

# prelude, fugue & riffs

News for friends of Leonard Bernstein

Winter 1997

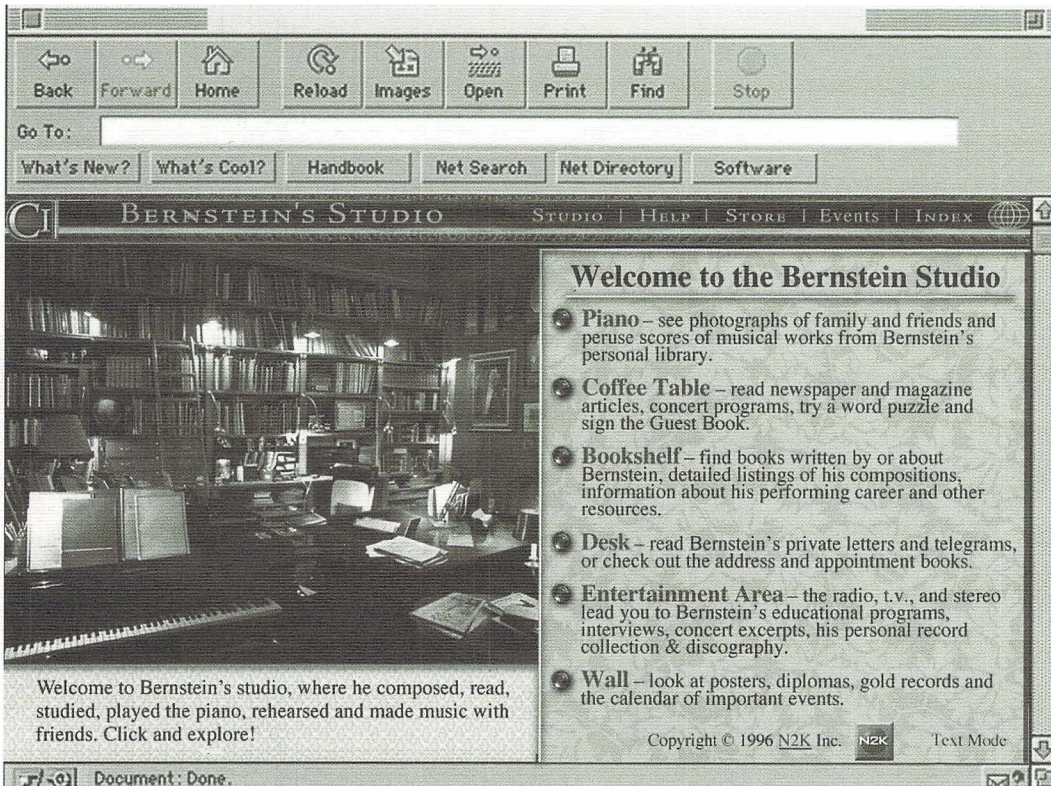
www.leonardbernstein.com

## To Our Readers

One would think the passage of time might cause interest in Leonard Bernstein to diminish: that there would be fewer recordings and performances of his works, less innovative Bernstein-related activity, and a gradual reduction in audiences.

But one would think wrong. Interest in the life and work of Leonard Bernstein has never been greater — so great, in fact, that for the first time since its creation, *p,f&r* has increased in size to accommodate all the news. And what news: a brand-new Bernstein site on the Internet; the CD release of Bernstein's historic 1943 conducting debut with the New York Philharmonic; a hit record, *Leonard Bernstein's New York*; an ongoing successful tour of *WEST SIDE STORY*; a production of *CANDIDE* coming to Broadway in April; widespread interest in Leonard Bernstein's educational legacy; and a general ubiquitousness that gladdens all our hearts.

How very gratifying to report so much activity and enthusiasm. Clearly, the exuberant spirit of Leonard Bernstein is very much alive. *J.B.T.* ■



The "homepage" of the Leonard Bernstein website.

by Nina Bernstein

Just as fate decreed that Leonard Bernstein's conducting career should be born on November 14, 1943, fate arranged that an online music company called N2K, Inc. should launch a classical music site on the World Wide Web on November 14, 1996.

N2K was eager to place a site devoted exclusively to the life and work of Leonard Bernstein within the larger classical music site, and I had long been eager to create just such a site. It was a match made in heaven. I already had a good idea of how the site would look and function: the user would enter a digitally rendered version of Bernstein's studio and

would browse through his scores, books, correspondence, photographs, clippings, recordings, and television programs. The production team at N2K started sketches immediately and we were on our way.

We agreed that we would periodically update the site's content, gradually building a continual online exhibit with revolving themes. For the first edition of the site, fate had made the thematic choice for us: November 14, a date that held uncommon significance for my father throughout his life.

The evening of November 14, 1937, found him in New York at the ballet, sitting next to a mild-mannered gentleman. The seat-mate turned out to be none other

than Aaron Copland, a man whose music Bernstein had revered for years. As circumstance would have it, November 14 was Copland's birthday. Bernstein attended the birthday party; the friendship forged that evening proved to be one of the most vital of Bernstein's life.

The morning of November 14, 1943, found the twenty-five-year-old assistant conductor of the New York Philharmonic answering a frantic phone call from the orchestra's assistant manager, Bruno Zirato. Bruno Walter, scheduled to conduct that afternoon's concert at Carnegie Hall, was ill; Artur Rodzinski, the Philharmonic's Musical Director, was snowbound in Massachusetts.

