

prelude, fugue & riffs

News for friends of Leonard Bernstein

Fall 1998

A Tribute to Leonard Bernstein



To Our Readers

What would LB have been like if he were here this season to turn 80? We can probably assume he would have found a myriad of ways to make music, share music, tell jokes, make new friends, preach peace, read books, eat messily, abuse a few substances and generally create a beloved ruckus. Even in his absence, we are still left with his indelible presence. His music is played around the world; he even has a Broadway revival, *ON THE TOWN*, coming in the fall. Bernstein's two major recording companies, Sony and DG, continue to supply us with new releases. The redesigned LB website keeps the Maestro on the cutting edge of information-sharing. (He would have liked that very much.) And an in-depth television biography will appear on Public Television in the fall.

Joining the Maestro in the ether of absent presence are his sister Shirley and his longtime colleague, Jerome Robbins. Fortunately, like Bernstein himself, both these fiercely individual personalities have left behind legacies of labor and love that make it a joy and an honor to remember them. J.B.T. ■

by Hanno Rinke

The following are excerpted remarks given at the dedication of the Leonard Bernstein Oberschule in Berlin on May 6, 1997. Hanno Rinke was Bernstein's record producer at Deutsche Grammophon for many years. We feel these remarks are an appropriate way to remember Leonard Bernstein in what would have been his 80th year.

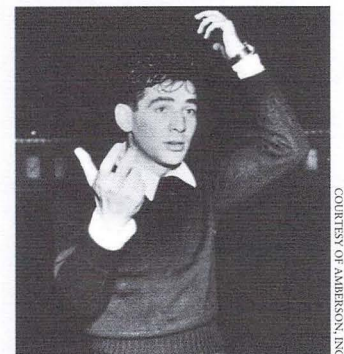
In the following minutes I would like to speak not about how beautifully Bernstein conducted, not about what catchy tunes *Somewhere* and *America* are, but rather about why I consider it wise, even obligatory for a school in Berlin to carry Bernstein's name.

On only one single occasion, did he conduct the Berlin Philharmonic. That was in 1979,

a loudly acclaimed interpretation of Gustav Mahler's *Ninth Symphony*, which made performance history. He came to Berlin four times with the New York Philharmonic. In 1978 he was a guest conductor here with the Israel Philharmonic Orchestra. That was intended as a sign of reconciliation and as food for thought. On other occasions when Bernstein conducted in Berlin — 1984 with the Vienna

Philharmonic, 1987 with the Concertgebouw Orchestra and in the summer of 1989 with the Schleswig Holstein Music Festival Orchestra — he conducted both in the capital of East Germany and in West Berlin. It was important to him to make music in both parts of the city. And the reaction which he received on these occasions from the audience in the Schauspiel-

(continued on page 4)



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Remembrances

On the Road with Lenny

by Craig Urquhart

It was March of 1986. I had been working with the legendary Leonard Bernstein for a few months in New York, but it was now time to travel. My first travel assignment was to prepare to leave for Vienna, where at the State Opera House, Bernstein was to conduct his opera *A QUIET PLACE*. I met with my predecessor and we went over what needed to be transported to Vienna. I use this word advisedly, because I had no idea we were to travel with what seemed like the complete contents of Bernstein's large Dakota apartment, packed into 15 or so pieces of luggage. Perhaps I exaggerate, but not entirely!

Very quickly I learned that Mr. Bernstein had a desire to create a sense of home, wherever he went. He would take a small library of his ever beloved books, including: various foreign language dictionaries, *The Oxford Book of Poetry*, *The Complete Works of William Shakespeare*, *Alice in Wonderland*, his gem-covered *Torah*, the *Bible*, numerous crossword puzzle books, unread magazines, and various novels, books of non-fiction, biographies, and a trunk of musical scores and score paper, pencils, erasers and so on. Perhaps most important were the photographs of his family and friends, which were arranged with love in every single hotel suite he used.



Leonard Bernstein signing autographs assisted by Craig Urquhart in 1987.

Bernstein used the very same hotel suite from year to year — in Vienna, Berlin, Rome, Tel Aviv, Jerusalem, London, Paris, Tokyo. Each hotel kept on file the precise arrangement of the room “to make Lenny feel at home.” A specific location was assigned to the grand piano, the dining table, couches and chairs, and his desk. Wherever he went, it was important to him, this sense of home, of family.

New Yorkers, even those Midwest transplants like me, tended to feel that Bernstein was part of the fabric of New York. Because of that, we felt special. I soon learned New Yorkers were

not alone. It was on that first trip to Vienna, that I learned the Viennese also felt the great Bernstein belonged to them. In Vienna, as well as in Tel Aviv, Rome, London, Tokyo, Berlin, Paris, Munich, Amsterdam — wherever he traveled, everyone felt the same. He was greeted and honored by heads of state, ambassadors, mayors, priests and rabbis — even Royalty — many of whom became his genuine and devoted friends, with whom he often held forth in discourse and spent many a late evening together. They all thought that he was theirs!

After every concert he would spend time, sometimes hours, wearing a robe atop his conducting trousers, drinking his favorite scotch whiskey from a silver cup (many of which he gave away as gifts) smoking cigarettes, while signing autographs and receiving his friends and fans. The love he brought with him was returned by the love of these dear friends and fans.

But no matter how large this family was, his heart was never far from his immediate family. Shabbat always meant a telephone call to his mother Jennie, wherever he was. How he always longed to be home with his family, sitting around the Dakota library table, or in the country house in Fairfield, Connecticut, having drinks, playing word games, surrounded by loved ones. Traveling with Lenny taught me how much there is to be thankful for: how Lenny shared of himself and so many shared with him; how he taught us that there really is a family of humankind; and how he truly made the world a better place in which to live. ■

Composer Craig Urquhart was Bernstein's assistant and is now Vice President of Public Relations for Amberson, Inc.

