

# prelude, fugue & riffs

News for friends of Leonard Bernstein

Fall 1997

## Saving Bernstein Pearls Lost with a '76 Show

A London Concert Discards the Dross



Robert Whitehead, Alan J. Lerner, Frank Corsaro, Roger L. Stevens and Leonard Bernstein, 1976.

by Warren Hoge  
*The New York Times*  
Saturday, July 12, 1997

**L**ONDON — The last time the British got their hands on the White House, they set it on fire, and it didn't fare much better more than a century and a half later when Leonard Bernstein and Alan Jay Lerner seized on it for their ill-fated 1976 musical *1600 PENNSYLVANIA AVENUE*.

The show, the sole collaboration between two men of formidable talent and achievement, was one of the greatest flops in Broadway history, closing after only seven performances at the Mark Hellinger Theater and

crashing with added percussiveness because of the lofty heights of public expectation from which it fell.

"Only two titans could have a failure like this," Jerome Robbins, the choreographer who had a brief involvement with the show, remarked.

No cast recording was made, and no advocates like those who rescued Bernstein's *CANDIDE* after its Broadway failure in 1956 came forward to champion "1600."

Now the participants in these pillagings of the presidential home have been given another chance, and the result is an exuberant work called *A WHITE HOUSE CANTATA*. It has just had its debut as one evening of

the City of London Festival at the Barbican Center, performed by the London Symphony Orchestra and the London Voices chorus under the direction of the American conductor Kent Nagano.

The White House came to be known widely by that name only after it was rebuilt and painted after the British attack in 1814, and friends, former associates of Bernstein and Lerner and directors of their estates, some of whom came to London this week, are hoping the cantata will do the same for the burned-out musical...

"I'm committed to this piece," Nagano said. "This music has to be given a chance, it has to be taken out from under the clouds of what

*(continued on page 4)*

## To Our Readers

Once again, we have had to increase the number of our pages to accommodate all the Bernstein-related news this season. Many new recordings are coming down the pipeline; the Website becomes more intriguing — and more popular — with each passing month; Bernstein's first musical, *ON THE TOWN*, was reborn in its native New York, New York; and the stillborn musical, *1600 PENNSYLVANIA AVENUE*, comes merrily back to life as *A WHITE HOUSE CANTATA*. Around the world, Leonard Bernstein's musical and educational legacy is making headlines. The Leonard Bernstein Jerusalem International Music Competitions complete the three year cycle with submissions from young composers; a Bernstein School has sprung up in Berlin; *WEST SIDE STORY* is setting fingers snapping in the People's Republic of China (we would like to see this); and the Pet Shop Boys have even put "Somewhere" on the pop charts in Britain!

"When does he ever *SLEEP*?" people used to ask of Leonard Bernstein, the most activity-intensive man on earth. The answer was that he didn't, much, and evidently the same is true of his posthumous existence. J.B.T. ■

PHOTO COURTESY OF THE MUSEUM OF THE CITY OF NEW YORK



# The BETA Fund

## BETA Fund Supports Brooklyn Philharmonic Orchestra

THE  
BETA  
FUND

A grant from the BETA Fund, given in 1993, has blossomed from a pilot program into an ongoing curriculum to introduce inner-city schoolchildren to the arts. The project, conceived by the Brooklyn Philharmonic Orchestra (BPO), took the form of an interdisciplinary course at the Philippa Schuyler Middle School in Brooklyn's African-American Bushwick district.

In subsequent seasons, the Dvořák curriculum developed at Philippa Schuyler has become a mainstay of BPO educational activities. The orchestra's in-school concerts, at which BPO musicians play alongside students, are frequently conceived as Dvořák programs.

A regular feature of these concerts is a slide show illustrating

programmatic allusions in Dvořák's Symphony No. 9 "*From the New World*." They describe how Dvořák arrived in New York in 1892 to direct the National Conservatory of Music; how he searched for America's folk music among African-Americans and Native-Americans.

"The beauty of this instructional program is that it is effortlessly interdisciplinary and multi-cultural in pursuing the question, 'Who is American?'" comments BPO Executive Producer Joseph Horowitz.

Remy Gilles, a student at Brooklyn's Midwood High School who has participated in the program, said: "When I first heard about this project I thought I would have to listen to a lot of boring music, but as I started to learn about Dvořák, I started to like him, his ideas, and his music. I also like the fact that Dvořák saw only music, not color or social status."

The BETA Fund is pleased to see that our initial grant has grown into this successful program. ■

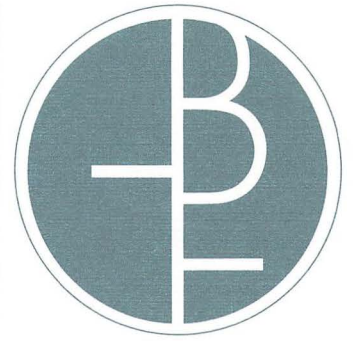


BPO's principle oboist, Henry Shuman, tunes up a joint student/professional orchestra for the BPO's *More Than Music* Concert at Brooklyn Technical High School.

## School Named After Bernstein: Leonard Bernstein Oberschule

On May 6, 1997, a beautiful springtime day in Berlin, Germany, the first high school anywhere was named after Leonard Bernstein. The school requested permission from the Estate of Leonard Bernstein to use his name because, both students and faculty believed that the Maestro's contribution to culture and humanitarianism would serve as a role model. The Leonard Bernstein Oberschule situated in Hellersdorf in the eastern part of Berlin, has an enrollment of over 1,000 students and a faculty of 70. Opened in 1990, after the reunification of Germany, it offers a wide range of disciplines. Though not a specialized music school, music and the arts play an important role in its curriculum. The school has a choir, bands, and chamber music ensembles. Many of the school's performances have been recorded in the student-run recording studio and released on compact discs.