(continued on page 4)



# The BETA Fund

## The Lawrence Philharmonic

### THE BETA FUND

**"I**n the Spirit of Leonard Bernstein" is the force that has contributed to the birth and continuing success of the Lawrence Philharmonic, an inter-generational orchestra of players ranging in age from 13 to 83 years of age and embraced by the Lawrence New York Public Schools. Anyone who wishes to experience "the joy of music" is welcomed at weekly rehearsals which include the music of Bernstein, Gould, Ellington, Wagner, Beethoven, Gershwin and the commissioned works of outstanding contemporary composers.

This orchestra grew out of a visit that Alexander Bernstein paid the Lawrence Public Schools in 1993 as part of the district-wide celebration of "The Bernstein Year." Dr. Bert Konowitz, District Director of Music and Arts-In-Education and Managing and Artistic Director of the Lawrence Philharmonic, wanted the school and local community "to experience the life-long impact that Leonard Bernstein had on me and my family." Alexander's visit to the Lawrence Schools enabled students at all levels to learn about the Bernstein legacy in an exciting and personal manner. His presence, along with discussions, classroom events, concerts and musical theater presentations devoted to the music and philosophy of Maestro Bernstein, helped

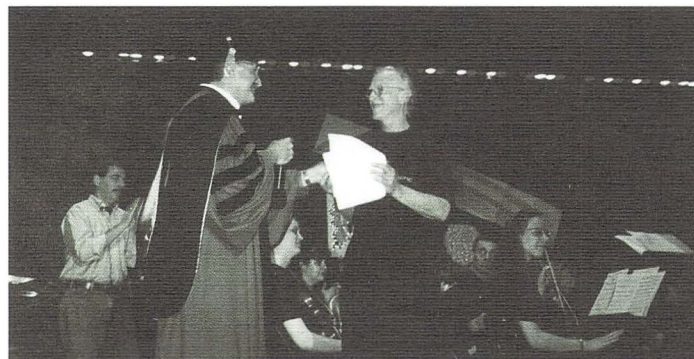
to expand an already rich music and arts environment in Lawrence.

The next logical step was to create a performing organization that would serve as a meeting place for performers, composers, audience, students and teachers to live "the Spirit of Leonard Bernstein." That is exactly what Dr. Konowitz did, together with Lawrence Superintendent of Schools, Dr. Stewart Weinberg. They founded the Lawrence Philharmonic, inviting Alexander Bernstein to serve as Honorary Trustee. With the entire community now drawn into attending an annual Winter Concert and a springtime Young Persons' Concert, increasing numbers of people from all walks of life have joined the Lawrence Philharmonic. In addition, the success of the Lawrence Philharmonic created the Lawrence Philharmonic School of Music, a school within the Lawrence High School, which offers talented students a "major" sequence in music. These students perform regularly in the Lawrence Philharmonic and are being trained to serve as assistant conductors with the Philharmonic. Recently, some experienced string players joined, acting as mentors for the less experienced players.

Each year a new work is commissioned; this is the first time

that most players have had an opportunity to work with a live composer. "I loved Craig Urquhart's 'In Memoriam' (commissioned by the Lawrence Philharmonic) and hearing him speak to the conductor (Karl McDannell) at the rehearsals. Having Mr. Urquhart there was so cool in helping me to understand how a piece of music is born," said a Lawrence Philharmonic School of Music student musician.

This year's concert on January 25, 1997, will again be introduced by Alexander Bernstein, who last year began the concert by reading an Archibald MacLeish poem aloud as Martita Goshen portrayed its message through dance. Alexander offered this greeting to the Lawrence Philharmonic along with an award from the BETA Fund: "My father would be absolutely thrilled by your orchestra. He himself was always breaking down walls of separation between people: walls of culture, of belief, of age. With the irresistible force of Bert Konowitz, you are yourselves breaking down walls and building bridges. There is no doubt that your value to the community will be inestimable."



Dr. Stewart Weinberg and Dr. Bert Konowitz.

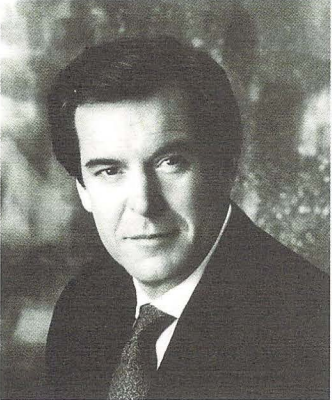
## WAM! to Broadcast YPC

**W**AM! America's Kidz Network on cable television, will launch a music and arts campaign for youngsters with the introduction of 25 episodes of Leonard Bernstein's YOUNG PEOPLE'S CONCERTS. The series starts Sunday, March 1 at 6pm (EST) and continues for five consecutive weeks. "This is still the quintessential music series for all young people," said Midge Pierce, Vice-President of WAM! programming. "Now a new generation can experience what instruments can do and the meaning of music through the Master Musician."

The concert series is a part of a multi-year WAM! campaign entitled "You Gotta Have Arts." In addition to the Bernstein programs, WAM! will showcase art education, dance, literature and media arts series. WAM! will also produce profiles of talented young American artists and feature young performers from around the world as part of a new series called "Planet Video." WAM! is the only network that offers adolescents (8-16 year olds) education and entertainment. ■



## Giving Kids Heart



Peter Jennings

by Peter Jennings

Several years ago, *Nation at Risk* was published by the then newly-created Department of Education, alerting Americans that our quality of life depends ultimately on how well we educate our children — wherein we lag far behind other developed nations.