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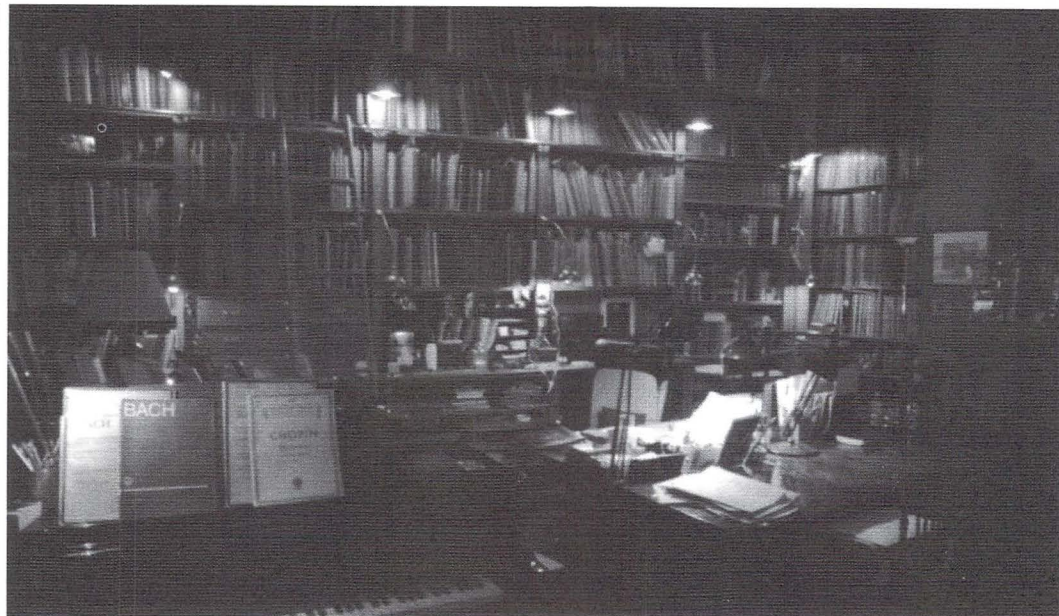
THAT TABLE

A memory piece about Bernstein's work desk in his Dakota studio, sold at the Sotheby's auction, December 1997.

by Jack Gottlieb

THAT TABLE in the inner sanctum...the "war room"...the staging area for superhuman accomplishment. Where the Maestro marked up his performing scores in crystal-clear, intricate detail, like a fine jeweler polishing precious stones. Piled high with messages, the latest books, CDs, leather-bound music manuscript paper, schedules, scores from importunate composers, resumé's from hopeful artists, all manner of folders including one labeled "Pansies" (from the French *Pensées*, for "Ideas,"), in- and out-boxes overflowing with correspondence from all points of the globe. The scene of the sometime executed executive shift: move one piece of paper from the top of the heap to the bottom in the hope it will be forgotten by both sender and sendee. And it usually is. The shift often accompanied by a Maestronic maxim: "Leave alone, will fall off by self!"

The telephone at hand with numerous intercom and outreach buttons, always blinking, blinking. The smelly brass cigarette disposal bowl (ugh!), the snuffers, the marblestand lighter and the box of cigarettes. Tchochkes galore: a hotel-bell, music toys, kaleidoscopes, gadgets. Photos of family in silver frames. Address books, one marked "Private." The appointment diary from which one could reconstruct the working life for that year. Cups for the "reddy-blue" pencils and the Alpheus Music Writers. The Japanese gong bowl for worn-down pencil stubs, a kind of veterans home for "soldiers" of great



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music making. In ready reach: floor-to-ceiling shelves of study scores from Adams to Zemlinsky, every dictionary known to civilization, LPs, the latest audio equipment with a plethora of remotes. And always some part of that equipment breaking down in what came to be known infamously as the "Amberson Curse."

It's the scene where this writer learned to his chagrin the true meaning of the "pH" factor. Responsible for shepherding LB scores into print, two separate ones appeared with (1) Adolph [Green's] name as Adolf and (2) Stephen [Sondheim's] as SteVen. Ah, the wounding mortification of it all! "PH" could have stood for "Purple Heart."

Make an appointment for 2PM to review proofs or do concert planning or go over scripts, program notes, or write out orchestrations on THAT TABLE. Rarely ever to begin at the agreed upon hour. Someone is usually ahead of you, broaching no interlopers! Once the meeting begins,

do we get to the matter on hand? No way. There's always resistance. First come the news and jokes of the day, the wailing blues about the state-of-the-world, the gossip, the sharing of intimacies. The kids drop in to say "hi." Shirley gets comfy with a Listener crossword puzzle, competing with LB to see who gets the right answer first. Long telephone interruptions, and before you know it, the "sun is under the yard-arm." Time for drinks. Not unadulterated Ballantine Scotch, mind you, but "colored water, please!" Julia Vega, the ever faithful and beloved housekeeper, brings in a tray of cheeses and crackers to place on That Table. By now, work has begun, but soon it's time for dinner. "Want to stay?" Why not, it's irresistible. Great food, witty badinage, serious reflections.

Then back to THAT TABLE. Now, of course, the head is sloshing in wine and drowsiness has set

in. But not for Maestro. His engine is just getting revved up. And so on and on, often past midnight. Trudge home body-weary, but brain teeming. THAT TABLE with the cabriole legs. Now that I think of it, cabriole (related to "caper" from the legs resemblance to the forelegs of a capering animal) is the perfect word for THAT TABLE since it did leap and take wing.

I wouldn't have missed it for the world. ■

Composer Jack Gottlieb, with some time off for good behavior, worked with Leonard Bernstein for more than 30 years, first as his assistant and later as his editor. Gottlieb prepared for publication Bernstein books, scores, catalogs, program and jacket notes, among many other activities.

©1998 by Jack Gottlieb

Tribute

A Tribute to Leonard Bernstein, *continued*

(continued from page 1)

haus in the East was undeniably more positive than the one he received a few kilometers farther to the West. I was there. In the East, Bernstein was regarded as a messenger of freedom, while in the West, he was viewed principally as Karajan's American competitor.

