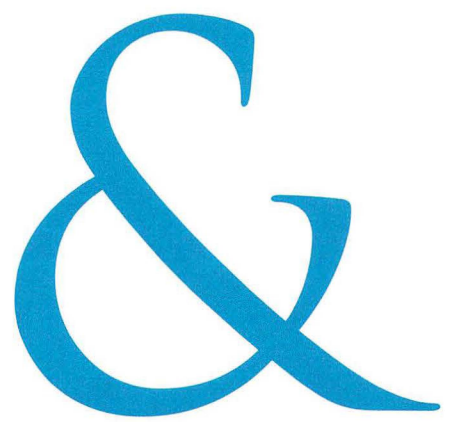


PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall / Winter 2001



Learning from the Master

by JoAnn Falletta

One of the greatest privileges during my seven years of study at Juilliard was the opportunity to work with the incomparable Leonard Bernstein.

Bernstein was a legend even during his lifetime. Each of his visits to coach our conducting class generated extraordinary excitement in the entire school, and every inch of the rehearsal hall was crowded with students and faculty. Not only musicians but dance and theatre students and teachers would attend as well, drawn by the intense charisma of this special guest. My four colleagues and I (having prepared the required repertoire) waited with no small amount of anxiety for Bernstein's arrival. His arrival in Room 319 was palpable — the atmosphere changed, seeming to crackle with the electricity of his personality. People are often surprised to learn that Bernstein was actually quite small of stature — barely taller than my own 5'4". His head, however, was enormous — strong, craggy and patrician. We never saw him without a cigarette (which he smoked in a holder and waved often for artistic emphasis) and the Juilliard administration benignly ignored the no smoking ordinance whenever he appeared. Dressed



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casually, he immediately put us at ease by his attitude of generosity and support. Bernstein may have had a reputation for being more outspokenly honest than kind, but with young conductors he seemed to possess a patience, empathy and boundless affection.

He would leap on the podium beside us to illustrate a musical point, embracing us when we seemed to connect with his concept. Singing, dancing, miming, he would stop at nothing to try

to convey his passion for the music we were studying.

Bernstein almost never talked about technique, clarity or precision — rather, he tried to get us to immerse ourselves in the inner meaning of the music. I remember one particular session in which we tackled the challenge of Bizet's opera *Carmen*. Not interested in beat patterns or baton signals, Bernstein instead spoke of the machismo of the toreador, the

(continued on page 2)

JoAnn Falletta
"Learning from
the Master"
at the Juilliard
School.

"This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before." — Leonard Bernstein

To Our Readers

We could have really used Leonard Bernstein's artistry, compassion and sense of occasion after the devastating events of September 11th. (His performance of Mahler's Resurrection Symphony the week of John F. Kennedy's assassination, and his Mahler *Adagietto* at St. Patrick's Cathedral at Robert F. Kennedy's funeral come to mind.) We can only imagine the musical memorials he would have devised and led, helping his country and his home town to crawl spiritually from the wreckage. We could have used some of his all-engulfing hugs, too.

Alas, he was not there to comfort us — and to make matters worse right after the tragedy, we also lost his beloved friend and fellow musician, Isaac Stern. Isaac's lively, informal demeanor, his devotion to teaching and his lifelong commitment to the betterment of humankind brought him closest in spirit to Bernstein among all their colleagues.

As always, we can be grateful for the many recordings available by both of these grand artists — as well as videos, DVD's, websites and the ongoing educational and humanitarian projects initiated by these two men in their lifetimes. By all these means, we the living can take comfort — and yes, in spite of our dejection, even joy — in the works of Leonard Bernstein and Isaac Stern. Their love lives on through ours, and their art gives us another tool with which to chip away at the hate that calcifies our planet.

J.B.T. ■

Learning from the Master, continued

(continued from page 1)
obsessive love of Don José, the sensuality of the doomed Carmen. He conjured up for us and the musicians in the orchestra the stifling heat of the Spanish sun, the blood and gore of the bullring, the dark and pulsating passions running through every note of the score. I have never conducted *Carmen* since without being

In constant demand, he still found the time in his Juilliard sessions to nudge us forward, to scold and encourage and inspire us on the endless road of learning.

swept away again into the searing and dramatic world he created for us.