Bernstein had a special relationship with Berlin beginning in 1959, when he toured there with the New York Philharmonic. He returned to Berlin with the New York Philharmonic in 1960 and 1968. In June of 1976 he presented an all-American concert in honor of the United States Bicentennial. Bernstein later returned with the Israel Philharmonic, the Vienna Philharmonic (for the reopening of the Schauspielhaus in former East Berlin), the Concertgebouworkest Amsterdam, the London Symphony Orchestra, and the Schleswig Holstein Music Festival Orchestra. In 1979 he conducted the Berlin Philharmonic in Mahler's Symphony No. 9, which was later released by



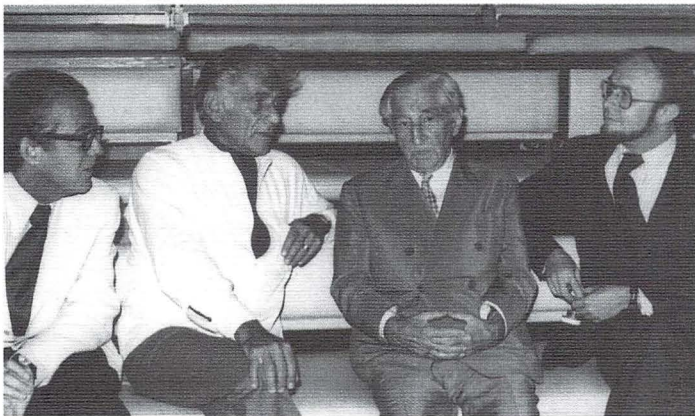
Deutsche Grammophon, receiving a Grammy Award. In December 1989, in East and West Berlin, he led an international orchestra and singers in performances of Beethoven's Symphony No. 9, substituting the word "freiheit" (freedom) for "freude" (joy) in the Schiller text. These concerts celebrated the reunification of the divided city. On this occasion, his last time in Berlin, Bernstein was photographed hammering away at "the wall".

The Leonard Bernstein Oberschule naming ceremony featured lectures and concerts presented by the students. Greetings from people around the world were read, including one from Bernstein's daughter Jamie Bernstein Thomas on behalf of the family: "Leonard Bernstein had a gift for bringing a lively curiosity and a spirit of joy to the search for knowledge. We are certain, therefore, that our father would be delighted to see your school bearing his name."

After a recent visit to the school, Harry Kraut, an executor of the Bernstein Estate enthusiastically remarked, "Lenny would have loved it!" ■



## The British Leonard Bernstein Programme for Young People



Alan Fluck, Leonard Bernstein, Sir Robert Mayer, founder of Youth and Music, and Harry Kraut.

by Alan Fluck

Imagine yourself in London's Barbican before a London Symphony Orchestra Concert. Having been warmly greeted by staff members from *Youth and Music* and the London Symphony, you and some 60 young people are crammed into a side room for one of our Leonard Bernstein Evenings. Most of you are in the age range 18-24 and have gathered for an informal pre-performance chat about the concert. Taking part are the famous guitarist John Williams, the new young British conductor, Daniel Harding, the composer, Richard Harvey and myself, to keep things in order! The occasion is presented with a light hand but at the same time is serious in purpose and fully informative.

Come the interval, we are joined by members of the Orchestra. Much discussion of what has just been heard, many questions to ask and views to exchange between the LSO musicians and ourselves. This social element is a vital ingredient in a Leonard Bernstein Evening. The

end result is not just another concert but an enjoyable musical experience.

The roots of the Leonard Bernstein Programme for Young People go back a long way. In the Sixties, it was *Youth and Music* which presented Leonard Bernstein's one and only YOUNG PEOPLE'S CONCERT in Great Britain at a packed Royal Albert Hall. What a knockout it was!

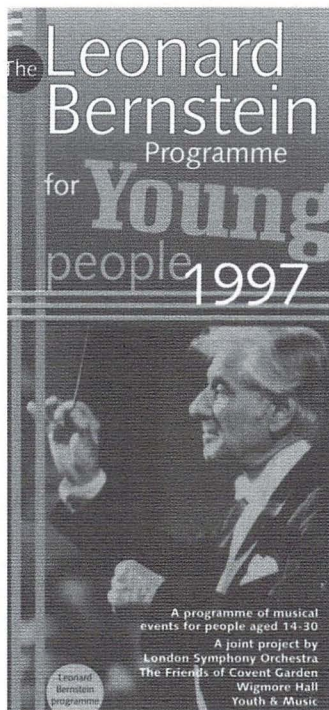
What is *Youth and Music*? Founded in 1954 by Sir Robert Mayer, it was intended as a follow up to his Children's Concerts. He foresaw the necessity of creating young audiences of tomorrow. It was slow to get off the ground, but now it is Great Britain's leading organization creating new audiences. Each member receives a monthly magazine that lists some 600 events a month, nationwide. These include performing arts events for which they can obtain tickets at reduced prices. Regular and committed attendance is the *only* sure way to build this new vital audience and this is exactly what *Youth and Music* is achieving.

Bernstein will never be forgotten in Great Britain either as composer or conductor — we wanted

his work as a great teacher to be remembered. In association with our good friends at the London Symphony, the Leonard Bernstein Programme was created three years ago. Young people have written to us telling us how, because of the Leonard Bernstein Programme, their ears have been opened!