Bernstein lived his life as boundlessly as a person can. He always risked everything, including the criticism of those who sometimes found what he did, and how he did it, inappropriate. And so it was with Leonard Bernstein's most spectacular visit to Berlin in December 1989. Right after the fall of the wall, he conducted Beethoven's *Ninth Symphony* in the Schauspielhaus with an orchestra from the East and the West, and had the choir sing *Freiheit* ("freedom") instead of *Freude* ("joy"). Purists may have turned up their noses then, but I doubt that either Schiller or Beethoven turned in his grave.

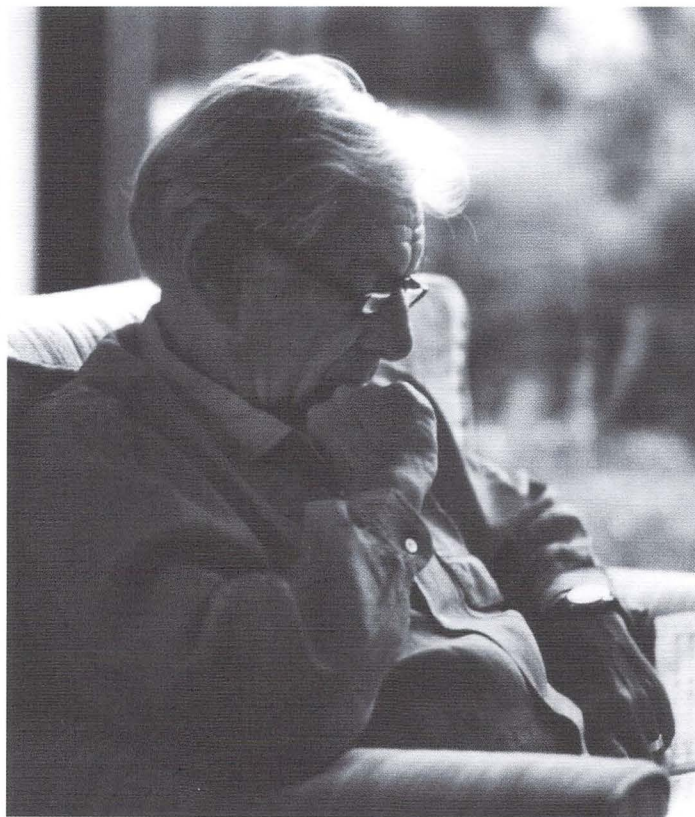
From today's perspective, the exuberance of those days was shortsighted but then again, exuberance is always so. That is what is so wonderful about it. Certainly what we imagined freedom to be back then has not led to blooming landscapes, but rather to blooming fantasies. But it is precisely this typical Bernstein ability to enthuse, this impetuosity, that we are missing today regardless of which system we grew up with. Bernstein was always very aware of his entire surrounding and whenever there was a matter of importance to him, he took a stand. He was well known to politicians and media chiefs around the world, especially in Vienna and Israel. He was never afraid of being too

close to controversial men and women and felt free to form his own opinion of them.

Leonard Bernstein met people, listened to them and talked to them. The gathering and passing on of experiences: that was what Bernstein was made of, the musician, the teacher, the writer, the human being. And it is this trait which makes him so exemplary as

which influenced his hand and, most of all, in the significance of the work for the audience today.

Music should do more than just make a sound. It ought to have some effect. Leonard Bernstein believed in the goodness of humans, that their better side can be brought out. But he also understood the fissures of the human soul which lead to chasms.



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the name bearer for a school. Anyone who saw him face to face felt his unrestricted interest and felt drawn in by his participation. Anyone who had an insight into his work knows that Bernstein was not just interested in the score he was currently studying, but was also just as interested in the development of the composer's life, in the social conditions at that time, in the spiritual currents

This life philosophy, which was more built on hope than optimism, characterized Bernstein's interpretations and gave his music making a quality which reached far beyond the notes in the score. It was a musical experience which from the beginning was designed as an interaction between stage and auditorium.

To convey music to people, particularly young people, to

bring great music closer was always especially important to Bernstein. He not only performed in concert halls, but was also one of the first to play outdoors for thousands of people, many of whom might have been frightened away from a concert hall which they found too stiff, but who, when sitting on the grass in a park or on the steps of an ancient arena, were willing to follow Bernstein into the world of sound.

And thus I come to the point which for me is the most important. Bernstein was never pedantic; instead he was above all hungry for knowledge, curious. He had the capacity to convey his own intellectual discoveries in such a manner that one followed him breathlessly. Whoever, like Bernstein, is addicted to eating fruit from the tree of knowledge will have more enjoyment from this than from games like pinball or tic tac toe.

Bernstein's demand was for both — enjoyment and knowledge. For that reason the orchestra musicians, the soloists and the singers followed him so willingly. He drew out their feelings and seduced their intellect. And he communicated all that to the audience.

Doubt, passion, outbursts and sustained defeats were part of his thinking and feeling as were his curiosity and his wish for a life of enjoyment. Life should be serious, but it should also be fun. Not only *WEST SIDE STORY*, but all his works underscore this point. They show the chasms, but they entertain, and at the center stands the human being. I am sure that that is what Bernstein would want from a school which bears his name: the contemplation, the research, the conveyance

Lenny and the London Symphony Orchestra

by Clive Gillinson

I have a great many wonderful memories of Lenny, both from my time as a player in the London Symphony Orchestra (LSO), as well as over the last 14 years as its manager. When I look back over my 28 years with the Orchestra, Lenny's performances of the Sibelius 5th Symphony, Mahler 2nd Symphony, the Bernstein Festival, *CANDIDE* and the Pacific Music Festival encompass some of the most remarkable and memorable musical experiences of my life.