The end of each session always held a special magic. Bernstein himself would conduct our orchestra — the Student Conductors' Orchestra — in a reading of a Mahler symphony. My four colleagues and I would watch in awe as he took our recalcitrant orchestra — who could somehow never seem to play well for us — on an impassioned journey into the turbulent world of this extraordinary composer. Bernstein perhaps was not a model of clarity. Yet our orchestra — who would often have trouble following our clearest attempts at precision — seemed to have no difficulty in understanding him. It was as if the sheer force of his

musical personality took hold of each musician and guided him or her personally through a profound odyssey of emotion. The session would continue well past the allotted time, but no one seemed to notice, ignoring classes and appointments, suspended in Bernstein's world of drama, pathos and lyricism. At the conclusion, all of us — conductors, orchestra musicians and audience — seemed stunned. Bernstein would depart in a flurry of administrative entourage. My classmates and I would look at each other in a kind of speechless wonderment at a musician who truly defied description.

For us as American conductors, Bernstein was an icon — an American musician beloved all over the world. In constant demand, he still found the time in his Juilliard sessions to nudge us forward, to scold and encourage and inspire us on the endless road of learning. Most of all, he showed us that the true meaning of music lay not in the veneer of technical perfection but in the beating heart of the deepest human emotion. ■

JoAnn Falletta received her Bachelor degree from the Mannes College of Music and her Masters and Doctorate degrees from Juilliard. She is currently music director of the Buffalo Philharmonic Orchestra and the Virginia Symphony Orchestra.

Extreme Orchestra: New Concert for Young People

By Michael Barrett and
Jamie Bernstein Thomas

The concept for this, our second young people's concert, began with Michael Barrett's and my respective memories of our earliest concertgoing experiences. We still remember the thrill of hearing a stage full of musicians playing full-tilt: the hair-raising excitement of hearing the loudest, fastest music imaginable. How amazing it was that those musicians, each playing an acoustical instrument, could form a single organism that emitted such an enormous sound! That's why we'll begin our concert with a rousing excerpt from the last movement of Tchaikovsky's Fourth Symphony; that opening chord really ought to make everyone sit up straight in their seats.

It takes talent, finesse and lots of practice, both individually and together, for an orchestra to master the loudest, fastest parts of the classical repertoire. But actually, *it's just as hard to play soft and slow*. Our concert will show why.

We'll use each of our musical selections to explore *tempo* (fast/slow) and *dynamics* (loud/soft). The music will give the orchestra an opportunity to show off its *virtuosity* (musical athleticism). We'll slow up fast passages, speed up slow ones, and point out the tough spots to come so that the audience can identify them (and judge the performance) when the excerpt is played through.

Virtuosity in an orchestra takes place at several levels. There's brilliance at the solo level: a challenging French horn passage, or a breath-defying oboe run. Then there's the virtuosity of a whole section: the violins playing perfectly in tune and together, or the trumpets blowing 16th notes so flawlessly that they sound like a single diamond-edged entity.

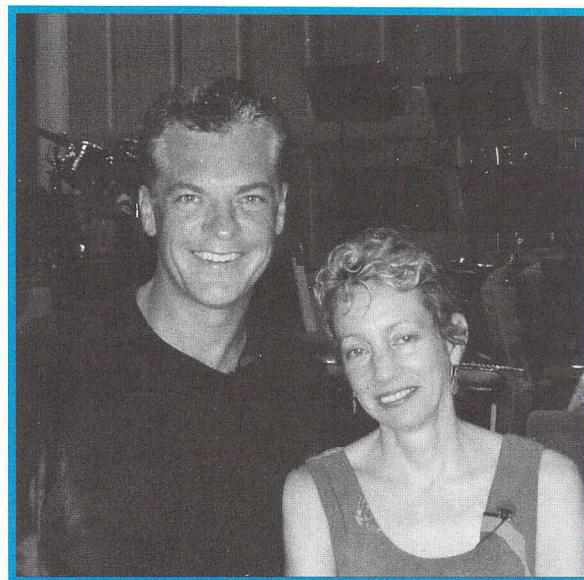
Tempo and dynamics can be combined in surprising ways. We'll use another excerpt from Tchaikovsky's Fourth, the pizzicato movement, to demonstrate the combination of fast but quiet. In addition to the virtuosity required by the string players in executing their pizzicati, we'll focus on the brass and woodwinds in the contrasting middle section, including the devilish piccolo solo towards the end of the movement.