The program, now in its fourth year, boasts a legion of participating artists and composers. We plan to expand the Leonard Bernstein Programme to other cities in the United Kingdom including Manchester, Liverpool and Glasgow. ■

Alan Fluck  
Artistic Director  
*Youth and Music Great Britain*



## Leonard Bernstein Stichting

In May of 1996 the *Leonard Bernstein Stichting (Foundation)* was established in the Netherlands. The concept of the Stichting was formulated by Mickey Warners who, through her work at the American Embassy in the Netherlands, became aware that many young Dutch musicians wanted to develop their professional skills in the United States often had difficulty in raising funds to pursue this goal. Aware of the fact that Maestro Bernstein was devoted to developing young talent, and wanting to honor his memory in the Netherlands, Ms. Warners found an ideal mission in assisting outstanding young musicians. Thus, the *Leonard Bernstein Stichting* was born.

Funded through donations and sponsorship, the Stichting, annually awards an amount of Dfl.3000 (\$1500) to a promising young Dutch musician who plans to follow a master class or study at an American institution. The recipient of the award is chosen by the selection committee of the Stichting consisting of renowned Dutch and American musicians, who themselves worked with the Maestro. Since its creation two awards have been given.

Ms. Warners recently said, "Leonard Bernstein has given the world so much joy of music — what a better way to honor his memory than by supporting the talented young who, in their own way, will share the joy of music with us." ■



# A WHITE HOUSE CANTATA

## Saving Bernstein Pearls, *continued*

(continued from page 1)  
went before." Charlie Harmon, the music editor of the Bernstein estate, who has shaped the cantata with the help of Sid Ramin, the show's original orchestrator, said that "in concert form, the strength of the music and lyrics appears first and foremost."

Listening raptly at a rehearsal last weekend in an old church hall the London Symphony Orchestra often uses for practice, Ramin said: "It's absolutely thrilling to hear this music with all the sonorities a full orchestra brings to it. When I worked on it 21 years ago, I had no idea how great it really was. Now Charlie and I think we are beginning to hear what probably was in Lenny's head."

1600 PENNSYLVANIA AVENUE was so thoroughly condemned by critics and audiences in 1976 that few people dared suggest there was anything in it worth saving. Bernstein and Lerner themselves decreed that there would be no cast recording.

Because of its two creators, the show was a sellout in out-of-town runs as it headed for New York, but the halls were usually half empty by the end of its nearly four hours.

The objective of its 1990s rescuers has been to place an overlooked American composition before the concertgoing public by liberating the music and the lyrics from a book that was overburdened by social sermonizing and that was made incomprehensible by new directors, choreographers and show doctors brought in at the 11th hour. "The musical scenes worked well on their own," Harmon said, "but everything as a whole didn't work."

Lerner said he first thought of

the project when he was depressed over the Watergate burglary and what he viewed as an effort by President Richard M. Nixon to subvert democracy. The year was 1972, and Lerner felt Nixon had imperial designs on the office of the presidency and was a threat to the people's claim on their own government.

He resolved to base his musical on the White House as a symbol of democracy... focusing on the failure of whites to share their good fortune with blacks. "We are trying to tell the story of the little white lie, by which I mean the big black lie," Bernstein said.

An upstairs-downstairs structure emerged, with 11 presidents and some of their first ladies representing white privilege, and three generations of fictional black servants dramatizing the exclusion of nonwhites from the American dream.

Bernstein and Lerner, both 57 at the time, produced a show fully in keeping with their well-publicized white liberal credentials, and it was derided as preachy and patronizing.

While Lerner's book was weighty and tendentious, his lyrics were nimble enough to recall those he wrote so trippingly for "My Fair Lady." Bernstein, meanwhile, put together a score that rambunctiously traded on a host of American idioms.

A WHITE HOUSE CANTATA retains 90 minutes of the two hours of music from 1600 PENNSYLVANIA AVENUE, and identifiable in it are barbershop harmonies, calypso, marches, jazz, blues, drinking songs, Dixieland, minstrel show tunes, torch songs, waltzes and hymns...

Other melodies found their way into new Bernstein works

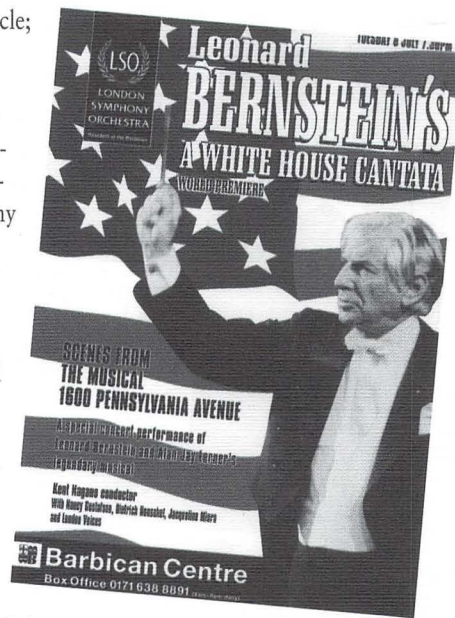
like SONGFEST, his 1977 cycle; A QUIET PLACE, his 1983 opera, and SLAVA, a five-minute overture he wrote for Mstislav Rostropovich's inaugural concert in 1977 as maestro of the National Symphony Orchestra in Washington. "Bernstein used it in the way that medieval stonemasons might raid an abandoned abbey for raw material," said Humphrey Burton, his biographer.