However, the time he spent with the LSO at the founding of the Pacific Music Festival (PMF) in July 1990, only a few months before his untimely death, was probably the time that I treasure the most. This is because I was lucky enough to spend a lot of time with Lenny at the PMF in an environment that enabled him to enunciate and live by the key values in which he so passionately believed. In his speech at the



Leonard Bernstein conducting the LSO in a performance of *CANDIDE*.

opening of this first PMF, his central theme was about his absolute commitment to education. He stated very clearly that although composing, conducting and playing the piano had been vital elements in his life, the thing he felt mattered the most was education.

Over the few weeks of the Festival, he courageously demon-

strated that these were not mere words. He was in tremendous pain at all times, having just completed a course of radiation (something the Orchestra only discovered later). He had an acupuncturist with him, who endeavored to minimize the pain, but who was constantly telling him that he should stop working

and return immediately to the States. Lenny refused. He simply wasn't prepared to let the students down and agreed to leave only when his teaching commitment was completed.

I will never forget watching him give his all in the classes, rehearsals and performances, to the degree that onlookers never realized he was ill. However, the minute he stepped off the platform and out of the public eye, his face would go ashen and he would virtually collapse from the pain. He was determined the students should not know of or see this. He finally listened to the urgent advice of his doctor only when his teaching job was complete, having as always given everyone he came into contact with an insight and understanding of music and life that would inspire them for the rest of their lives. ■

Clive Gillinson is the Managing Director of the London Symphony Orchestra.

A Tribute, continued

of knowledge should all be a means to an end at the highest level, but the human being should be right at the center.

I would not like to go to school all over again, but I would like to have gone to a school which bore his name. Then I could say that I had been to the Leonard Bernstein School, and that name would stand for someone who personified an idea and

something of which one can be proud. ■

Since 1993, when Hanno Rinke retired as Vice President of Deutsche Grammophon, he has been writing and producing television features in Germany and Italy.

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80th Birthday Celebration

American Masters: Reaching for the Note

American MASTERS

In commemoration of what would have been Bernstein's 80th birthday, Thirteen/WNET's award-winning biography series American Masters will present a two-hour program American Masters: Leonard Bernstein, Reaching for the Note, premiering on October 28, 1998 at 9 p.m. (ET) on PBS (check local listings).

“As both an educator and performer, Leonard Bernstein was an early pioneer in bringing the arts to television. So I think it's very appropriate to remember and celebrate him through that medium, and especially through a series like American Masters, which has become the definitive showcase for influential artistic and cultural

figures,” says executive producer Susan Lacy. “And, surprisingly, despite the existence of a vast visual record of Bernstein in his many roles — teacher, conductor, composer, public figure — an in-depth biographical film portrait of Bernstein, using his personal correspondence and interviews with his family, did not exist until now.”

As a subject, Bernstein is a monumental and complex one. This program captures the texture and tone of his story and conveys the broader context of his times by incorporating both personal and historical materials, including home movies, scrapbook clippings, photographs, rehearsal footage, television interviews, and newsreels, much of which has never before been seen by the public.

At the core of *Leonard Bernstein, Reaching for the Note* are Bernstein's own words and voice. Through the extensive use of his written and recorded materials in the film, Bernstein himself does the talking, exploring his life philosophically and discussing his work as an artist. This stirring

autobiographical approach provides an intimate, first-hand look at a human being who embraced the world with great zeal, but who was often plagued by self-doubt and despair.

Bernstein's children, Jamie Bernstein Thomas, Nina Bernstein and Alexander Bernstein, and his brother Burton offer their own very personal accounts of life with the maestro.

The film invites viewers into Bernstein's inner circle. They include lyricists Betty Comden and Adolph Green, composer and lyricist Stephen Sondheim, playwright Arthur Laurents, conductors John Mauceri, Seiji Ozawa and Michael Tilson Thomas, actress Carol Lawrence, violinist Isaac Stern and members of Amberson, Inc., Bernstein's management company. Also captured on film are interviews with writer Martha Gellhorn and choreographer-collaborator Jerome Robbins, both of whom have since died.

A major thread that weaves through the film is his music, including such compositions as

JEREMIAH, KADDISH, CHICHESTER PSALMS, MASS, CANDIDE and A QUIET PLACE.

Autobiographical in nature, his compositions not only underscore the film, but also serve as a supplementary narrative, reflecting the influences of his Jewish heritage, his profound concern with the human condition and his unbridled sense of humor and playfulness.

Leonard Bernstein, Reaching for the Note is a co-production of Thirteen/WNET in New York, Unitel (KirchGroup), NHK, Channel Four and Deutsche Grammophon. The program is directed and written by Susan Lacy and produced by Susan Lacy and Margaret Smilow.

The home video of *Reaching for the Note* will be available on October 27. To order, please call 1-800-414-1690. ■

80th Birthday Celebration Continues with Re-Launch of Official Website

The Estate of Leonard Bernstein and N2K's Music Boulevard Network have launched a revised leonardbernstein.com. The site has received significant praise from the news media and educational community. *Web Magazine* awarded the site five stars, calling it “the new standard for web-based biography.” *Excite* reviewed it with a four-star

rating, writing that it is a “must see” location on the web. More recently, *Britannica Internet Guide* reviewed it as “exceptional.”

leonardbernstein.com has been fully redesigned and features new and compelling multimedia ranging from historical overviews of WEST SIDE STORY, CANDIDE, ON THE TOWN and MASS to reflections on Tanglewood, THE

YOUNG PEOPLE'S CONCERTS, Omnibus, and such friends of Leonard Bernstein as Lukas Foss, Aaron Copland, and William Schuman.

Nina Bernstein said, “My father was a musician's musician. He found great strength and purpose in conveying the joy of classical music to as many people as possible, whether through the

concert stage, the classroom, radio, or television. It is my hope that leonardbernstein.com will be a living legacy as we (the family and Estate) try to perpetuate his mission.” ■

Sony Classical Celebrates the Bernstein Century

by Raymond McGill

Leonard Bernstein's discography for CBS Masterworks/Sony Classical is vast. As a recording artist, Bernstein's has been, and remains, at the core of the catalogue. From his first recordings made for the label (then Columbia) in 1950, to those which were made at the end of his association with CBS in 1979, there is a range and breadth of repertory which few of his colleagues rivaled, let alone surpassed. Representing his talents as a conductor, his recorded legacy also embraces his skills as pianist and his genius as composer. In addition to his huge audio discography, Bernstein's influence in the field of music education is probably nowhere better illustrated than by his legendary series of YOUNG PEOPLE'S CONCERTS, preserved on video.



