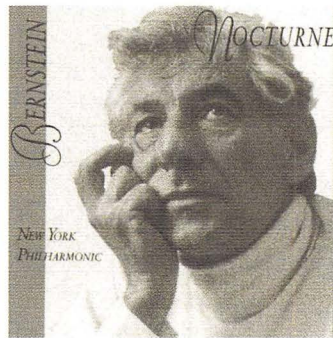
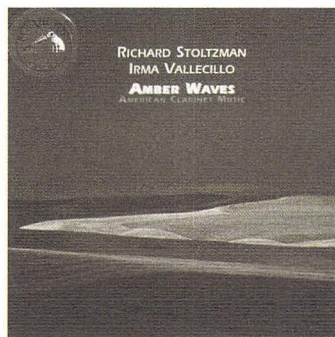
New Releases



This summer Sony Classical released the first recording of Bernstein's OLYMPIC HYMN, written for the 1981 International Olympic Congress at Baden-Baden. It is included on the new *Summon the Heroes* compact disc with the Boston Pops Orchestra and the Tanglewood Festival Chorus, conducted by John Williams. Sony classical also released *Nocturne*, a compilation

CD featuring 14 great performances with the New York Philharmonic, designed for quiet listening. Included are performances by the new York Philharmonic under Leonard Bernstein of Barber's "Adagio for Strings," Ravel's "Pavane Pour Une Infante Defunte," and Tchaikovsky's "Andante Cantabile."

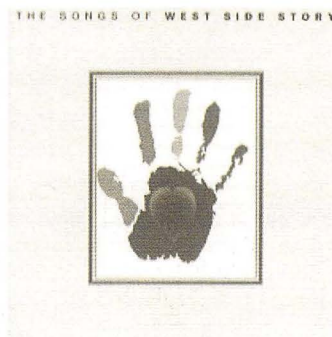
AMBER WAVES, a recording of American clarinet music,



was released by RCA Victor Red Seal. It features clarinetist Richard Stoltzman and pianist Irma Vallecillo, performing Bernstein's SONATA FOR CLARINET AND PIANO. Of this performance, Stereo Review wrote: "Bernstein's sonata, written when he was only 24 years old, is one of his few pieces of chamber music; a performance like this one makes me wish he had written more."

WEST SIDE STORY Goes Gold

RCA Victor's multi-artist release, *The Songs of WEST SIDE STORY*, has been certified gold by the Recording Industry Association of America for its sales of over 500,000 copies. David Pack conceived and produced this album. A portion of the proceeds will benefit the NARAS Foundation and the Bernstein Education Through the Arts (BETA) Fund, Inc. ■



prelude, fugue & riffs

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