

prelude, fugue & riffs

News for friends of Leonard Bernstein

Winter 2000

Notes From a Friendship: The Correspondence of Serge Koussevitzky and Leonard Bernstein

by Tom Godell

After one year at the Curtis Institute in Philadelphia as a conducting student of Fritz Reiner, the young Leonard Bernstein went to Tanglewood in July of 1940. There he attended the conducting classes of Serge Koussevitzky, the legendary music director of the Boston Symphony. At the Koussevitzky Symposium at Tanglewood on July 27, 1974 (the 100th anniversary of Koussevitzky's birth) Bernstein told the audience, "There was an innate genetic connection... It was a love affair. It was a father-and-son relationship if you like, a surrogate father, but it was more than that. I can't even name it." Returning home after that remarkable summer of 1940, Bernstein sent his first letter to the great Russian maestro. The bold flourishes of his pen make it clear that he could barely contain his enthusiasm.

Dear Dr. Koussevitzky,

Words are a remote enough medium of expression for any musician, but it is especially difficult for me to find words for this letter. Let it be brief. This summer to me was beauty — beauty in work, and strength of purpose, and cooperation. I am full of humility and gratitude for having shared so richly in it. These last six weeks have been the happiest and most productive of my life. I have been able for the first time to concentrate completely on my main purpose, in a glorious



Koussevitzky and Bernstein, Tanglewood, 1940.

freedom from personal problems. It was a renaissance for me — a rehabilitation of the twisted and undefined Weltanschauung with which I came to you. For your creative energy, your instinct for truth, your incredible incorporation of teacher and artist, I give humble thanks. Seeing in you my own concept matured is a challenge to me which I hope to fulfill in your great spirit.

In devotion and in gratitude,
Leonard Bernstein

That summer left Bernstein with a burning desire to work with Koussevitzky "this season," as he informed the maestro in his September 30 letter. To that end, he boldly proposed forming a student orchestra in Boston with himself at the helm. Koussevitzky would have none of it. In his sternly worded telegram he instructs his protégé to "complete your obligation to [the Curtis] Institute, which excludes any other plan for the coming year, which corresponds also with my wish."

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To Our Readers

Anyone who has the least familiarity with Leonard Bernstein's life is aware of the profound influence Serge Koussevitzky had on Bernstein's career. Often referred to as Bernstein's conducting mentor, Koussevitzky, with his passionate conducting style and devotion to teaching, made a lifelong impression on Bernstein.

What comes as a surprise when we read the two musicians' correspondence featured in this issue is that in fact, Koussevitzky served in an official capacity as Bernstein's teacher for only a few summer seasons at Tanglewood. Yet these golden experiences were clearly transforming events in Bernstein's life, and Koussevitzky's impact on his summer student did not diminish with time.

Koussevitzky's heart beats in my father's legacy to this very day. We feel it in the continuing releases of symphonic recordings, where we can rediscover the passion and discipline of Bernstein's conducting. We also feel it in the enduring energy of Bernstein's educational legacy: both in the Bernstein Center's exciting new partnership with the Grammy Foundation, and in the 10th anniversary of Bernstein's founding of the Pacific Music Festival, which was consciously modeled after Koussevitzky's Tanglewood.

J.B.T. ■

The BETA Fund

THE BETA Fund Supports: The Orchestra of St. Luke's Arts Education Program



Although best known as an Orchestra, the Orchestra of St. Luke's is no stranger to arts education. Over the last 23 years, St. Luke's has established an innovative and far-reaching educational program for New York City's school children. The program consists of three elements: professional performance, classroom instruction, and hands-on engagement.

The Children's Free Opera & Dance provides professional performances for nearly 20,000 New York City school children annually, all free of charge. Students attend New York City concerts, hear operas and see professional dance companies.

Preparatory curriculum materials introduce children and their teachers to the works, the art forms and the artists. For many children, these productions are their first exposure to professional performance. Since the inception of this program in 1976, St. Luke's has introduced over one million students to the beauty and power of the performing arts.

St. Luke's workshop program places teacher/artists at 19 elementary schools around New York City. The program provides instruction on a weekly basis by teacher/artists who guide the students through an exploration of the processes and techniques involved in dance and opera performances. These workshops take place before the students attend the performance, providing them with a context for what they will see and hear. Similar workshops take place after the performance as follow up. In these workshops, students take a more hands-on approach to learning, creating their own works

inspired by the new knowledge and experience they have gained.

Currently, St. Luke's provides instruction for children in pre-kindergarten through fifth grade, making the arts an integral part of the school's curriculum. Their teacher/artists will host nearly 600 workshops over the course of the year. Over the next few years, this program will reach the upper grades as well, and will become a prototype for more ambitious future applications of St. Luke's Arts Education Program.

Music is the central focus of St. Luke's educational approach. Both dance and opera are viewed as collaborations between choreography, theater and music. Classroom exercises in dance expand the opportunities for children to explore musical ideas. Conversely, exercises in music illustrate the physical, visual and spatial ways in which dancers interpret sound. St. Luke's teacher/artists use a similar approach in their opera workshops by emphasizing the relationship

between words and music. Children examine how music can express character, images, and emotion. After seeing the opera, they learn to create melodies for original arias and recitatives of their own making. The BETA Fund is pleased to support St. Luke's holistic philosophy, one of the strongest and most innovative approaches to arts education. ■



Orchestra of St. Luke's presents Haydn's "Philemon and Baucis," a multi-media puppet opera.