A complete Bernstein Mahler cycle was brought together as part of Sony's Royal Edition, launched in 1992. It is a major retrospective of 119 CDs, featuring many of Bernstein's major recordings: complete cycles of symphonies by Beethoven, Brahms, Sibelius and Tchaikovsky, as well as Haydn's 6 Paris Symphonies and 12 London Symphonies, and important works by some of the

American composers Bernstein championed throughout his career.

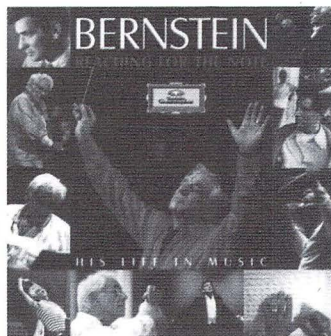
In 1997 Sony decided to undertake another extensive Bernstein retrospective. Entitled *Bernstein Century*, the collection delves even deeper into the Bernstein archive and makes available a substantial number of recordings which had not yet appeared on CD, as well as a few which had never been released in any format. The latest technological advances have been used to maximum advantage in order to achieve the best possible results from the original tape masters.

The first group of releases in *Bernstein Century* appeared in October 1997 followed by a second group in March 1998. A third group of releases, bringing the number of titles available in *Bernstein Century* to 36, appeared in July 1998 in celebration of what would have been Bernstein's 80th birthday on August 25. Further groups of releases are already planned well into 1999 and will appear at regular intervals. Each group of releases is characterized by a mixture of the familiar and the less-familiar; classic interpretations of European repertory will appear alongside Bernstein's acclaimed recordings of American composers, and many recordings will appear on CD for the first time.

For a complete listing of the the *Bernstein Century* recordings, visit leonardbernstein.com. ■

Raymond McGill is Manager of Sony Classical's International Catalogue Activities.

Deutsche Grammophon Celebrates Bernstein



by Albert Imperato

As musicians and public alike celebrate the 80th anniversary of our beloved Lenny's birth, Deutsche Grammophon is proud to release the musical soundtrack recording to the PBS *American Masters* documentary, *Leonard Bernstein: Reaching for the Note*.

This specially-priced 2CD highlights Bernstein's music from both his Broadway and concert works. It also includes choral

highlights from his historic performances of Mahler's Symphony No. 2 and Beethoven's Symphony No. 9.

Recent Deutsche Grammophon releases featuring the works and interpretations of Leonard Bernstein include *Bernstein Dances*, a celebration in music of the life and spirit of the Maestro as conceived by John Neumeier of the Hamburg Ballet, and the first single-CD issue of Bernstein's recording of WEST SIDE STORY. The Bernstein-fest continues later this fall with the re-release of his incomparable Mahler Symphony cycle, complete with the orchestral song cycles. Deutsche Grammophon is proud to celebrate the life of Leonard Bernstein in this unique way. ■

Albert Imperato is the US Label Chief/Deutsche Grammophon.

The Smithsonian Celebrates Bernstein

During the 80th anniversary year of Bernstein's birth and the 54th anniversary of his New York Philharmonic debut, the Smithsonian Institution in Washington, DC, will present a weekend seminar about his life and works. The coordinator and moderator will be John Ardoin, music critic for the *Dallas Morning News*. On Friday, November 13th, panelists Alexander Bernstein, Charles Webb, former dean of the Indiana University School of Music and Daniel Gustin, managing director

of the Tanglewood Music Institute will discuss *Bernstein the Teacher*. On Saturday, November 14th, there will be two separate sessions: *Bernstein the Performer* and *Bernstein the Composer*. Panelists will include Bernstein's longtime collaborators Betty Comden and Adolph Green, conductor John Mauceri and composer Jack Gottlieb, among others. For more information please call (202)357-3030. ■

Shirley Bernstein

Shirley Bernstein, President of Paramuse Artists Associates, died on May 20 at her home in Manhattan after a long illness. Ms. Bernstein founded Paramuse in 1974 as an agency for artists, especially those in the dramatic and television field, and was active in the operation of the agency until days before her death. During her tenure at Paramuse, her client roster included Ann Howard Bailey, Rosamund Bernier, Erskine Caldwell, Betty Comden, David Evans, Elizabeth Forsythe, Seth and Joel Friedman, Adolph Green, Oliver Hailey, Winnie Holzman, Elizabeth Keen, Gelsey Kirkland, Arthur Laurents, Frank Lazarus, Mary Rodgers, Stephen Schwartz, Joseph Stein, and Richard Vosburgh.

Ms. Bernstein made her debut as a singer on Broadway in her brother Leonard's first show, *ON THE TOWN*. She was a film critic and associate producer for NBC-TV (*Playhouse 90*, *Lights Out*), along with earning producer credits on Broadway shows (including *My Darling Aida*) and films (*Isle of Children* and *Third Secret*). She then switched to agency work, beginning at Ashley Famous before starting Paramuse. ■

In Memoriam: Shirley Bernstein October 3, 1923 – May 20, 1998

by Jamie Bernstein Thomas

It will be so much quieter without Shirley Bernstein in this world. Much too quiet. She was one of the great, complicated human beings: bristling with contradictions, humming like a high-voltage wire, with a hurricane-velocity life force that propelled her through her impossible final months. Shirley seemed to me the living embodiment of self-confidence and sophistication, and it came as a shock to discover as I grew older how much more complicated her story really was: at what cost she had arrived at this brassy, urbane persona, and what a long journey she'd taken to get there. As a kid, I just assumed Shirley was born that way. But that couldn't have been less true. Her parents came from the shtetls of Russia, so she had some serious assimilating to do. But look at what a great job she did: here she was in New York City, chic career girl on the go, with her centrally located apartment, her sporty wardrobe, her books and her crossword puzzles, her theatre crowd and her dynamic, vociferous family.