Harry Kraut, his manager and longtime friend, said, "Lenny always said he was going to get back to '1600' one day." At one point, he said, Bernstein almost persuaded Gore Vidal to provide a new book.

In 1992 Erik Haagensen, a lyricist, restored some of the show's original ideas and loosened up its staginess, and "1600," performed by the Indiana University Opera Theater, had four performances in the Eisenhower Theater at the Kennedy Center in Washington.

While the play's inherent problems remained, the music and lyrics drew encouraging responses. Bernard Holland of The New York Times wrote: "With some tough, smart editing, it might have a future, situated somewhere between Broadway and the opera house. Impresarios at both ends of the theater business should have a look."

The principal soloists [were]—Nancy Gustafson and Thomas Young, both Americans; Dietrich Henschel, a German, and Jacqueline Miura, a Swede — all come from opera, while the use of white gloves, wigs, shawls, bibs and umbrellas as props fits snugly into the current practice of presenting



concert versions of musicals.

The lyrics were printed in the program, and introductory narration was provided by Alexander Bernstein, the composer's 42-year-old son...

If the men behind the present incarnation have a missionary zeal about their project, it may date from a final message from Bernstein to Lerner. Speaking at the lyricist's 1986 funeral, the composer recalled their troubled collaboration and said, "I am very proud of the vast amount of fine, fresh material we produced together, and someday, I swear, that material is going to achieve its proper form and become a show that will make us all proud."

At the end of A WHITE HOUSE CANTATA, soloists and members of the chorus all command center stage and sing a full-throated anthem. It is called "To Make Us Proud." ■

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# ON THE TOWN

## A Helluva Site for The Original New York Musical

By Susan Reiter

Shakespeare went on hiatus during August in Central Park, to make way for the music of Leonard Bernstein and the words of Betty Comden and Adolph Green. Nearly fifty-three years after it first captivated Broadway audiences, and over a quarter-century after its last Broadway revival, *ON THE TOWN* was back on stage, celebrating New York City's energy, drive and spirit of adventure with all its brash, youthful ebullience intact. It was the choice of George C. Wolfe, producer of the Joseph Papp Public Theater/New York Shakespeare Festival, as the summer's second production at the Delacorte Theater.

Having completed the ten-year Shakespeare Marathon in July, Wolfe was looking for a contrasting and celebratory production to direct. Listening to a CD recording of *ON THE TOWN* convinced him he had the ideal show. "It's one of the most brilliant Broadway scores ever," he asserted during a rehearsal break. "It's very New York, very arrogant... it has a powerful, charming assault to it, just like the city does."

"I've been offered revivals before, but I wasn't interested, because I knew after a week I'd be bored and not want to work on them anymore," said the versatile director, whose impressive credits include *Angels in America*, *Jelly's Last Jam*, *The Tempest* and *Bring in 'da Noise, Bring in 'da Funk*. "But, this score is... so fresh and new and innocent."

It was another George — the legendary Mr. Abbott — who directed the first time around, synthesizing and shaping the brilliant and imaginative contribu-

tions made by a team of friends in their mid-twenties working on their first Broadway musical: Bernstein; choreographer Jerome Robbins (whose highly popular ballet *FANCY FREE* which first united him in collaboration with Bernstein, provided the three-sailor concept from which *ON THE TOWN* was developed), book writers and lyricists Comden and Green; and scenic designer/co-producer Oliver Smith, who had the foresight to envision the possibilities of adapting the ballet's scenario into a musical.

"I cast this production as young as possible so that I could

mayhem and poignant romance encompassed by the show. The musical is propelled by the urgency and eagerness of youth and by the live-all-you-can-right-now zest for adventure imposed by the uncertainties of wartime.

Having been inspired by a ballet, *ON THE TOWN* inevitably became a musical driven by a strong dance pulse. It broke new ground with the sophistication of its extended dance sequences, all of which provide insight into character, place and mood. Jerome Robbins, the immensely gifted, innately American choreographer, was inaugurating what



Suber, Ferguson, DeLaria, Llana and Montano in *ON THE TOWN*.

access that youthful, playful, innocent energy," explains Wolfe. Comden and Green were involved in the casting and present during the rehearsals. "George is making it fresh and alive; it's very much happening this minute," remarks Comden. "There's nothing coy, nothing asking you to be jolly and supportive of the dear old days," adds Green.

Following the sailors through the complete 24-hour cycle of their shore leave provided an ideal dramatic framework for the giddy

would go on to be one of the most distinguished and influential Broadway careers ever. Bernstein composed bold, extensive ballet music that raised the level of seriousness and originality of Broadway scores; the symphonic depth and the range of the "*Times Square Ballet*" and "*The Subway Ride*" went beyond the already impressive achievements of the dance sequences from the earlier Richard Rodgers' shows: *On Your Toes*, *Boys From Syracuse* and *Pal Joey*.

The 1997 *ON THE TOWN*'S choreography was by Eliot Feld, best known for the many concert dance works he has created for his own and other companies. Feld, who as a teenager danced in both the Broadway and film versions of *WEST SIDE STORY*, embraced this new challenge and brought along six youthful members of his troupe Ballet Tech to be a part of the cast.

"I feel very fortunate to have such wonderful music...when Betty and Adolph saw the opening "*New York, New York*," the way we staged it, they were so thrilled. They said, "you know, there was never any dancing in the opening before."