Bernstein Center Update



By Alexander Bernstein

The Leonard Bernstein Center (LBC), having completed its research and development in Nashville, TN, is entering a new, exciting phase in its evolution. The Bernstein Center will operate under the auspices of The

GRAMMY Foundation (the non-profit arm of NARAS, the National Academy of Recording Arts and Sciences). With its long-time advocacy for arts education programs and thousands of schools around the country, the GRAMMY Foundation is in a unique position to promote and disseminate the LBC model nationally.

Michael Greene, CEO of NARAS, and Gene Maillard,

Executive Director of the GRAMMY Foundation, are enthusiastically committed to the work of the Leonard Bernstein Center and are putting formidable resources behind the project. "The GRAMMY Foundation has been very close to the center. Even when they first started, we gave them grants early on," said Michael Greene. The work in Nashville schools will continue, as will the ongoing programs

in Dallas, Portland [Oregon], Cobb County [Georgia], and Indianapolis.

It is so gratifying to me personally that all these years of hard work by everyone connected to the LBC — staff, teachers, principals, advisors, funders and fundraisers — have been affirmed by this extraordinary act of faith by the GRAMMY Foundation. I look forward with great optimism to this promising collaboration. ■

Notes From a Friendship, *continued*

(continued from page 1)

Bernstein reluctantly followed this advice, and soon afterward wrote to his mentor:

"Now that I am back at Curtis... I think everything has turned out for the best. Reiner was of course furious when I returned. He felt that there had been a breach of loyalty... I shall very deeply miss that beautiful spirit of yours which became such a necessary part of my life in Tanglewood, which I expected to have this winter... I fervently hope to return to you with an enlarged repertoire, a more solid technique, and a more mature Weltanschauung."

Koussevitzky replied on October 31:

"Many thanks for your letter. Needless to say, I was glad to know you were back at the Curtis Institute. If you want to have my advice, pay a great deal of attention to every remark made by Mr. Reiner. He is, as you know, a master technician and holds the best European traditions of musical art."

Bernstein did not write to Koussevitzky again until April 1941, when he dashed off a brief note inviting the maestro to tune in for a radio broadcast during which Bernstein was to conduct on the following Saturday:

"I should appreciate so much your opinion of my success or lack of it."

The letter is signed "Your devoted student". One wonders how Reiner would have reacted had he seen those three words!

The early months of 1943 found Bernstein in New York, desperately trying to pursue his career in music. Toward the

end of May, he once again wrote to Koussevitzky:

"No matter how much time elapses without seeing you, you are always with me, guiding my work, providing the standards by which I measure my progress in our art. Of course I am disturbed that there is no Tanglewood this year. I hear rumors all the time about my coming connection with the [New York] Philharmonic — sometimes they reach crazily exaggerated proportions — but I still have no definite word from Rodzinski. But I am used to

Bernstein would do it

"for no salary at all. Believe me, I tried very hard to feel like Koussevitzky while I was in the Judson office, but I was only Leonard Bernstein, and I had to act as I did."

Koussevitzky responded kindly:

"Under the circumstances I think that you have acted as you should."

Bernstein's stubborn insistence that the new ballet FACSIMILE be included in his upcoming Boston Symphony concerts prompted Koussevitzky to inquire (in a letter dated December 12, 1946):



this kind of delay — it is rather typical of my life. The one moment I still anticipate eagerly is my conducting my [Jeremiah] symphony with the Boston orchestra. That will be a real moment!"

Finally, the offer came from the New York Philharmonic to be assistant to Arthur Rodzinski. Bernstein informed Koussevitzky that the orchestra agreed to pay him \$125 per week for 25 weeks. There was to be no contract, but

"Do you think that your composition is worthy of the Boston Symphony Orchestra... Can it be placed on the same level as Beethoven, Schubert, Brahms, Stravinsky, Prokofiev, Bartok, or Copland?"

Humbly, but confidently, Bernstein responded:

"Certainly I believe in my music, or else I would not have written it — not on a level with Beethoven or Bartok, naturally, but in its

own smaller terms. But if you feel it is wrong to play it, I will certainly follow what you say, and gladly."

Koussevitzky had his way, and the concert version of the new score was premiered elsewhere.

By 1948, Koussevitzky was approaching his 75th birthday and found that he could no longer continue as sole conductor of the Boston Symphony. So he presented the orchestra's Trustees with an ultimatum: either permit him to share the following season with Bernstein or he would resign. Unexpectedly, the Trustees accepted Koussevitzky's resignation and appointed Charles Munch as his successor. On April 21, 1948, Bernstein wrote,

"Before I leave Europe I want to tell you how deeply grateful I am for all the fighting you have done on my behalf these last years... I realized how upset you were at the appointment of your successor, and I have the greatest sympathy with your feelings. But I know that somewhere there is the inscrutable law that makes everything balance in the end."

In the wake of his unexpected retirement, Koussevitzky's health quickly deteriorated. On May 30, 1950, Bernstein wrote:

"Helen [Coates] called me last night and told me the news of your setback in health. I felt so sure that these months of rest would succeed in restoring you to your natural marvelous vitality... I pray this is highly temporary and that you will be yourself by the start of Tanglewood."