But I feel I'm not conveying an accurate picture of Shirley. It's the same problem as photographing her. She almost never looked right in a still photo — because she never was still. So I guess I'll leave us all with this very unstill picture of Shirley at her happiest. It's summer, and we're between



Shirley Bernstein and a faithful companion, Daisy.

courses at the dinner table in the country. Maybe it's 30 years ago or 10 years ago, so the people around the table change a little, but she's got her brothers around her for sure, and their spouses and children. Her best friend Ofra Bikel is probably there; maybe Betty Comden's there that night, or Adolph and Phyllis Green. Julia Vega is bringing something chocolatey to the table. Shirley's suntanned face looks burnished in the candlelight. Her hair is perfectly coiffed, with that healthy chestnut sheen. She's wearing something long and loose and colorful. Holding her cigarette with its white Aquafilter at the usual urbane angle, she's adding significantly to the almost unbearable DIN in that room.

Seems like everyone is talking at once: telling jokes, remembering stories, arguing about quotations and song lyrics and Israel and movie credits, and Shirley's raucous laughter, like a gong struck by a dish, rings out again and again over all the other sounds, and all is right in her world and our world.

Her absence at that dinner table will create a thundering silence. ■

My Sister, Shirley

by Burton Bernstein

My sister, Shirley, will most likely be remembered by those who knew her as that bright, astute, spirited, tenacious, doggedly independent woman with an indomitable will to live life. But unlike the rest of us, she had some small imperfections — just a few foibles, really, mostly concerning her knowledge of basic science, especially geography.

Her failings in geography — plus her natural gullibility about everything she wasn't absolutely sure of — provided her nearest and dearest with unending laughs over the years. Often, the one who laughed loudest was Shirley herself. She loved a good joke, even if she was the butt of it.

One of the more noteworthy examples of her geographic ingeniousness was during a memorable trip in the summer of 1950, when Shirley and I tagged along with Lenny on one of his conducting tours of Europe. As we were flying out of London heading for Ireland, we passed over a wee islet just off the British coastline, upon which there was a single house with a wisp of smoke coming from its single chimney, while a cow or two grazed in a nearby field. "Look, Shirl, there's Ireland down there," Lenny said. "It's so misty, just the way I always imagined it!" she replied. Lenny and I stared at each other, our mouths agape in utter disbelief. It was a long time before we let Shirley forget that famous moment.

Then, there was the equally famous journey when Felicia and Shirley decided to drive together across the country to visit Felicia's family in San Francisco. Felicia, a brilliant actress who could make anyone believe anything, had a

field day with Shirley for three thousand miles. She reported the following:

As they approached a small town called Pratt, Kansas, Felicia told Shirley that the town was famous for its cataracts — and that was where the expression "Pratt Falls" came from. Shirley bought her story — for several hours, anyway.

And when Shirley wondered how the Painted Desert got its name, Felicia naturally told her about the Arizona Indians coming out at night with paint and brushes, diligently touching up the cliffs as part of a tribal ritual.

The topper was their entrance to San Francisco. Felicia said that she hoped there was no fog at the Golden Gate so they could see Hawaii clearly. Shirley was crushed when the fog covered the bay. She so wanted to see Hawaii.

I choose to remember her as that pretty, bright, funny kid shrieking operatic duets with Lenny until her vocal cords grew raw, struggling with piano versions of Beethoven symphonies on the ancient upright in our summer-house living room (she never had a formal piano lesson), giggling and gossiping with the Kaplan twins from across the street, and — most vividly for me — her nose in a book (as our mother, Jennie, always complained when there was housework to be done), twirling and twirling her forelock with her forefinger as she read, and occasionally munching a thick lettuce-and-tomato sandwich on white bread with mayonnaise — lots and lots of mayonnaise.

What a kid! What a woman, that Shirl! ■

My Agent, My Friend

by Stephen Schwartz

Shirley Bernstein was my agent and friend for almost thirty years, from the time I met her shortly after moving to New York City as a naive twenty-year-old in 1968, when she agreed to represent me, until her death a few months ago.

When we first began working together, she got into considerable hot water at the agency she was then working for by spending a great deal of time introducing me to producers, record companies, etc. When the agency chided her for this, pointing out that I wasn't yielding much in the way of commissions, she reiterated her faith that I would someday. I'm pleased to say that shortly after she was fired from that agency and formed her own, I was able to fulfill her promise to *her* benefit and not *theirs*. But that's how Shirley was. When she believed in someone, she gave them her all.

She was also undauntedly optimistic. On opening night of *Godspell*, when I was nervous that the performance had not gone well, she said, "Oh, well, you told me the performance when the Times critic came was excellent; off-Broadway, all that counts is the Times." Shortly after that, we learned that the Times review was negative. She instantly said, "Well, the Times doesn't mean that much off-Broadway; it's a consensus that matters." As we waited for the

rest of the reviews and I became increasingly nervous, she comforted me by remarking, "Well, it isn't as if this is really *your* show, you came in on this show, it's really *Pippin* that's *your* show." At which point, the television reviews came on, and they were all raves, and then the other papers were learned to be raves as well. "This is *your* show, darling," she said as she hugged me delightedly. One could always count on Shirley to look on the bright side, though not always with such sharp turns as that night.

Shirley did what I thought an agent was supposed to do: support her clients, get them work, gently disagree when she thought they were wrong, and defend them no matter what. It was only as she became ill and I began to work with other agents and representatives that I discovered that Shirley was in fact a rare breed indeed. Her memory will live on in my mind and heart forever. ■

In addition to his Broadway scores, Stephen Schwartz has composed music for the Disney films Pocahontas and The Hunchback of Notre Dame. He collaborated with Leonard Bernstein on their theater piece MASS.