And so, with the blessing of the creators, one key new element was added, perfectly illustrating the synthesis of the 1944 and 1997 productions. Also new is Bruce Coughlin's sassy, swinging orchestrations. "I was intrigued by accessing a symphonic, big-band sound, as opposed to just a Broadway sound," remarks Wolfe, who placed the 18 musicians on the vast, imposing suspension bridge that was the main scenic element, so that "the orchestra becomes a character, capturing the energy of the city fully for me." Coughlin's no-strings, primarily woodwind and brass orchestrations produces a sound that Wolfe describes enthusiastically: "it becomes muscular and horny and youthful and unbelievably American, and quintessential New York" — words that would no doubt have delighted and suited the composer himself. ■

Susan Reiter is a contributing editor for *Dance Magazine* and writes for *Stagebill* and other national publications.



# Sotheby's Auction

## Going, Going...Auction of Bernstein Belongings at Sotheby's

By *Jamie Bernstein Thomas*

Swaddled in moving pads, the mighty Bösendorfer piano sailed majestically out the living room window of Leonard Bernstein's Dakota apartment into the chilly March morning. The truck below was poised to transport the huge instrument to Sotheby's warehouse, where it awaits its next appearance as the centerpiece of an auction of the apartment's contents, to be held at Sotheby's on December 10 and 11. It was a moment fraught with emotion for my brother, sister and me. Apartment 23 in the Dakota building had reverberated with the sounds of our family and friends for 23 years. That's a great quantity of raucous laughter, high-decibel discussion, clatter of dishes and silverware, and of course, music. So much music.

Leonard and Felicia Bernstein really were greater than the sum of their parts. Felicia's sense of beauty and whimsy, combined with the exuberant energy of her husband, created an alchemical phenomenon of hospitality and grace. No one could walk into that apartment for the first time without gasping involuntarily at its soaring ceilings, rich woodwork and perfect proportions. But in the next instant, awe transformed into warm pleasure as the visitor began to take in the unpretentious elegance and sheer comfiness of the place. Each object, painting and piece of furniture, hunted down by Felicia, held a sense of inevitability about its existence: from the painting of Napoleon gazing at a clocktower whose clock actually worked; to the assorted collections of mercury glass, brass insects and ivory-white ostrich eggs; to the woods

and wickers, marbles and velvets — and all around books and more books — the very topsyturviness of it somehow magically arrayed into a harmonious whole.

Felicia never settled for anything less than what she'd intended at the beginning. (And we could never fathom how her intentions could be so lucid to begin with.) When the square miles of dining room wallpaper turned out too bright, she got up on a ladder and stained the whole thing with sponges soaked in tea. When a carpet she'd found had a shade of green in it that she disliked, she colored every instance of its appearance with Magic Marker. Felicia Bernstein made Martha Stewart look like Oscar Madison.

Yet her genius was to make the result appear devoid of effort. Everything seemed to glow in that apartment. And when Leonard Bernstein played his Bösendorfer ("my B-52," he called it), the walls reverberated as if they'd waited all their lives for just those vibrations. In spite of the inevitable ups and downs of family existence, Apartment 23 was a happy place.

As much as we adored the Dakota and treasured our years there, the moment finally came when we knew it was right for us to move on. The alternative — to preserve it as it had always been — would have been a task so all-consuming as to be inappropriate.

Meanwhile, what about all the wonderful objects in that apartment? Even split three ways between my brother, sister and me, it was more than we could manage.

And so, an auction. Among its purposes is to create an endowment for the educational



*Jamie Bernstein Thomas says good-bye to her father's "B-52."*

foundation Leonard Bernstein created shortly before his death: the Bernstein Education Through the Arts (BETA) Fund. The BETA Fund encourages projects that use the arts to enliven the education process — something Leonard Bernstein championed in his lifetime.

An indispensable part of our Dakota experience was the sharing of its riches with those we loved. So it seems entirely appropriate that we will share our Dakota days one last time, under the good auspices of Sotheby's. The apartment was at its happiest on Thanksgiving morning, when we and all our friends, and eventually our kids and all our friends' kids, crammed the balconies to watch the Macy's Parade roll by. From the second floor, we could almost touch the floats and colossal balloons as they glided past. Passover was a yearly high point, too: serious, raucous, bibulous

and fervent all at once, we made a joyful noise, indeed. And the after-concert parties, the birthday dinners, the election night vigils! It's amazing the people downstairs never complained — well, hardly ever. ■

*The Estate of Leonard Bernstein Sotheby's auction will take place December 10 and 11, 1997. A catalogue will be available for purchase. For further information please contact Sotheby's in New York at (212) 606-7000.*



# In the News

## Jerusalem Competition Update

The third cycle of the Leonard Bernstein Jerusalem International Music Competitions, November 29 through December 3, will complete the three year cycle begun in 1995 with the conducting competition, and continued in 1996 with the song and oratorio competition. This year's competition will focus on music compositions.

The judges of the sponsoring institutions: the Accademia Nazionale di Santa Cecilia, Deutsche Grammophon, the Estate of Leonard Bernstein, Indiana University, the Israel Philharmonic, the Jerusalem Symphony Orchestra/IBA, the London Symphony Orchestra, the Los Angeles Philharmonic, the New York Philharmonic, the Pacific Music Festival, Royal

Concertgebouw Orchestra, Sony Classical, the Tanglewood Music Center of the Boston Symphony Orchestra, and the Vienna Philharmonic have chosen six finalists from the 39 composers whose works were selected for the semi-final stage. The finalists are Jose Luis Campana (Argentina), Pascal Dusapin (France), Gabriel Iranyi (Israel), Ramon Lazkano (Spain), Shinuh Lee (Korea), and Paolo Rimoldi (Italy). The compositions will be performed during the Final Round in Jerusalem which will take place between November 29 and December 3. The concerts are to be performed by the Jerusalem Symphony Orchestra, Israel Broadcasting Authority, under the baton of Maestro Mendi Rodan. The judges appointed by the sponsoring institutions will award the

prize of Leonard Bernstein Laureate. There is no limit to the number of Laureates and there is no rating. Each Laureate will receive a prize of \$20,000, a medal and a rosette.