A picture has emerged of the reason for our predicament. The factory model schools we have from one end of the country to the other were designed by industrialists, not educators, and are the wrong kind of schools for today in many respects. They still educate kids only with other kids exactly their own age, divide classes into precise fifty-minute periods, divide disciplines into separate rooms, and consider the arts as frosting on the cake.

America is developing what education reformers like to call the Third Form of school. The First Form, the one-room school, had cooperative learning, children of different ages, tremendous

interaction between students — boys, girls, younger, older — all mixed profoundly together in one place learning different things at the same time.

The Second Form of school — the factory model — had, in most cases, teachers of great skill, a wide variety of courses, and enormous resources. But it was designed for an industrial age that, for better or worse, gave primacy to industrial forms of organization and productivity.

The Third Form — the new stage — is composed partly of the best qualities of the first two, but adds the promise of new technology and, most importantly, a new understanding of the brain, how people learn, and the nature of intelligence.

This is exciting news for those of us who are interested in the arts, because it allows a new use of art in schools to fit in neatly with the needs of business leaders. Employers in the technological age need people to be creative thinkers, not merely people who make it by the sweat of their brows.

But just at the time when

employers say they need people who are much more creative, the people who study the science of learning tell us we have been altogether too narrow in our thinking about intelligence. For one thing, all children have the capacity to learn, even though they may learn differently. Howard Gardner of Harvard describes the several different intelligences:

- 1) Bodily intelligence — the capacity to understand what one's body is able to do.
- 2) Spatial intelligence — the ability to understand spaces and where things fit into space.
- 3) Introspective intelligence — the ability to understand one's self.
- 4) Interpersonal intelligence — the ability to relate better to other people.

There is also an explosion in scholarship about how non-verbal language — such as painting, music, drama and cinema — have been carriers of deepest change in history: far more powerful than war in producing enriched lives.

People who think about education reform should not be sur-

prised by this. The best reformers know the trick is to create environments which give the kids "heart," not "smarts". Smarts, the kind of thing we were told we should have when we were younger, are increasingly seen as a technicality. Smart people are those who learn to make themselves smart in the required way once they have the heart to do so.

Some schools now recognize it is not their purpose to sort kids into smarter or dumber, fast track or slow track, with all the horrid self-fulfilling labels that go along with the tracking systems. It is rather the purpose of schools to bring each child alive — whatever it takes.

The healthy enjoyment of the arts is the best model for learning. In the arts many kids discover for the first time the joy of work, and the pleasure of taking pains. In the arts we find the most undeniable example of effort and grace working together.

As the Leonard Bernstein Center develops schools and programs, Nashville has the opportunity to create schools that are truly leaders as new Third Form schools, and the nation watches these efforts eagerly. ■

*Peter Jennings is Anchor and Senior Editor at ABC's "World News Tonight With Peter Jennings", and on the National Advisory Council of the Leonard Bernstein Center for Education Through the Arts.*

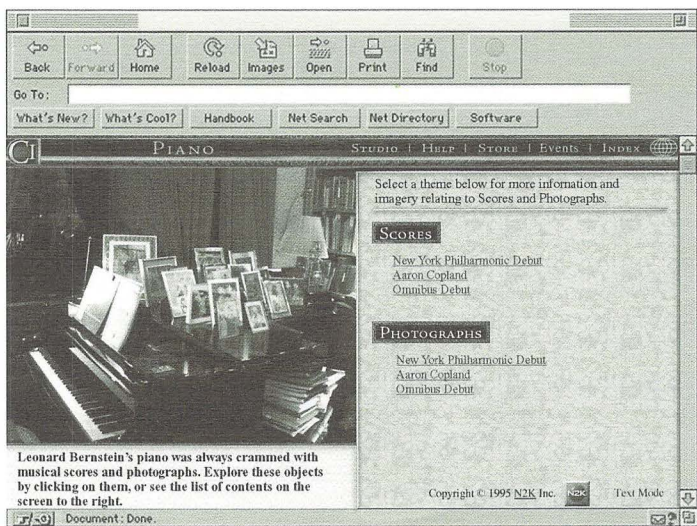


DAVID LEUNG



# Website Launch

www.leonardbernstein.com, *continued*



(continued from page 1)

Bernstein would have to conduct a demanding program without the benefit of any rehearsal. The few thousand souls sitting in Carnegie Hall that day, plus the millions listening in on the radio from their homes across America, wit-

nessed a dazzling performance and the birth of a great conducting career.

November 14, 1954, found Leonard Bernstein at the CBS television studios, standing on a giant floor-sized painting of the first page of Beethoven's *Fifth*

*Symphony*. That lecture, delivered on the acclaimed program "Omnibus," established Bernstein as music's preeminent ambassador to the American home.

While the website's archival content will change thematically over time, certain features will remain constant. Visitors can consult a calendar of Bernstein-related events worldwide and can peruse the complete catalogue of Bernstein's works (the "Red Book"). A discography is available with direct links to audio samples and N2K's online CD store, MusicBoulevard.com. The site also offers merchandise from the Leonard Bernstein Society catalogue. Users can purchase the YOUNG PEOPLE'S CONCERTS, THE HARVARD NORTON LECTURES series, performance videos and Bernstein's books directly from the website.

In much the same way that my father recognized television's educational potential, we intend to make good use of the World Wide Web's multimedia capabilities to create interactive educational materials for schools. Using Bernstein's television lectures as a point of departure, we are developing exercises that grow directly out of the programs, drawing the student ever further into the inner workings of music.