Bernstein then attempts to beg off appearing at Tanglewood that summer, but, he continues,

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The MacDowell Colony

Bernstein and the MacDowell Colony: Remarks by Steven Lawson

Lawson's remarks (edited herein) were delivered by Robert MacNeil at the MacDowell Colony's tribute to Leonard Bernstein, November 29, 1999 at the University Club, New York City.

We're gathered here tonight to honor the most famous musician of our time... Leonard Bernstein.

A remarkably complex man. One who championed America... yet was widely acclaimed in Europe. A classical composer... and also a razzmatazz showman. He was deeply devoted to a few close friends... and he often seemed to want to embrace the whole world, which universally knew him as Lenny.

On one side, he was a fount of joy, laughter, energy. On the other, he evoked urban solitude even in his most upbeat musicals and could tackle a lament for Jerusalem in *Jeremiah*, the emptiness of the modern world in *The Age of Anxiety*, an unfulfilled marriage in *Trouble in Tahiti*, romantic tragedy in *West Side Story*, and the crisis of faith in *Mass*.

What drove earnest critics mad was his refusal — his inability — to conform to musical pigeonholes. Those who accused him of watering down classics or trying to mix oil and water have it all wrong: he wanted to make something not yet heard, something that blended the best of the old and the new.

[The composer] Marc Blitzstein coined a memorable phrase about Leonard Bernstein: "One didn't know from which springboard he would dive, but one knew there would be a hell of a splash." And there always was! Bernstein could write vast symphonies and orchestral works and song cycles... then dash off a quick little piano salute to a friend for a birthday, an anniversary, or a baptism.

There was always a sense of destiny hovering around Leonard Bernstein. Seeking an assistant conductor for the New York Philharmonic, Artur Rodzinski claimed he'd prayed for divine guidance and God replied: "Take Bernstein!" Rodzinski did, Bernstein substituted one day for an indisposed Bruno Walter... and the rest was history.

may have urged Lenny to try MacDowell.) Lenny became pals with MacDowell's cook, Mrs. Crocket, and he would meet her for cutthroat games of Scrabble. Which — he had to confess — she usually won.

MacDowell was, to borrow the title of a late Bernstein work, "a quiet place" for him. Somewhere to pause, to think, to



MacDowell Colony tribute participants: (standing) Paul Trueblood, Wally Harper, Barbara Cook, Robert McDuffie, Steven Lawson (seated) Adolph Green, Betty Comden, Lukas Foss, Nina Bernstein

At the helm of the Philharmonic, Bernstein transformed a temple of high culture into a truly civic event. Of his unmistakable style on the podium, he remarked: "I'm the only person I know who's paid to have a fit in public."

In 1950, Bernstein wrote Marian MacDowell: "I have been the loser in never having stayed at the Colony, but Tanglewood demands my summers. It is a great work you do, and a great spirit you have."

It was not until 1962 that Bernstein finally went to MacDowell for the first time, where he wrote his Third Symphony, *Kaddish*. (It's fair to assume that Aaron Copland

share with other artists, to reflect... and to create. Drawing inspiration from a larger community, using a sense of belonging to engender new work — there was a real link between the man and the place, as if he was meant to go there. Which he did, four times in all.

During his second visit to MacDowell in 1970 to work on *MASS* — eager to impress his son Alexander — Lenny took skiing lessons for a week from Tony Brown. Bill Banks recalls that when both Bernsteins and Alexander's friend went up Crotched Mountain, Lenny (against Tony's advice) insisted on skiing the "Blitz Trail" to show how good he was. So he

came soaring down, gashed his leg... and ended up with stitches in the hospital! But once back in New York, he sent Tony a recording of the completed score of *Mass*, along with a note. And two years later, he returned to MacDowell to prepare his Norton Lectures for Harvard.

In the late summer of 1987, Leonard Bernstein came up to the Colony for the last time to receive the Edward MacDowell Medal. Few who were present will forget that day. Opening the ceremonies, his old friend [composer] William Schuman told the overflow crowd: "There are not many superlatives in the English language, and when you're talking about Bernstein you soon exhaust them." But before long, Bill had to turn around and admonish: "Lenny, stop crying! I've got to give you this medal!" In his speech, Bernstein explained why he was so moved: It was the first time in his life that he felt he had been honored for being a *composer*. In a way the Colony embodies music, named as it is for a musician. It's about the sweat and loneliness and exhilaration of creation. Bernstein knew this... and being honored for it meant a great deal to him.

Let's close with a line from his Medal Day speech, which sums up as well as any artist ever has the special aura of MacDowell. Here is what Leonard Bernstein said, the last time he was there:

"Turning up into High Street, I suddenly realized that intersection is a place that has appeared, I don't know how many thousands of times, in dreams of mine... Something very deep and unsettling must have happened. The air smells higher here, and sweeter, and closer to the vastnesses..." ■

Nina Bernstein: Remarks from the MacDowell Colony Benefit



Nina Bernstein with Robert MacNeil, Chairman of the MacDowell Colony's Board of Directors and the evening's Master of Ceremonies.