As the cycle comes to an end it is of interest to look at the careers of the previous Laureates — Yutaka Sado (conducting), Kelly Nassief and Carmen Oprisanu (song and oratorio). All of these artists have benefited from the support of the sponsoring institutions and their careers are flourishing. Maestro Sado has been conducting worldwide and is the Resident Conductor of the Pacific Music Festival, the Principal Guest Conductor of the Orchestre des Concerts Lamoureux (Paris) and the Century Orchestra of Osaka, Japan. Kelly Nassief has performed with the New York

Philharmonic, the Jerusalem Symphony Orchestra, and at the Tanglewood Music Festival among her other many engagements. Carmen Oprisanu has said "The contacts with the sponsoring institutions have been very important in the promotion of my career and a real help in my continuing artistic development."

The Estate of Leonard Bernstein is pleased that through the Leonard Bernstein Jerusalem International Music Competitions outstanding talent has been recognized and supported. We are grateful to the City of Jerusalem and the sponsoring institutions for their support and look forward to the successful completion of the first cycle of the competitions in December. ■

## Website Update

The Leonard Bernstein Website continues to grow and thrive. We have updated the site five times since the launch in November, 1996, each time focusing on a different aspect of Bernstein's career. Our numerous visitors continue to be delighted with the layout and with the multimedia materials they discover there. Some highlights since our last report:

In conjunction with April's feature on CANDIDE, we ran a contest for an opening night package to Livent's Broadway production. The response was overwhelming. We received almost 2,000 entries, an all-time record for an online contest. Twelve happy winners were treated to a

spontaneous New York vacation and to some of the most glorious music Bernstein ever wrote.

Tickets to the show continued to be awarded weekly to online contestants throughout CANDIDE'S four-month run.

Tanglewood, the music festival in Lenox, Massachusetts, whose season began on June 28, provided the theme for our June edition. We explored Bernstein's long, rich association with Tanglewood, from his first studies with Serge Koussevitsky in 1940 to his final conducting appearance in 1990. Among the feature highlights were two home movies of Tanglewood's early days, and footage of violinist Midori's famous performance of

Bernstein's SERENADE in which she broke two strings in rapid succession. As always, the site offered various photographs, letters, and articles. We ran another successful contest, this time for a Tanglewood weekend package including tickets to the Leonard Bernstein Memorial Concert on July 13. Mr. Marvin Smith was the jubilant winner.

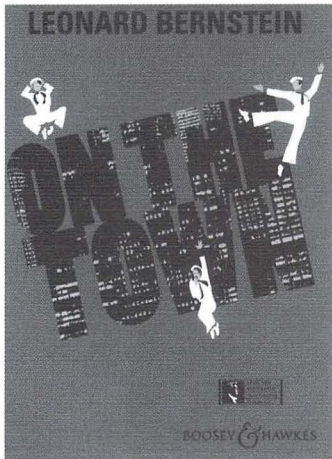
The August 1997 topic was the 1944 musical ON THE TOWN. Based on a concept of Jerome Robbins, it was Bernstein's, Comden and Green's first musical. ON THE TOWN is now a Broadway legend. George C. Wolfe's new production appearing at the New York Shakespeare Festival this August

inspired us to explore the genesis of the show. Early working notes from Ms. Comden reflect the youthful exuberance and spirit of fun that dominated the show's creation; photos of the original Broadway production illustrate how that spirit was translated into performance by director George Abbott, designer Oliver Smith, and choreographer Jerome Robbins.

Even though we update our content regularly, previous editions remain on the site. If you liked a particular feature, you can always visit it again. And please remember to sign the guestbook! To those of you who have left us such kind, inspiring messages: THANK YOU!! N.B. ■



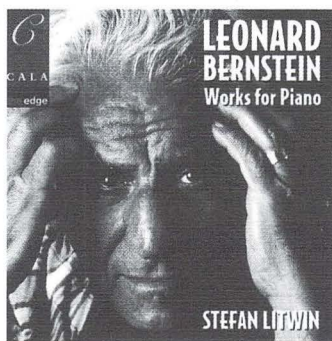
## ON THE TOWN Vocal Score Available



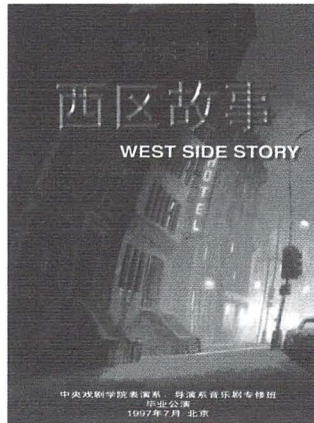
The Leonard Bernstein Music Publishing Company, LLC is pleased to announce the first publication of the piano vocal score for *ON THE TOWN*. This publication, edited by Charlie Harmon, is based on Leonard Bernstein's conducting score for his 1960 Columbia recording as well as the score and material used by Michael Tilson Thomas, when he conducted the London Symphony Orchestra, subsequently recorded by Deutsche Grammophon. Lyricists Betty Comden and Adolph Green also participated in the editing, contributing their first hand knowledge of the musical. The vocal score is available through Boosey & Hawkes, Inc., Sole Agent for the Leonard Bernstein Music Publishing Company. ■