In the News

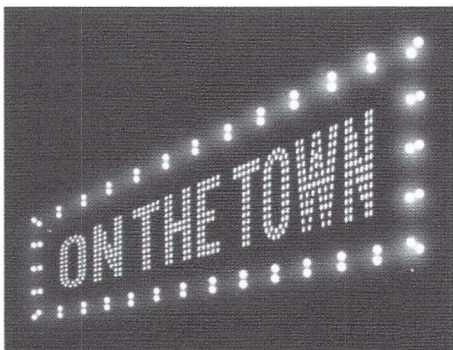
ON THE TOWN Comes to Broadway

ON THE TOWN, that rollicking valentine to New York City by Leonard Bernstein, Betty Comden, Adolph Green and Jerome Robbins, will open on Broadway, November 19th at the Gershwin Theatre. The musical will be directed by Tony Award winner George C. Wolfe, with new choreography by Keith Young, new orchestrations by Bruce Coughlin, scenic design by Adrienne Lobel, costume design by Paul Tazewell, lighting design by Paul Gallo and sound design by John Weston.

This production of ON THE TOWN, the classic 1944 musical celebration of optimistic wartime energy, played to full capacity during its run at the Delacorte Theater in Central Park from August 1 to August 31, 1997, as part of the Shakespeare in the Park season.

Previews will begin October 20th. Tickets for ON THE TOWN can be purchased at the Gershwin Theatre box office, 222 West 51st Street, or by calling Ticketmaster, 212-307-4100.

Prices range from \$75.00 to \$20.00 day-of-performance rush tickets. ON THE TOWN will play Tuesday through Saturdays at 8:00 p.m., Wednesdays and Saturdays at 2:00 p.m. and Sundays at 3:00 p.m. ■



Bernstein Dances



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On June 14th the Hamburg Ballet premiered John Neumeier's new ballet, *Bernstein Dances*, in Hamburg. This evening-long tribute to the life and music of Leonard Bernstein featured costumes by Giorgio Armani. In July, the company visited the Lincoln Center Festival, giving three performances.

Writing in *New York Newsday*, dance critic Sylviane Gold said: "Neumeier's edgy, urban style of choreography, and the tangy, distinctive dancers with which he has stocked his Hamburg Ballet, perfectly suit the music he has chosen. *Bernstein Dances* is as glamorous an evening of dance as you can imagine." ■

Remembering Jerry

by Alexander Bernstein

Imagine the moment: Jerome Robbins knocks on the door of Leonard Bernstein's Carnegie Hall studio in 1943, coming by to ask him if he'd like to write the music for a new ballet that was to become *FANCY FREE*. Both are around 25 years old, both sons of Russian-Jewish immigrants and both passionate about marrying European artistic tradition with the brashness and energy of American culture. Bernstein plays a tune he'd written down that day

on a napkin at the Russian Tea room, Robbins loves it, and they're off.

FANCY FREE was a smash, of course, and then came *ON THE TOWN*. Then other ballets: *FACSIMILE*, *DYBBUK*, and one, after-the-fact, for *AGE OF ANXIETY*. And of course, there was *WEST SIDE STORY*. My father loved the challenge of working with Jerry. He trusted absolutely Jerry's artistic vision. Even after aborted projects and screaming fights (not to mention abject fear of the man), my father was always ready and eager to collab-

orate again with Jerome Robbins. Jerry's genius, aesthetic sense, musical knowledge, unerring theatrical instincts, bottomless well of ideas and his close connection with the roots of classical ballet were awe-inspiring to my father.

For us kids, Jerry was more often than not a rather severe presence around the house. When he was around you knew there was *WORK* going on. But when we got a hug from him, a wry remark, that wonderful smile, or when my mother made him laugh, it was glorious. ■



© HENRY GROSSMAN

Leonard Bernstein and Jerome Robbins after the premiere of *DYBBUK*, 1974.

Calendar of Events*

*Partial listing. For a complete listing visit our website leonardbernstein.com. Please note that all dates and programs are subject to change.

September

- 1 **Hollywood, CA:** Excerpts from MASS; CHICHESTER PSALMS; Hollywood Bowl Orchestra; John Mauceri, conductor; Nathan Gunn, baritone; Hollywood Bowl.
- 16-18 **Sydney, Australia:** PRELUDE, FUGUE AND RIFFS; Sydney Symphony Orchestra; Mark Elder, conductor; Sydney Opera House.
- 18 **Hiroshima, Japan:** SYMPHONIC DANCES FROM WEST SIDE STORY; Minnesota Orchestra; Eiji Oue conductor; Phoenix Hall.
- 18,19 **Albuquerque, NM:** SUITE FROM ON THE WATERFRONT; New Mexico Symphony Orchestra, David Lockington, conductor; Popejoy Hall.
- 19 **Moab, UT:** CANDIDE OVERTURE, TWO MEDITATIONS FROM MASS, CLARINET SONATA, HALIL, PRELUDE, FUGUE & RIFFS, THE LOVE OF MY LIFE; *A Leonard Bernstein 80th Birthday Celebration*; Michael Barrett, musical director; University of Utah Jazz Band, MMF Community Chorus; Grand County High School Auditorium.
- 19 **Miami, FL:** SYMPHONIC DANCES FROM WEST SIDE STORY arranged for 2 pianos by John Musto; Kate Lewis and Martin Perry, pianists; Gusman Hall.
- 23 **Nagoya, Japan:** SYMPHONIC DANCES FROM WEST SIDE STORY; Minnesota Orchestra; Eiji Oue, conductor; Aichi Prefectural Art Center Concert Hall.
- 24 **Tokyo, Japan:** SYMPHONIC DANCES FROM WEST SIDE STORY; Minnesota Orchestra; Eiji Oue conductor; Suntory Hall.
- 25 **Morioka, Japan:** SYMPHONIC DANCES FROM WEST SIDE STORY; Minnesota Orchestra; Eiji Oue conductor; Morioka Shimin Bunka Hall.
- 28 **Akita, Japan:** CANDIDE OVERTURE; Minnesota Symphony Orchestra; Eiji Oue, conductor; Atorion Origaku Hall.