The "Agathon" section from *SERENADE* may be just about my favorite thing my father ever wrote. It reminds me of him at his most personal, intimate and serene — a notably rare state of mind for him. When people think of Bernstein's music, they usually think of the brash, urban stuff — the rumble, the mambo, the Times Square ballet — but they forget how tender and sublime he could be, especially when the subject was Love as it is in the *SERENADE*. Sometimes it feels to me like a door he's opened to his soul and has invited us all in — a characteristically generous gesture. Maybe it was that generosity of spirit that set him apart; God knows he loved everybody. And by everybody I do mean *everybody*.

But in thinking about his life as a composer, I've been struck by an overwhelming paradox: inviting the world into his soul required that he also put a "do not disturb" sign on the door. And this was profoundly out of character. His studio door was seldom closed off to us. We always felt welcome to go in and

play with all his cool knickknacks while he studied a score or marked parts or practiced a difficult run from an upcoming Mozart concerto. The house was constantly full of people: everyone from auditioning singers to his tailor. But in a composing period, it was a different story. He would, with the exception of the occasional collaborator's visit, have to be alone for most of the day — with the door closed. There would be few, if any, dinner guests. He slept until mid-afternoon and stayed up until morning. Everything was different. And so it occurred to me that composing must have been for him a weird kind of tortured bliss or blissful torture.

When I was six or so and he was writing *MASS*, I remember he went away for a number of weeks to compose in this place far away in the woods. I was told he was at a colony. I had seen an ant colony at school so that's how I pictured it. He didn't have a telephone and we couldn't call him. It seemed so cruel. Then, when he came back, and to my

dismay he had not finished writing the piece, he holed up in the Fairfield [Connecticut] studio day after day. He must have been nearing the very end of the piece — the Fraction — because he had entered a new stage of unsociability. When he'd finally show up for dinner, he would be completely quiet which scared me because I'd never seen that before. He kept saying strange things about wine and bread. I worried that he might be going crazy. He seemed so miserable that I asked him, "If you hate it so much then why do you do it?" and he answered "Oh, no! Please don't think that! I love it! And the piece is my baby! And I love it the way I love you." Well, this was incomprehensible to me. And then I heard the piece. God knows what my seven-year-old mind made of *MASS* but I fell in love with it with all my heart. In fact, I became obsessed with it.

When the recording came out, I remember subjecting my baffled friends to repeated listenings. Can you imagine what their

parents thought when their darling daughters came home singing "...and it was good, brother/And it was goddamn good!"

I attended many composing periods after that, better equipped as time went on to understand and handle the blessings and curses of the creative process. Sometimes he would ask my opinion on a particular cadence: "Like this? or Like *this*?" I would say "Oh, like *that*" and he'd think about it and invariably choose the first way. Hell, I was just honored to have been asked.

Daddy hoped that in the long run, he'd be remembered as a composer. Time will tell that long after we're all gone. But as far as he was concerned, it was his greatest pride. Uninspired journalists continually asked him which of his compositions he liked best. He would say: "That's an impossible question to answer. It's like asking me which of my children I love the most. I love them all equally." Good answer. ■



Alexander Bernstein, Betty Comden, Adolph Green, Barbara Cook.

In the News

New York Philharmonic: *An American Celebration*

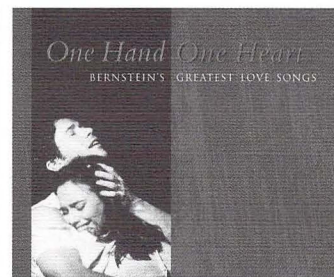
The New York Philharmonic has released its third *Special Editions* 10 CD collection, *An American Celebration*. This collection features music by American composers in live concert performances recorded between 1936 and 1999. Thirteen of the recordings are world-premiere performances. Ten of the eleven works conducted by Leonard Bernstein are first time recordings, which have never before been available. Works include the "Indian" Suite by MacDowell, *Intégrales* by Varèse, the *Symphony No. 6* by William Schuman, Ned Rorem's *Symphony No. 3*, and *Introductions and Good-Byes* by Lukas Foss. Michael Oliver writing for Gramophone

Magazine said, "Bernstein's performances are a particular reason for treasuring this collection." Other conductors in the collection include Barbirolli, Boulez, Leinsdorf, Masur, Mehta, Mitropoulos, Stokowski, Szell and Toscanini. This set also contains two companion volumes providing program notes, text and translations, interviews with composers and performers, artist biographies and never-before-published photographs and essays. For purchase information, please call 1-800-557-8268 or 1-317-781-1861. ■



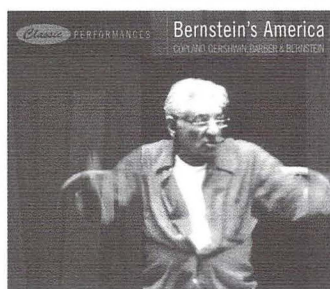
Deutsche Grammophon Releases New "Classic Performances"

Deutsche Grammophon has recently released three new titles in its "Classic Performances" series: *Bernstein in Vienna*, *Bernstein's America* and *Bernstein: Judaica*. The sets, each consisting of two CDs, feature up-to-date remastering, new packaging and new program booklets written by Billboard writer Bradley Bamberger. *Bernstein in Vienna* features Bernstein and the Vienna Philharmonic performing Beethoven's Symphonies No. 4, No. 6 and No. 9. *Bernstein: Judaica* focuses on Bernstein's compositions with Jewish themes. Included are performances by the Israel Philharmonic, Christa Ludwig, Montserrat Caballé and The Vienna Boys Choir. Works include SYMPHONY NO. 1: JEREMIAH, SYMPHONY NO. 3: KADDISH, the ballet DYBBUK and CHICHESTER PSALMS. *Bernstein's America* features Los



Angeles Philharmonic performances of Gershwin's RHAPSODY IN BLUE, with Bernstein conducting from the piano; Copland's *Appalachian Spring*; Barber's *Adagio for Strings*; and Bernstein's own CANDIDE OVERTURE.