## New York Legends

Cala Records' new series *New York Legends*, featuring the principals from the New York Philharmonic, includes many compositions by Leonard Bernstein. Clarinetist Stanley Drucker performs the *SONATA FOR CLARINET AND PIANO*, horn player Philip Meyers performs *ELEGY FOR MIPPY I*, and trombonist Joseph Alessi performs *ELEGY FOR MIPPY II* and *WALTZ FOR MIPPY III*. Concertmaster Glen Dicterow performs the rarely heard *VIOLIN SONATA*, written when Bernstein was a student at Harvard. Also available from Cala Records is a new recording by pianist Stefan Litwin of Bernstein's complete music for piano, including the early *PIANO SONATA*, written when the composer was 20 years old, as well as *TOUCHES* and the four sets of *ANNIVERSARIES*. ■



## WEST SIDE STORY in China

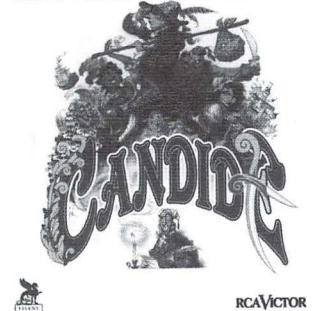


The first-ever performances of *WEST SIDE STORY* in China were presented in July by the Central Academy of Dramatic Arts in Beijing. This historic event featured the first all-Chinese cast, the first all-Chinese language production, and was the first authorized and licensed Broadway musical ever to be performed in the People's Republic of China. ■

## New Cast Recording of CANDIDE

RCA Victor recently released the cast recording of this year's Livent Inc. Tony Award winning production of *CANDIDE*. The production, directed by Hal Prince, performed by cast members Jim Dale (Dr. Pangloss), Andrea Martin (The Old Lady), Harolyn Blackwell (Cunegonde), and Jason Danieley (Candide). Musical supervision and direction is by the show's conductor, Eric Stern. ■

THE NEW BROADWAY CAST RECORDING



## Pet Shop Boys Record Somewhere

The popular British pop artists The Pet Shop Boys, have recently recorded a version of "Somewhere" from *WEST SIDE STORY*. Their unconventional interpretation debuted in

the top ten of the UK's Billboard Pop chart. It is available in a short and extended "dance" version from EMI records. ■

## Note to Readers

*prelude, fugue & riffs* will be sent upon request. Please send all correspondence to:  
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25 Central Park West, Suite 1Y  
New York, NY 10023 Fax: (212) 315-0643  
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 of Events.

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Executive VP: Harry J. Kraut  
Managing Editor: Craig Urquhart  
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Design: BorsaWallace, NYC



# Calendar of Events\*

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

## September

- 5,6 **Boulder, CO:** SERENADE; Boulder Philharmonic; Theodore Kuchar, conductor; Martin Chalifour, violin; Boulder Theater.
- 5-7 **Grand Rapids, MI:** ON THE WATERFRONT choreographed as *Ambulations*; Grand Rapids Ballet; Ed Riffel and Rich Rahn, choreographers; Civic Center.
- 5-7 **Fort Worth, TX:** OVERTURE TO WEST SIDE STORY; Fort Worth Symphony Orchestra; Ron Spigelman, conductor; Tarrant Center for the Performing Arts.
- 6 **San Jose, CA:** SYMPHONIC DANCES FROM WEST SIDE STORY; San Jose Symphony Orchestra, Leonid Grin, conductor; Center for the Performing Arts.
- 7 **Denver, CO:** SERENADE; Boulder Philharmonic; Theodore Kuchar, conductor; Martin Chalifour, violin; Trinity Church.
- 8 **Emmenbrucke, Switzerland:** OVERTURE TO CANDIDE; Dallas Symphony Orchestra; Andrew Litton, conductor; Von Mass-Stahl Halle.
- 9 **Los Angeles, CA:** SERENADE; Los Angeles Philharmonic; Esa-Pekka Salonen, conductor; Martin Chalifour, violin; Hollywood Bowl.
- 9 **Amsterdam, The Netherlands:** Leonard Bernstein Stichting Concert; Nora Kosztolanyi, cello; Klein Zaal Concertgebouw.
- 12 **Newark, NJ:** ON THE WATERFRONT; New Jersey Symphony Orchestra; Zdenek Macal, conductor; Symphony Hall.
- 12,13 **Grand Rapids, MI:** THREE DANCE EPISODES FROM ON THE TOWN; Grand Rapids Symphony Orchestra; Catherine Comet, conductor; De Vos Hall.
- 13 **Dallas, TX:** OVERTURE TO CANDIDE; Dallas Symphony Orchestra; Andrew Litton, conductor; Meyerson Symphony Center.
- 23,24 **Ft. Lauderdale, FL:** SUITE NO. 1 FROM WEST SIDE STORY, SYMPHONIC DANCES FROM WEST SIDE STORY; Florida Philharmonic; James Judd, conductor; Broward Center.