It has been said that my father's career ran parallel with significant developments in electronic media — that he had a talent for maximizing their power. It is my wish to continue down that path by offering his legacy on the Internet. We have a powerful new medium at our fingertips; we can use that medium to know Bernstein better and to help expand the devoted listening public he generated in his lifetime. ■

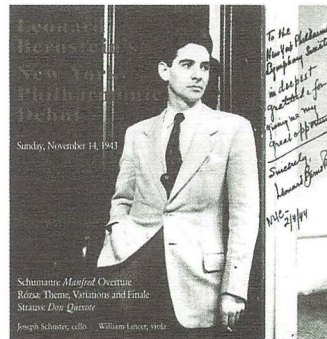
## New York Philharmonic Releases CD of Historic Bernstein Debut

For the first time, the New York Philharmonic has made Leonard Bernstein's historic New York Philharmonic debut concert broadcast available for international distribution with a digitally remastered CD. The release was timed to commemorate the anniversary of Bernstein's debut and to celebrate the launch of the Leonard Bernstein website. With this release, the New York Philharmonic became the first symphony orchestra to produce and release a recording for exclusive distribution over the Internet.

Broadcast live to a nationwide radio audience, the concert opened with Schumann's *Manfred Overture* and continued with

Miklos Rozsa's *Theme, Variations and Finale*, and Strauss' *Don Quixote*. This historic broadcast recording derives from 16-inch glass-base acetate discs, originally recorded monaurally for the Office of War Information for dissemination to troops overseas. Maestro Kurt Masur and musicians of the Philharmonic worked closely with Philharmonic Archivist/Historian Barbara Haws and sound engineer Konrad Strauss of Classic Digital in Chicago, using "NoNOISE" technology to restore the best possible sound without damaging the essential musical elements.

"We are so proud to be able to share this moment in our history



with the world," said Music Director Kurt Masur. "The Internet allows this CD to reach young and old music lovers everywhere, something the Philharmonic strives to do."

Included is a 24-page commemorative booklet which con-

tains several first-hand recollections of that historic day, from three musicians who were on stage as well as from Bernstein's brother, Burton, and Leonard Bernstein himself. It also features program notes, photographs, reviews and other historical information.

The CD will be available exclusively over the Internet at [www.leonardbernstein.com](http://www.leonardbernstein.com), or by calling the toll-free number, 1-800-99MUSIC (internationally: 610-293-4793). The price is \$15.99, and all net proceeds will benefit the New York Philharmonic Musicians' Supplemental Pension Fund. ■



## Two More Theatre Works Appearing in Print

by Charlie Harmon

After several years of effort, MASS and ON THE TOWN are in the final stages of editing. The two works will be in print by mid-year.

Starting in 1991, ON THE TOWN was computer-engraved in preparation for the Deutsche Grammophon recording (June 1992). Hard to believe, but this data entry of the score was the first such attention since the original production in 1944. We had a full score used by Leonard Bernstein in 1960, when he recorded ON THE TOWN for CBS records, but there were few markings. That recording was not prepared in the rigorous way of the later WEST SIDE STORY (1984) and CANDIDE (1989) projects. For these, Mr. Bernstein put himself back in the composer's seat and meticulously examined the music anew.

We did not have the orchestral material used in the 1960 ON THE TOWN recording. But we did have a set of string parts that were in the pit during the show's original run in 1944. Tams Witmark, the music library which licenses stock and amateur productions of ON THE TOWN in the USA and Canada, loaned us these battered pages. We also had a set of unused orchestral parts, in the typical Broadway copyist style that lacks key signatures or clefs. There was also some material used in a revival in the mid-1970's. And we had the piano/vocal that had been copied in 1944, and had never been altered.

A few songs had appeared as sheet music in the 1940's, and several numbers were published in the piano/vocal volume BERNSTEIN ON BROADWAY. But

basically we were starting from scratch.

The biggest mystery: why did we have so few manuscript pages for ON THE TOWN? Less than a dozen pages could be found, half being hasty sketches, not usable for editorial purposes. Ordinarily we would check the notes by comparing Mr. Bernstein's own manuscripts, where the music is clearly spelled out. For ON THE TOWN, we relied on the 1960 recording, hoping that what Bernstein-the-conductor recorded was what Bernstein-the-composer intended.

After the 1992 London concert performances, we cleaned up the computer files for the parts, and made a new printing. During the course of three more performances in the US, the pages of the score were also edited, with an eye towards publication.

The piano/vocal was prepared separately. This represented a complete rethinking of the piano accompaniment. In the original, some ballet music appears on three staves (at one point on six staves), and could not be more unplayable on a single piano. Virtually no clue existed as to which instruments were playing, because there were very few cues. All singing voices were in treble clef, the standard Broadway style.

The piano reduction now accurately represents the orchestra, and is playable throughout — although the faster ballet music is still fiendishly difficult. A third staff appears only when important instrumental lines cannot be played by two hands at the keyboard. This makes the new piano/vocal into an alternate conducting score. That is often what appears on the podium in a pit these days.

Five years may seem a long time to edit a single work. ON THE TOWN is a particularly idiosyncratic score, with music of a serious vein that had not appeared on Broadway before 1944. The ballet music is rich in rhythmic and harmonic complexities, showing influences from contemporary symphonic composers.

The notational styles of composers were reflected in the way Leonard Bernstein wrote this score. The end of *High School Girls* has two bars marked "twice as slow," rather than writing the music in double-note values. "Swung" rhythm is sometimes written as triplets, sometimes as duples which look like notes of equal value. Generally we stuck to the score's traditional appearance. "I Can Cook, Too" has a dotted rhythm in the left hand and equal-looking eighths in the right, just as jazz is notated.