February will bring the release of "One Hand, One Heart: the Love Songs of Leonard Bernstein." This CD includes songs from WEST SIDE STORY, CANDIDE and his two collaborations with Betty Comden and Adolph Green, ON THE TOWN and WONDERFUL TOWN. The liner notes are written by Jamie Bernstein Thomas. Soloists include Jose Carreras, Kiri Te Kananwa, Tatiana Troyanos, Ron Raines, Rebecca Luker, Tyne Daily, Thomas Hampson, Frederica von Stade, Jerry Hadley, and June Anderson. ■



Notes From a Friendship, *continued*

(continued from page 3)

"You know well, I am sure, that if a true emergency should (God forbid) arise that I would be by your side as soon as possible. You can trust me in this."

Koussevitzky recovered sufficiently to conduct again that summer, but he died just prior to the 1951 season. "I think I was the last one to talk to him," Bernstein

recalled at the 1974 Koussevitzky Symposium. "The night before he died I held him in my arms in the hospital, and we talked for three hours. The last thing I remember him saying to me was 'Keep the Tanglewood dream growing.'"

On November 4, 1959, Bernstein reminisced about the maestro in a letter to his widow, Olga:

"When Koussevitzky stepped

out on stage, made his deft right face to the podium, marched as if to his destiny, raised his baguette — (very slowly) — it was important; no matter what the music was to be, it was going to matter because he was performing it. Nobody in his audience would fail to perceive that and you listened in a heightened way, as though

you had eaten peyote, to each strand and caress and inflection and breath of the music. Nobody else (except Dinu Lipatti, and he too is gone) has ever made me listen to music in that way." ■

Tom Godell is General Manager, WSIU-FM, Southern Illinois University at Carbondale.

Calendar of Events*

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

January

- 6,8 New York, NY: SERENADE; New York Philharmonic; Kurt Masur, conductor; Anne-Sophie Mutter, violin; Avery Fisher Hall.
- 7-11 Dublin, Ireland: CANDIDE (Scottish Opera Version); Belvedere College; Gerard Haugh, conductor; O'Reilly Theater.
- 9 Tokyo, Japan: SYMPHONIC DANCES FROM WEST SIDE STORY; Seishin Gakuen Orchestra; Keiji Ogawa, conductor; Nihon Seinen-kan.
- 10 London, UK: MASS; Insurance Orchestra, New London Children's Choir, London Contemporary Dance, LCS; Queen Elizabeth Hall.
- 13-15, London, UK: CANDIDE; New
17,24, production by John Caird; Royal
25 National Theater.
- 14-17 Austin, TX: CANDIDE (Scottish Opera Version); Cal Stewart Kellogg, musical director; Bass Hall.
- 16 Nuremberg, Germany: SYMPHONY NO. 2: THE AGE OF ANXIETY; Nuremberg Symphony Orchestra; Jac van Steen, conductor; Volker Banfield, piano; Meistersingerhalle.
- 16 Köln, Germany: CHICHESTER PSALMS; Thuringen Philharmonic and Oratorienchor; Mascha Blankenburg, conductor; Kölner Philharmonie.
- 18,19 Grenoble, France: TROUBLE IN TAHITI; Les Festival des Arcs; Jean Lacornerie, director; Bernard Yannotta, conductor; Le Cargo Grenobel.
- 20 Oslo, Norway: CANDIDE OVERTURE, SYMPHONIC DANCES FROM WEST SIDE STORY; Oslo Philharmonic Orchestra; Ariid Remmerelt, conductor; Konserthus.
- 20 Malmö, Sweden: SYMPHONY NO. 2: THE AGE OF ANXIETY; Malmö Symphony Orchestra; Goran W. Nilson, conductor; Bengt Forsberg, piano; Malmö Concert Hall.
- 21 Natterre, France: TROUBLE IN TAHITI; Les Festival des Arcs; Jean Lacornerie, director; Bernard Yannotta, conductor; Maison de la Musique.
- 21,22 Cincinnati, OH: PRELUDE, FUGUE AND RIFFS (arr. Foss); Cincinnati Symphony Orchestra; Jesus Lopez-Cobos, conductor; Richard Stolzman, clarinet; Music Hall.