October

- 7 **Paris, France:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestre de Paris; Marin Alsop, conductor; Salle Pleyel.
- 8 **Amsterdam, The Netherlands:** CANDIDE OVERTURE; Dallas Symphony Orchestra; Andrew Litton, conductor; The Concertgebouw.
- 9-10 **San Francisco, CA:** TROUBLE IN TAHITI (with piano); Goat Hall
- 16,18, 19 Productions; Theater Artaud.
- 10 **Minneapolis, MN:** A WHITE HOUSE CANTATA; Plymouth Music Festival; Philipp Brunelle, conductor; Orchestra Hall.
- 15-17 **Raleigh, NC:** HALIL; North Carolina Symphony Orchestra; Gerhardt Zimmermann, conductor; Paula Robison, flute; Raleigh Memorial Hall.
- 16 **London, UK:** TROUBLE IN TAHITI; City of London Sinfonia; Marin Alsop, conductor; The Barbican.
- 23,24 **Phoenix, AZ:** THE MUSIC OF LEONARD BERNSTEIN; The Phoenix Symphony Orchestra; conductor, tba; Joyce Castle, soprano; Kurt Ollmann, baritone; Symphony Hall.
- 28 **Premiere:** *American Masters: Leonard Bernstein, Reaching for the Note*. Public Television. Check local listings.

November, *continued*

- 6 **London, UK:** FANCY FREE arr. Crees; London Symphony Brass Ensemble; The Barbican.
- 7, 14,15 **Tel Aviv, Israel:** CHICHESTER PSALMS; Israel Philharmonic Orchestra; Daniel Oren, conductor; Mann Auditorium.
- 8 **Jerusalem, Israel:** CHICHESTER PSALMS; Israel Philharmonic Orchestra; Daniel Oren, conductor; Crown Auditorium.
- 10 **New York, NY:** FANCY FREE, SYMPHONIC SUITE FROM ON THE WATERFRONT; The Philadelphia Orchestra; David Zinman, conductor; Carnegie Hall.
- 11,12 **Haifa, Israel:** CHICHESTER PSALMS; Israel Philharmonic Orchestra; Daniel Oren, conductor; Concert Hall.
- 13,14 **San Jose, CA:** CHICHESTER PSALMS; San Jose Symphony, San Jose State University Chorale and Concert Choir; Leonid Grin, conductor; San Jose Center for the Performing Arts.
- 13,14 **Washington, DC:** Leonard Bernstein Weekend Symposia: *Bernstein as Teacher, Bernstein as Composer, Bernstein as Performer*; John Ardoin, host and organizer, The Smithsonian Institution.
- 19 **New York, NY:** ON THE TOWN Premiere; New York Public Theater Production; Gershwin Theater.

November

- 5-7, 10 **New York, NY:** SYMPHONIC SUITE FROM ON THE WATERFRONT; New York Philharmonic; Leonard Slatkin, conductor; Avery Fisher Hall.
- 5-7 **Philadelphia, PA:** FANCY FREE, SYMPHONIC SUITE FROM ON THE WATERFRONT; The Philadelphia Orchestra; David Zinman, conductor; Carnegie Hall.

December

- 18,19 **London, UK:** CANDIDE (Concert Version); London Symphony Orchestra and Chorus; Kent Nagano, conductor; June Anderson, Thomas Allen, John Duszak, Jerry Hadley, Jacquelin Miura and Patricia Routledge; Barbican Centre.

Note to Readers

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

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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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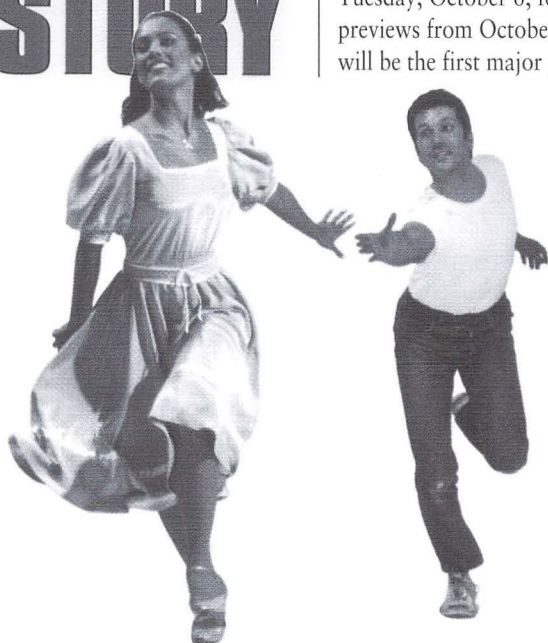
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Looking Ahead

WEST SIDE STORY in London

WEST SIDE STORY



A brand new production of WEST SIDE STORY will open in the West End of London at the Prince Edward Theatre on Tuesday, October 6, following previews from October 1. This will be the first major production

of the musical since 1984 and marks the 40th Anniversary of the original London premiere in 1958. This production will star newcomers Katie Knight-Adams as Marie and David Habbin as Tony, with Ann-Jane Casey as Anita.

WEST SIDE STORY has the original set designs by Oliver Smith and costumes designed by Irene Sharaff. The direction and original Jerome Robbins choreography will be reproduced by original cast member Alan Johnson, with music direction by Frazer Skeoch, and produced by Andre Ptaszynski for Pola Jones. ■

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Bernstein Orchestral Anthology

The Leonard Bernstein Music Publishing Company (Boosey & Hawkes, sole agent) is pleased to announce Volume 1 of the *Bernstein Orchestral Anthology*. As part of Boosey & Hawkes Masterworks Library, this first volume of Bernstein's music includes the complete full scores to THREE DANCE EPISODES FROM ON THE TOWN and the SYMPHONIC DANCES FROM WEST SIDE STORY. The volume also includes a foreword by Malcolm MacDonald and prefatory notes by the composer and orchestrator Sid Ramin. ■

prelude, fugue & riffs

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