Editing MASS was more direct, taking roughly half the time as ON THE TOWN. We had a score marked by the composer, which he had used for the recording. We also had his annotated piano/vocal and all manuscripts for this enormous work: sketches, fair copies, and all texts.

Complications arose when extracting the orchestral parts from the computer-engraved score. No two sections of MASS have the same orchestration. A rock group, a blues band, and instrumentalists share the stage, while a marching band and an orchestra — each with an enormous variety of percussion instruments — share the pit. The solution in the full score: brackets at the left margin indicate which staves belong to each performing group. This follows the layout

in the manuscript. The orchestral material was extracted number by number, with cues when a player has a long rest.

Marin Alsop directed a production of MASS in Eugene, Oregon, using this engraving. We must have produced helpful materials: the orchestra learned the work in two short rehearsals. Other rehearsals concentrated on staging.

As the first to conduct from the engraved score, Ms. Alsop raised questions. Once a score is legible, uncertainties concern issues other than notes. Ms. Alsop asked about the Sanctus Bell that the Celebrant rings. Fine, but at what pitch, how many times, and for how long? Details such as these emerge when notation is clear and simple.

Following this engraving of MASS, a new chorus book will be available for rental, as well as a production guide. As with any large theatre work, MASS requires a stage director, musical director, choreographer, chorus director, costume designer, lighting designer, and stage manager. Each would need a script with a straightforward synopsis. Finally, we will transfer the pre-recorded tape onto a rental CD.

Both ON THE TOWN and MASS are richly textured theatre works, full of fun and life, but also deeply serious, challenging music. We are proud to present these two of Maestro Bernstein's most personal musical thoughts to the public. ■

Charlie Harmon is Music Editor for the Estate of Leonard Bernstein.



## The Leonard Bernstein Jerusalem Competition Update



Anna Larsson, Honorary Mention, with Laureates Carmen Oprisanu and Kelly Nassief.

The last week of September 1996 brought Israel its most explosive crisis in many years. Scenes of political upheaval flashed across television screens, politicians postured and troops moved throughout Israel. Against this backdrop the Leonard Bernstein Jerusalem International Oratorio and Song Competition played on. For a time, competition organizers feared the event would be delayed. But their determination, as well as the contestants' and jurors' willingness to participate, kept the competition on schedule.

The six days of competition began with a Festive Opening Concert, featuring soprano Dame Gwyneth Jones, a friend and colleague of Bernstein's. She per-

formed in concert with the host Jerusalem Symphony Orchestra conducted by Yutaka Sado. Mr. Sado is the 1995 Leonard Bernstein Jerusalem Laureate in conducting. The following days saw the semi-final rounds with piano. Eighteen candidates had been selected from regional auditions held in Vienna, Tanglewood, London, Israel and Japan. Jurors selected six finalists who performed in the Final Round with the Jerusalem Symphony Orchestra before a public audience.

After hours of deliberation on the evening of the Final Rounds, the jury selected two Leonard Bernstein Jerusalem Laureates and gave an Honorary Mention. The twelve-member jury included representatives from the sponsoring institutions: 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, and the Tanglewood Music Center of the Boston Symphony Orchestra.

American soprano Kelly Nassief and Romanian mezzo-soprano Carmen Oprisanu received the title of Leonard Bernstein Laureate. Each was awarded a cash prize of \$25,000, a competition medallion and engagement opportunities with the sponsoring institutions. The jury also announced an Honorable Mention to contralto Anna Larsson of Sweden. The singers performed at the Laureates' Gala Concert on October 7, 1996, with the Jerusalem Symphony Orchestra conducted by Martin Andre.

The Laureates already have had opportunities as a result of their selection. Kelly Nassief performed at "An Evening with King David" presented by the Jerusalem Foundation in New York last November. She also performed Bernstein's KADDISH with the Jerusalem Symphony in December and this summer will perform with the Berkshire Opera. In March 1997, Carmen Oprisanu and Anna Larsson will perform with the London Symphony Orchestra under the direction of Michael Tilson Thomas.

This year's event testified to the commitment of the organizers, the musicians, the jurors and the supporters who made it happen — and to Leonard Bernstein, whose memory brought all these fine talents together in the name of music.

The Leonard Bernstein Jerusalem International Composing Competition will take place in October 1997. For further information please contact The Leonard Bernstein Jerusalem International Music Competitions, 11 Rivka St., POB 10185, Jerusalem, Israel. ■

## Jamie Bernstein Thomas to Introduce New York Philharmonic Radio Broadcasts

The New York Philharmonic will resume live radio broadcasts from Avery Fisher Hall, beginning January 25, 1997. Jamie Bernstein Thomas, Leonard Bernstein's daughter, will introduce the new radio broadcasts. She will open each broadcast from the audience, allowing radio listeners to experience the concert as if they were actually in Avery Fisher Hall. Greg Whiteside, chief announcer of New York's WQXR-FM, will anchor the broadcasts. These broadcast concerts will be called *Time Warner presents: The New York Philharmonic Live!* They will be produced by WQXR-FM (96.3 FM) who will broadcast them locally and syndicate them nationally. ■



## A Bernstein Singing Team

Though Joyce Castle first met Leonard Bernstein at Tanglewood in the 1970's, she did not work with Bernstein until 1988 when she was the mezzo-soprano soloist in the world premiere of *ARIAS AND BARCAROLLES*, with Leonard Bernstein and Michael Tilson Thomas sharing the keyboard. She has sung the Old Lady in *CANDIDE*, both in a concert version with the London Symphony Orchestra and at the New York City Opera, with a Grammy Award-winning New World Records recording of the latter.