January, continued

- 23 Iwate, Japan: CANDIDE OVERTURE; Iwate Kenmin Orchestra; Yusei Koide, conductor; Morioka Shimin Bunka Hall.
- 26 Wilmington, DE: PRELUDE, FUGUE AND RIFFS (arr. Foss); Cincinnati Symphony Orchestra; Jesus Lopez-Cobos, conductor; Richard Stolzman, clarinet; Grand Opera House.
- 28 New York, NY: PRELUDE, FUGUE AND RIFFS (arr. Foss); Cincinnati Symphony Orchestra; Jesus Lopez-Cobos, conductor; Richard Stolzman, clarinet; Carnegie Hall.
- 28 Cardiff, UK: CANDIDE OVERTURE; BBC National Orchestra of Wales; Mark Wigglesworth, conductor; St. David's Hall.
- 29 Beynes, France: TROUBLE IN TAHITI; Les Festival des Arcs; Jean Lacornerie, director; Bernard Yannotta, conductor; Theatre de Beynes.
- 29 Swansea, UK: CANDIDE OVERTURE; BBC National Orchestra of Wales; Mark Wigglesworth, conductor; Brangwyn Hall.
- 30 Montclair, NJ: PRELUDE, FUGUE AND RIFFS (arr. Foss); Cincinnati Symphony Orchestra; Jesus Lopez-Cobos, conductor; Richard Stolzman, clarinet; Community Auditorium.

February

- 5 New York, NY: CANDIDE OVERTURE; New York Philharmonic; David Alan Miller, conductor; Avery Fisher Hall.
- 5 San Francisco, CA: THE BERNSTEIN BEAT; San Francisco Symphony; Alasdair Neale, conductor; Jamie Bernstein Thomas, narrator; Davies Symphony Hall.
- 5 Kiryat Haim, Israel: CANDIDE OVERTURE; Haifa Symphony Orchestra; Christian Mandel, conductor; Teatron Hatzafon.
- 6,7, Haifa, Israel: CANDIDE OVERTURE;
9,10 Haifa Symphony Orchestra; Christian Mandel, conductor; Haifa Auditorium.
- 12 Kfar Saba, Israel: CANDIDE OVERTURE; Haifa Symphony Orchestra; Christian Mandel, conductor; Cultural Center.
- 7 Bolzano, Italy: DIVERTIMENTO; Haydn Orchestra; Giuseppe Grazioli, conductor; Haus der Kultur.

February, continued

- 8 Trento, Italy: DIVERTIMENTO; Haydn Orchestra; Giuseppe Grazioli, conductor; Auditorium Santa Chiara.
- 9 Riva del Garda, Italy: DIVERTIMENTO; Haydn Orchestra; Giuseppe Grazioli, conductor; Chiesa di San Giuseppe.
- 13 Leipzig, Germany: SYMPHONY NO. 2: THE AGE OF ANXIETY; Mitteldeutscher Rundfunk Orchestra; Fabio Luisi, conductor; Gerhard Oppitz, piano; Gewandhaus.
- 18,19, Carbondale, IL: CANDIDE (New York
25-27 City Opera version); Southern Illinois University at Carbondale; Mike Haynes and Edward Benyas, conductors; McLeod Theater.
- 23 New York, NY: SYMPHONY NO. 2: THE AGE OF ANXIETY; San Francisco Symphony Orchestra; Michael Tilson Thomas, conductor; Garrick Ohlsson, piano; Carnegie Hall.
- 23-26 Cleveland, OH: SERENADE; Cleveland
29 Orchestra; Franz Welser-Most, conductor; William Preucil, violin; Severance Hall.
- 25 Puteaux, France: TROUBLE IN TAHITI; Les Festival des Arcs; Jean Lacornerie, director; Bernard Yannotta, conductor; Theatre Firmin Gerner.

March

- 2-5, Princeton, NJ: CANDIDE (New York City Opera version); Westminster Opera Theater; Susan Morton, conductor; Bill Fabris, stage director; The Playhouse, Westminster Choir College.
- 3 Villejuif, France: TROUBLE IN TAHITI; Les Festival des Arcs; Jean Lacornerie, director; Bernard Yannotta, conductor; Theatre Romain Roland.
- 3,4 Rockville, MD: SERENADE; National Chamber Orchestra; Piotr Gajewski, conductor; Juliette Kang, violin; F. Scott Fitzgerald Theater.
- 4 Sante Fe, NM: CLARINET SONATA; Richard Stolzman, clarinet; Lukas Foss, piano; St. Francis Auditorium.
- 4-7 New York, NY: WONDERFUL TOWN; Encores; Coffee Club Orchestra; Rob Fisher, conductor; City Center Theater.

March, *continued*

- 5 **Columbes, France:** TROUBLE IN TAHITI; Les Festival des Arcs; Jean Lacornerie, director; Bernard Yannotta, conductor; Salle des Peter et de Spectuales.
- 7 **Merignac, France:** TROUBLE IN TAHITI; Les Festival des Arcs; Jean Lacornerie, director; Bernard Yannotta, conductor; Espace Culterel du Pin Galane.
- 9-10, **New York, NY:** SUITE FROM A QUIET PLACE; New York Philharmonic, Leonard Slatkin, conductor; Avery Fisher Hall.
- 9 **Rome, Italy:** SERENADE; Orchestra da Camera Italiana; Salvatore Accardo, conductor and violin; Teatro Olimpico.
- 12 **Miami, FL:** CONCERTO FOR ORCHESTRA, SUITE FROM DYBBUK, SUITE FROM FANCY FREE, PRELUDE, FUGUE & RIFFS; New World Symphony; Jonathan Sheffer, conductor; Lincoln Theater.
- 14 **Tourcoing, France:** TROUBLE IN TAHITI; Les Festival des Arcs; Jean Lacornerie, director; Bernard Yannotta, conductor; Atelier Lyrique.
- 16 **Neubrandenburg, Germany:** SYMPHONY NO. 1: JEREMIAH; Neubrandenburg Orchestra; Nicholas Pasquet, conductor; Haus der Kultur und Bildung Neubrandenburg.
- 17 **Bezon, France:** TROUBLE IN TAHITI; Les Festival des Arcs; Jean Lacornerie, director; Bernard Yannotta, conductor; Theatre Paul Eluard.
- 17 **Gustrow, Germany:** SYMPHONY NO. 1: JEREMIAH; Neubrandenburg Orchestra; Nicholas Pasquet, conductor; Ernst-Barlach-Theater Gustrow.