## September, continued

- 25-27 **Pittsburgh, PA:** DIVERTIMENTO; POSTLUDE FROM ACT 1 of A QUIET PLACE; Pittsburgh Symphony Orchestra; Mariss Jansons, conductor; Heinz Hall.
- 26,27 **Cincinnati, OH:** OVERTURE TO CANDIDE, CHICHESTER PSALMS, SYMPHONIC DANCES FROM WEST SIDE STORY; CONCERT SUITE NO. 1 and NO. 2 FROM WEST SIDE STORY; Cincinnati Symphony Orchestra; Jesús López-Cobos, conductor; Memorial Hall.
- 28 **Bend, OR:** THREE DANCE EPISODES FROM ON THE TOWN; Cascade Festival of Music; Roger Hornby, conductor, Drake Park Pavillion.

## October

- 2 **Brussels, Belgium:** ON THE TOWN; Orchestre Symphonique de la Monnaie; Antonio Pappano, conductor; Palais des Beaux Arts.
- 11 **Sotheville les Rouens, France:** THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestre Symphonique de Theatre des Arts; Oswald Sallaberger, conductor; Symphonique Salle.
- 16 **London, UK:** OVERTURE TO CANDIDE, THREE DANCE EPISODES FROM ON THE TOWN; London Symphony Orchestra Brass Ensemble; The Barbican.
- 16 **Vienna, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY; DIVERTIMENTO; Tchaikovsky Symphony Orchestra of Moscow; Vladimir Fedosejev, conductor; Musikverein.
- 21,23 **Montpellier, France:** CANDIDE; Association ECUME; Patrick Souillot, conductor; Montpellier Opera.
- 21 **Baltimore, MD:** HALIL, SYMPHONIC DANCES FROM WEST SIDE STORY; Peabody Symphony Orchestra; Hajime Teri Murai, conductor; Mark Sparks, flute; North Hall.

## October, continued

- 25 **Vienna, Austria:** PRELUDE, FUGUE & RIFFS; Osterreichische Kammer-symphoniker; Ernst Theis, conductor; Konzerthaus.
- 25 **Abu Gosh, Israel:** CHICHESTER PSALMS; Ramat Gan Chamber Choir; Hana Zur, conductor; Concert Hall.

## November

- 15 **Ludwigshaven, Germany:** PIANO ANNIVERSARIES, and other works arranged for guitar; Lucian Plessner, guitar; BASF Gesellschaftshaus.
- 15,16 **Newport, KY:** SYMPHONIC DANCES FROM WEST SIDE STORY; Northern Kentucky Symphony; James R. Cassidy, conductor; Greaves Concert Hall.
- 19-23 **Turin, Italy:** CANDIDE (Scottish Opera Version); John Mauceri, conductor; Teatro Regio di Torino.
- 20-22 **Wilmington, DE:** DIVERTIMENTO; Delaware Symphony; Stephen Gunzenhauser, conductor; Grand Opera House.

## December

- 3 **Jerusalem, Israel:** Leonard Bernstein Jerusalem International Music Competitions Final Gala Concert; Jerusalem Symphony Orchestra; Mendi Rodan, conductor; Henry Crown Hall.
- 10,11 **New York, NY:** Estate of Leonard Bernstein Auction; Sotheby's New York.
- 25 **Leipzig, Germany:** DIVERTIMENTO; MDR Orchestra; Heinz Roemgner, conductor; Gewandhaus.



# Looking Ahead

## The Bernstein Century

Sony Classical has announced plans to honor their recorded legacy of Leonard Bernstein in its new series "The Bernstein Century." The first 16 releases will include reissues of Bernstein conducting classic recordings of MASS, FANCY FREE, the complete DYBBUK, CANDIDE OVERTURE and the SYMPHONIC DANCES FROM WEST SIDE STORY. Also to be released for the first time on CD will be *Time Cycle*, *Phorion*, and *The Song of Songs* by Lukas Foss, and Mahler's *Symphony No. 2*, "The Resurrection," featuring Lee Venora and Jennie Tourel as vocal soloists. This collection will include a newly remastered performance of Barber's *Violin Concerto* performed by Isaac Stern. The recordings date from



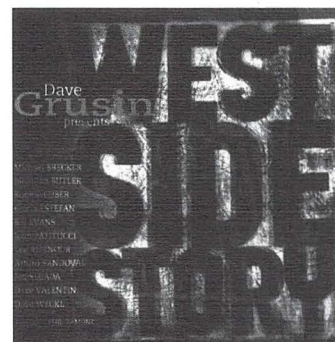
Bernstein's New York Philharmonic days as music director and include legendary performances of compositions by Copland, Beethoven, Holst, Bizet and Bernstein's performance as conductor/pianist of Gershwin's *Rhapsody in Blue*. A second group of "The Bernstein Century" is scheduled for release in February 1998. ■

## David Grusin Presents WEST SIDE STORY

Academy and Grammy award winning musician/composer/arranger Dave Grusin and Phil Ramone, Grammy and Emmy Award winning producer and N2K Encoded Music president, have collaborated on the September 23rd release of *Dave Grusin Presents WEST SIDE STORY*. Grusin's rendition is a salute to the show's 40th anniversary. It features a stellar cast of musicians with guest vocalists Gloria Estefan, Jon Secada and Jonathan Butler. In keeping with N2K Encoded Music's philosophy of melding music and technology, this CD will be the first audio recording ever to be released in DVD format as well as CD. The DVD will feature original footage produced for the project. In addition, it contains a documentary

about the making of the recording including interviews with the artists.

Dave Grusin recently said: "Hopefully, the spirit of this recording will keep alive the unique qualities and intent of the original. It is amazing that forty years means nothing when dealing with something that is timeless in this way. It was hip in 1957... it is hip now!" ■



## prelude, fugue & riffs

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