Kurt Ollmann first met Leonard Bernstein during the development of the opera *A QUIET PLACE*. "I sang parts of the work as he and his librettist Stephen Wadsworth were writing the show, both privately in Lenny's studio and in a New York workshop before the



Joyce Castle and Kurt Ollmann.

Houston premiere," reminisces Ollmann. "For a boy from Racine, Wisconsin, this was heady and intimidating stuff."

Kurt performed *A QUIET PLACE* in the U.S. and in Europe,

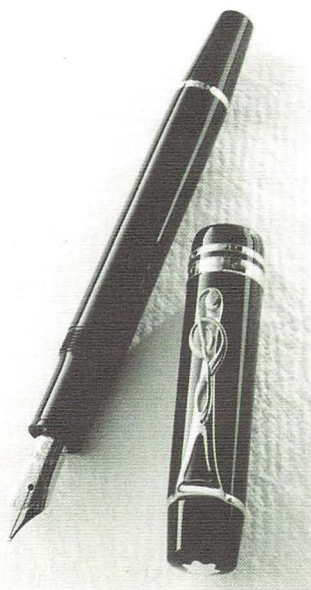
where it was recorded in Vienna with the Maestro. He also performed *SONGFEST* with Bernstein, and participated in the "70th Birthday Tribute to Leonard Bernstein" at Tanglewood. A song in *ARIAS AND BARCAROLLES* is dedicated to him. He recorded *WEST SIDE STORY* and *CANDIDE* with Bernstein, and more recently has recorded *ON THE TOWN* with Michael Tilson Thomas.

Castle and Ollmann have collaborated often since their first sold-out performance of "The Music of Leonard Bernstein" at the Santa Fe Chamber Music Festival in 1991. The program features the original piano version of *ARIAS AND BARCAROLLES* on the first half. The second half is selected concert and music theater works, from *SONGFEST* and *PETER PAN* to *TROUBLE IN TAHITI* and *WEST SIDE STORY*.

"What other single-composer concert would range in style and repertoire as Lenny's music does?" Kurt remarks. "Lyricists from Walt Whitman to Comden and Green. Styles ranging from the twelve-tone jazz of the *Pennycandy Store Beyond the El* to the sophisticated simplicity of *I Hate Music*. And, great American standards like *Maria* and *Lonely Town*."

Upcoming performance engagements include recitals in Altoona (PA) on February 8; the Columbus Symphony on February 13 and 14; Dartmouth College and the Wheeling West Virginia Symphony. "I always love the quality of Kurt's voice and we complement each other," Joyce says. "Most of all we have fun!...Oh, and he's tall." ■

## Montblanc Pays Tribute to Leonard Bernstein



Montblanc's latest Meisterstück fountain pen pays tribute to Leonard Bernstein. A portion of the pen's proceeds will help subsidize the Montblanc Philharmonia of the Nations. Bernstein always wanted to create an international youth orchestra. Bernstein's friend and colleague Justus Frantz — with whom Bernstein helped found the Schleswig-Holstein Music Festival — has brought this vision to a reality in the Montblanc Philharmonia of the Nations. With musicians from more than 40 countries, the orchestra conveys a message of international

peace, using music to create harmony between nations. In 1998 the orchestra will tour the United States. Their concerts will benefit the Bernstein Education Through the Arts (BETA) Fund. The hallmarks of the "Leonard Bernstein" Meisterstück are the musical notes and words from *Maria* (*WEST SIDE STORY*) on the cap ring and a treble clef on the gold plated clip. The pen is available as a fountain pen and ballpoint pen. They come individually or in a boxed set with a compact disc of the orchestra performing selections from *WEST SIDE STORY* and other Bernstein compositions. ■

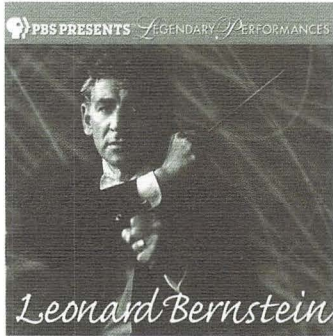
## New Bernstein Stamp



The country of Grenada has again honored Leonard Bernstein with a \$1.00 stamp. The stamp is part of a nine sheet that pays tribute to the 20th century composers — Bartok, Cage, Copland, Gershwin, Prokofiev, Puccini, Stravinsky, and Weill. ■



## Legendary Performances



Time Life Music and PBS are jointly issuing a compact disc series entitled "Legendary Performances." This series includes recordings by Rubinstein, Toscanini, Van Cliburn and Horowitz. The music, including six performances conducted by Leonard Bernstein, has been digitally remastered on 24-karat gold CDs or on cassette. The performances include Bernstein's historic rendition of Beethoven's *Ninth Symphony* in Berlin 1989, and Gershwin's *Rhapsody in Blue*. Also selected were the composer's own performance of the SYMPHONIC DANCES FROM WEST SIDE STORY. The CD series is available exclusively through Time Life Music, 1450 E. Parham Road, Richmond, VA 23286-4268. ■

## Wall-to-Wall Bernstein

Symphony Space will present Wall-to-Wall Leonard Bernstein — 12 hours of his music — on Saturday, March 22, 1997. The event will include songs from such Broadway hits as WEST SIDE STORY, WONDERFUL TOWN and CANDIDE, as well as a concert presentation of TROUBLE IN TAHITI, symphonic and chamber works, sacred songs, little-known Bernstein gems, and stories from family and friends. The free presentation of Wall-to-Wall Leonard Bernstein is made possible in part, with generous support from the E. Nakamichi Foundation.