March, *continued*

- 18 **Amsterdam, The Netherlands:** TROUBLE IN TAHITI; Radio Chamber Orchestra, Marin Alsop, conductor; Roberta Alexander, soprano; Cecile van de Sant, baritone; Concertgebouw.
- 18 **Bretigny, France:** TROUBLE IN TAHITI; Les Festival des Arcs; Jean Lacornerie, director; Bernard Yannotta, conductor; Espace Jules Verne.
- 19 **Neustrelitz, Germany:** SYMPHONY NO. 1: JEREMIAH; Neubrandenburg Orchestra; Nicholas Pasquet, conductor; Landestheater Mecklenburg Neustrelitz.
- 20 **Bologna, Italy:** SERENADE; Orchestra da Camera Italiana; Salvatore Accardo, conductor and violin; Teatro Comunale.
- 24 **Modena, Italy:** SERENADE; Orchestra da Camera Italiana; Salvatore Accardo, conductor and violin; Teatro Comunale.
- 24-26, **Barcelona, Spain:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Orquesta Sinfonica de Barcelona; Lawrence Foster, conductor; Albert Guinovart, pianist; L'Auditori.
- 25 **Riverdale, NY:** *Memories of Lenny*; Janice Levitt, lecturer; Riverdale YMCA.
- 29,30 **Anthony, France:** TROUBLE IN TAHITI; Les Festival des Arcs; Jean Lacornerie, director; Bernard Yannotta, conductor; Theatre Firmin Gernerz.
- 30 **Vienna, Austria:** CANDIDE (Scottish Opera Version); New Opera Vienna; Amadeus Ensemble Vienna; Walter Kobera/Peter Sommerer, musical directors; Odeon Theater.

March, *continued*

- 30,31 **Lisbon, Portugal:** SERENADE; Gulbenkian Orchestra; Günther Herbig, conductor; Gerardo Ribeiro, violin; Grande Auditório Gulbenkian.
- 31 **Valencia, Spain:** CANDIDE OVERTURE; Orquesta de Valencia; George Pehlivanian, conductor; Palau de la Musica se Valencia.

April

- 2-4 **Rome, Italy:** SYMPHONY NO. 3: KADDISH; Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia; Yutaka Sado, conductor; narrator and soprano tba; Accademia.
- 15 **Washington, DC:** MASS; Duke Ellington School of the Arts; Mike Malone, conductor; Duke Ellington Theater.
- 8 **Boston, MA:** CLARINET SONATA; Richard Stoltzman, clarinet; David Deveau, pianist; Jordon Hall.
- 13 **Vienna, Austria:** CLARINET SONATA; Spiros Mourikis, clarinet; Thanassis Apostolopoulos, piano; Schubert Sall, Konzerhaus.
- 19 **Manchester, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; BBC Philharmonic Orchestra, Wayne Marshall, conductor; Bridgewater Hall.
- 19 **Vienna, Austria:** CANDIDE OVERTURE; London Philharmonic Orchestra; Bobby McFerrin, conductor; Konzerthaus.
- 25 **London, England:** CANDIDE OVERTURE; Royal Philharmonic Orchestra; Marin Alsop, conductor; Barbican Centre.

Note to Readers

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

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prelude, fugue & riffs

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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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The Pacific Music Festival

PMF10周年記念誌

PMF: The First Ten Years



The Japanese Association for Corporate Support of the Arts has honored the sponsors of the Pacific Music Festival (PMF) with the Japan Mecenat Award, "Cultivation of the Arts." The award was presented on

November 2, 1999 to Nomura Securities, Matsushita Electric, Japan Airlines and Toyota Motor in recognition of their great contribution towards the development and growth of artists and artistic organizations, specifically their special support of the Pacific Music Festival (PMF).

Leonard Bernstein founded the PMF in 1990 in Sapporo, Japan. The festival hosts the PMF Academy in its Educational Program Section, where world-renowned faculty members give instruction to young musicians screened by competitive auditions. The Academy's tuition, transportation and living expenses during the festival are paid by subsidies from the City of Sapporo and Hokkaido Municipal Government, Special Supporting Companies and the corporations Nomura Securities (including the

Nomura International Culture Foundation), Matsushita Electric Industrial, Japan Airlines and Toyota Motor and more than 200 companies in Sapporo and Hokkaido. Overall, the four honored sponsors contribute nearly half of the total expenses.

The four companies do not limit their support only to the funding area. They also recruit Academy members abroad, raise funds for alumni members performing in Japan, and produce the Internet Webpage and an annual commemorative CD, among other activities. In its ten years of existence, the Pacific Music Festival has become one of the most successful educational festivals in the world. ■

MSO Visits Cuba

The Milwaukee Symphony Orchestra, under the direction of Andreas Delfs, became the first major American orchestra to perform in Cuba since the United States imposed an embargo 37 years ago. This goodwill concert included a gala performance on December 17, 1999; an educational concert; an open rehearsal for members of the Cuban National Orchestra; plus a meet-and-greet reception for students at the Havana Conservatory of Music. The concert featured music by Liszt, Strauss and, representing American music, Bernstein's *SYMPHONIC DANCES FROM WEST SIDE STORY*. Music Director Delfs said, "Clearly, music is the universal language of humanity. What better way to send a message of goodwill to the people of Cuba?" Leonard Bernstein surely would have agreed. ■

WEST SIDE STORY New Piano-Vocal Score

By Seann Alderking and Charlie Harmon (Excerpts from editors note)

When Leonard Bernstein conducted *West Side Story* for the Deutsche Grammophon recording sessions in 1984, he took the opportunity to reexamine the score not only as the conductor but also as the composer. He made several revisions, specifying that these should appear in the publication of the score. Preparation of the full score was immediately begun, but was interrupted by Bernstein's death in 1990. The full score was finally printed by Boosey & Hawkes in 1994, and all of Bernstein's

revisions were incorporated into that publication.

The Leonard Bernstein Music Publishing Company is pleased to announce the publication of a piano-vocal score to match. We've taken this opportunity to make revisions of several elements in this score. There is now a bar count, with bar numbers in rehearsal boxes matching those in the full score. The names of the characters now appear in the left margin, next to the music those characters sing. There are instrumental cues throughout, so that this piano-vocal may be truly considered a piano/conductor score as well.

Even though Bernstein made his wishes very clear regarding the "Overture," in that it should not appear at the start of the full score, we have included a piano reduction of it here, as an appendix. A second appendix includes information about the cast and credits of the film of *WEST SIDE STORY*. Please note that this revised piano-vocal score does not include any of the musical alterations from the film; this score presents the work as the staged theatre piece originally intended by the authors.

Musically, this revised piano-vocal reflects much more accurately what actually happens in the orchestration. In every

instance, the music appears more accessible now. The vocal lines are easier to read with beams over groups of notes of less than a quarter value. In the piano reduction, the fiendishly difficult dance music is still difficult, but now there are cue-size notes indicating what may be left out. Many passages are now more easily spread between the two hands.

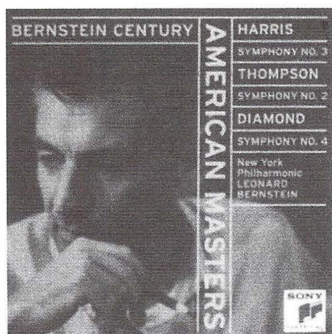
We feel certain that this revised score would have been welcomed by Mr. Bernstein, and we hope that it will serve his music well for many years to come. ■

Looking Ahead

The Bernstein Century

Sony Classical will release more compact discs of THE BERNSTEIN CENTURY series in February. Of special interest is a first time CD release of "American Masters" which includes the *Airborne Symphony* by Mark Blitzstein, Walter Piston's *Suite from the ballet "The Incredible Flutist"* and *Prelude for Orchestra* by Edward Burlingame Hill. Other scheduled releases are *Symphony No. 4 in E minor*, *Academic Festival Overture* and the *Tragic Overture by Brahms*; a historic recording of Dietrich Fischer-Dieskau performing Mahler songs with Bernstein

accompanying on the piano; and an all Sibelius CD that includes *Symphony No. 2 in D Major, Luonnotar* with Phyllis Curtin, soprano, and *Phhjala's Daughter*. All performances are by the New York Philharmonic. ■



Leonard Bernstein Music Publishing Company Update

The Leonard Bernstein Music Publishing Company (LBMPC) is pleased to announce that a new catalogue of the music of Tobias Picker is now available. The catalogue lists all compositions by Picker and information on how to obtain the music for performance and purchase. Besides the catalogue, promotional perusal tapes for professional musicians and organizations are also available. Also, new engravings of the chamber work *Nova*, the piano composition *Four Etudes for Ursula*, the song cycles and his recent composition *Suite for Cello and Piano* are now completed.

This January 25 violinist Robert McDuffie and pianist Charles Abramovic will perform

Picker's *Invisible Lilacs* at Georgia Tech University. Next September 3 and 4 the Munich Philharmonic, conducted by James Levine, will perform Picker's *Symphony No. 2: Aussöhnung* with Judith Bettina as soprano soloist. In the fall Judith Bettina will perform a world premiere of two songs, "Oh My Love the Pretty Towns" (text by Kenneth Patchen) and "Sonnet #17" (text by Pablo Neruda) accompanied by James Goldsworthy. Franklin and Marshall College in Lancaster, Pennsylvania commissioned this premiere.

Picker is currently working on a Dallas Opera commission and a commission for the Metropolitan Opera. ■

prelude, fugue & riffs

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