Among the musical performers will be Betty Comden, Adolph Green, Judy Kaye, Phyllis Newman, William Sharp, Kurt Ollmann, Steven Blier and EOS conducted by Jonathan Sheffer. Jerome Robbins and others will share stories about Leonard Bernstein. Symphony Space is located at 95th Street and Broadway in New York. For information call (212)864-5400 ■

## CANDIDE on Broadway



Livent, Inc. Chairman and CEO Garth Drabinsky announced a new production of Bernstein's musical CANDIDE. With a book by Hugh Wheeler, lyrics by Richard Wilbur and additional lyrics by Stephen Sondheim and John LaTouche, the show will open on Broadway April 29, 1997, at the Gershwin Theatre. Previews will begin on April 19, 1997. CANDIDE will be directed by Hal Prince. This Drabinsky/Prince production of CANDIDE is based on three earlier versions of the musical directed by Mr. Prince. The full scale production stars Jim Dale as Pangloss/Dr. Voltaire, Andrea Martin as the Old Lady, Harolyn Blackwell as Cunegonde and Jason Danieley as Candide. Joining the cast will be comedians Mal Z. Lawrence and Arte Johnson playing multiple roles.

This engagement of CANDIDE will be choreographed by Patricia Birch with set designs by Clarke Dunham, costumes by Judith Anne Dolan and lighting design by Ken Billington. Tickets are available at the box office or by calling Ticketmaster at (212)307-4100. ■

## LEONARD BERNSTEIN'S NEW YORK



Leonard Bernstein's *New York* reached No. 1 on Billboard's Classical Crossover Chart. This album, currently available on Nonesuch Records, features Judy Blazer, Audra McDonald, Richard Muenz, Donna Murphy, Mandy Patinkin and Dawn Upshaw, with musical direction by Eric Stern.

*"A glorious mosaic of the composer's show tunes and orchestral excerpts from his film scores and ballets... Leonard Bernstein's New York resurrects that golden moment with enough verve and sweetness to make anyone believe that beyond the dirt and poverty and cynicism of contemporary New York, the city's twinkling skyline still has the power to enchant."*

— Stephen Holden,  
The New York Times

*"Every cut is a winner."*

— David Patrick Stearns,  
USA Today

## Note to Readers

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

Craig Urquhart  
*prelude, fugue & riffs*  
25 Central Park West, Suite 1Y  
New York, NY 10023 Fax: (212) 315-0643  
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.

*prelude, fugue & riffs*™ is a publication of The Leonard Bernstein Society.

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# Calendar of Events\*

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

## January

- 1-9** London: *Leonard Bernstein the Broadway Music*; Interviews with Bernstein's collaborators; Composer of the Week Radio Program; BBC Radio 3 (United Kingdom).
- 19** New York, NY: CANDIDE OVERTURE, LONELY TOWN AND TWO DANCE EPISODES FROM "ON THE TOWN", TWO MEDITATIONS FROM "MASS", SUITE NO. 1 FROM "WEST SIDE STORY"; Downtown Chamber Orchestra; Mimi Stern-Wolff, conductor; David Eggar, cello; Carter Fricks, soprano; Steven Goldstein, tenor; Aaron James, baritone; Town Hall.
- 21** Gainesville, GA: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Gainesville Symphony; Larry Sims, conductor; Pearce Auditorium.
- 22** Liverpool, England: CHICHESTER PSALMS, HALIL; Royal Liverpool Philharmonic Orchestra and Choir; Libor Pesek, conductor; Colin Chambers, flute; Philharmonic Hall.
- 23,25** Miami, FL: PRELUDE, FUGUE & RIFFS; New World Symphony; Michael Tilson Thomas, conductor; Lincoln Theatre.
- 24,25** Columbus, OH: SYMPHONY NO. 2, "AGE OF ANXIETY"; Columbus Symphony Orchestra; Kenneth Schermerhorn, conductor; John Browning, pianist; Ohio Theatre.
- 26** Minneapolis, MN: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Civic Orchestra of Minneapolis; Cary John Franklin, conductor; Janet Wallace Concert Hall.
- 31** Straisund, Germany: THREE DANCE EPISODES FROM "ON THE TOWN"; Ballet premiere; Philharmonisches Orchester and Ballet Theater Vorpommern; Theater Vorpommern.

## February

- 1** Hildesheim, Germany: CANDIDE (Scottish Opera Version); Christopher Welk, musical director; Michael Herzberg, stage director; Jon Kettilson, Candide; Gabriele Walther, Cunegonde; Stadttheater Hildesheim.

## February, continued

- 1,2** Calgary, Alberta: MASS; Calgary Philharmonic Orchestra and Chorus; Hans Graf, conductor; Timothy Sarris, celebrant; Jack Singer Concert Hall.
- 5** Portland, OR: THREE DANCE EPISODES FROM "ON THE TOWN"; Oregon Symphony; Murry Sindlin, conductor; Arlene Schnitzer Concert Hall.
- 8** New York, NY: HALIL; Jean-Pierre Rampal, flute; John Steele Ritter, piano; The Tisch Center for the Arts at the 92nd Street "Y".
- 8** Sheboygan, WI: SYMPHONIC DANCES FROM "WEST SIDE STORY", CHICHESTER PSALMS; Sheboygan Symphony; Guy Victor Bordo, conductor; Kohler Memorial Auditorium.
- 11** Reno, NV: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Reno Philharmonic; Ron Daniels, conductor; Pioneer Center for the Performing Arts.
- 14,15** Austin, TX: DIVERTIMENTO; Austin Symphony Orchestra; Steven Stein, conductor; Performing Arts Center.
- 15,16** Harrisburg, PA: SYMPHONY NO. 1 "JEREMIAH"; Harrisburg Symphony Orchestra; Richard Westerfield, conductor; The Forum.
- 18, 19** Quebec City, PQ: FANCY FREE; Orchestre Symphonique de Quebec; Yutaka Sado, conductor; Grand Theatre de Quebec.
- 19-21** Carmel, CA: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Monterey County Symphony; Hale Irwin, conductor; Sunset Center for the Performing Arts.

## March

- 6,7** Oslo, Norway: SYMPHONY NO. 2 "THE AGE OF ANXIETY"; Oslo Filharmoniske Orkester; Mark Stringer, conductor; Jeffrey Siegel, piano; Konserthus.
- 6-8** London, ONT TROUBLE IN TAHITI; Opera Workshop and Chamber Orchestra of the University of Western Ontario; Talbot Theatre.
- 7-9** Milwaukee, WI: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Milwaukee Symphony Orchestra; Bobby McFerrin, conductor; Uihlein Hall.

## March, continued

- 12,15, 16** San Francisco, CA: HALIL; San Francisco Symphony; Michael Tilson Thomas, conductor; Paula Robison, flute; Aaron Davies Hall.
- 21,22** Omaha, NE: CHICHESTER PSALMS; Omaha Symphony Orchestra and Symphonic Choir; Ed Polochik, conductor; Orpheum Theater.
- 22** New York, NY: WALL-TO-WALL BERNSTEIN; Various artists; Symphony Space. (See page 8.)
- 23** Edinburgh, Scotland: CANDIDE OVERTURE; BBC Scottish Symphony Orchestra; Alun Francis, conductor; Edinburgh Festival Theatre.
- 23** New York, NY: SERENADE; National Symphony Orchestra; Leonard Slatkin, conductor; Shlomo Mintz, violin; Carnegie Hall.

## April

- 1,3** Montreal, PQ: SUITE FROM "ON THE WATERFRONT"; Orchestre Symphonique de Montreal; Keith Lockhart, conductor; Salle Wilfrid-Pelletier Place des Arts.
- 3-6** Milwaukee, WI: FACSIMILE (As ballet *Parallel Lives*); Milwaukee Ballet; Gerard Charles; choreographer; Performing Arts Center.
- 4,5** Nashville, TN: CHICHESTER PSALMS; Nashville Symphony Orchestra; Kenneth Schermerhorn, conductor; Andrew Jackson Auditorium.
- 11** Kansas City, MO: PRELUDE, FUGUE & RIFFS; Kansas City Camerata; David Wroe, conductor; Unity Temple in the Plaza.
- 23,25** Indianapolis, IN: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Indianapolis Symphony; Raymond Lepphardt, conductor; Circle Theater.
- 24-27** Cleveland, OH: SYMPHONIC DANCES FROM "WEST SIDE STORY"; Cleveland Orchestra; Alan Gilbert, conductor; Severance Hall.
- 28** East Stroudsburg, PA: CLARINET SONATA; Mitchell Estrin, clarinet; Robert Miller, piano; Cecilia S. Cohen Recital Hall.



# Looking Ahead

## West Side Story Tour Continues

The successful revival of WEST SIDE STORY continues to travel throughout the United States. Produced by Marvin Krauss and Barry Brown, with direction and the realization of Jerome Robbins' choreography by Alan Johnson, and musical direction by Donald Chan, it will be working its way up and down the East Coast during the next few months.

*"WEST SIDE STORY gets a sharp performance..."*  
— Mike Weatherford,  
The Las Vegas Review-Journal

*"WEST SIDE STORY is retold with fresh sizzle ...a dynamic and heartfelt rendition."*  
— Everett Evans,  
Houston Chronicle

### JANUARY

- 7-12 Memphis, TN: Orpheum
- 14-19 Palm Beach, FL: Kravis Theater
- 21-26 Orlando, FL: Carr Performing Arts Center
- 28-31 Atlanta, GA: Fox Theater

### FEBRUARY

- 1-2 Atlanta, GA: Fox Theater
- 4-9 Miami, FL: Theater of the Performing Arts
- 11-13 Greensboro, NC: Need Venue
- 18-20 Greenville, SC: Peace Center
- 21-23 Jacksonville, FL: Civic Auditorium
- 25-28 Chicago, IL: Shubert

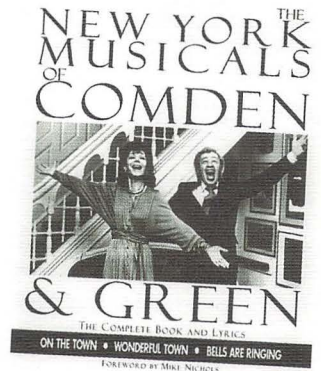


- 1-9 Chicago, IL: Shubert
- 11-23 Philadelphia, PA: Forest Theater
- 25-30 Boston, MA: Colonial Theater

- 1-20 Boston, MA: Colonial Theater
- 22-30 Washington, DC:

## Comden & Green

Applause Books has published THE NEW YORK MUSICALS OF COMDEN AND GREEN. This book includes the complete book and lyrics of the Bernstein, Comden & Green collaborations, ON THE TOWN and WONDERFUL TOWN. The book also includes many photographs of the original shows. ■



## prelude, fugue & riffs

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