To demonstrate the difficulty of playing slowly, we'll perform an excerpt from the *Adagietto* from Mahler's Fifth Symphony. First we'll play the melody at a ridiculous fox-trot clip, then slow it down to its proper time-stopping pace to show how crucial tempo can be for delivering emotional impact, and how much skill is required of the players to achieve the effect.

The fleet-fingered *Eryximachus* movement from Bernstein's SERENADE is a perfect vehicle for comparing solo virtuosity (violin) to group virtuosity (strings, harp and percussion). In a reversal of our speeding up the tempo in the *Adagietto*, we will slow this one down to hear exactly what those skittering 16th notes actually are.

We will devise several opportunities for audience participation. Winners of a door prize get to come up onto the podium and conduct the orchestra! *March to the Scaffold* from Berlioz's *Symphonie Fantastique* provides an excellent opportunity for this exercise.

We'll end our concert with Igor Stravinsky's finale to his ballet *The Firebird*. This music is a brilliant combination of loud yet slow — and shows how slowing down the music can actually intensify the excitement. Also, the concluding notes of the ballet provide the narrator with a golden opportunity to set the record straight on the chronic misuse of



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the word "crescendo." An equally compelling reason to end with *Firebird* is that it is simply one of the greatest finales ever written.

The San Antonio Symphony will premiere "Extreme Orchestra" on November 11th, 2001.

We hope that this concert will not only galvanize the potential concert-goers of tomorrow, but also energize the orchestra itself, giving it permission to show itself off, and to be justifiably proud of the prodigious feats of beauty it regularly performs. ■

Michael Barrett
and Jamie Bernstein
Thomas.

EXTREME ORCHESTRA

List of Music

1. Tchaikovsky *Symphony #4*: Last Movement (excerpt)
2. Tchaikovsky *Symphony #4*: Third Movement
3. Mahler *Symphony #5*: *Adagietto* (excerpt)
4. Bernstein SERENADE: "Eryximachus" Movement
5. Berlioz *Symphonie Fantastique*: *March to the Scaffold*
6. Stravinsky *Firebird*: Finale

Bernstein Beat Goes to Havana

By Jamie Bernstein Thomas

"So, how was Cuba?"
Imagine: an entourage, just like in the old days. All of us staying in a fun hotel together; going to rehearsals together; squeezing in some sightseeing and some memorable encounters with the locals; liquor, tobacco and wild dancing (in this case rum, cigars and rhumba); bibulous, raucous dinners that ran late into the moonlit nights – plus music and more music, multiple curtain

The orchestra may have been young, but they were alert and talented.

calls, jokes, hugs, word games, airplane antics – in short, your typical Bernstein tour. Except for one thing: he wasn't there.

Well, he almost was. Michael Barrett and I were presenting "The Bernstein Beat," our concert for children and families, consciously modeled on Bernstein's own Young People's Concerts with the New York Philharmonic. But our concert had one ingredient that the original Young People's

Concerts never had: Bernstein's own compositions. My father treasured his educational work as among the most meaningful of his life — and now we were following in his tradition, while also sharing Bernstein's music with the world.

In 1941, Leonard Bernstein was composing in Key West when he first heard Cuban music coming over the radio from 90 miles away. The sounds went straight into the composer's creative hard-drive. With "Bernstein Beat," we were bringing Bernstein's music full circle, back to the island that inspired "Danzon" from FANCY FREE, and half the score of WEST SIDE STORY.

Last fall, Michael Barrett and I had taken "The Bernstein Beat" to the Beijing Music Festival. A protégé and assistant conductor with Bernstein, Michael directed the China National Symphony while I narrated. My sister, Nina Bernstein Simmons, and filmmaker Ellen Spiro documented our intense, fascinating experience there. But their film had just begun, Nina said. How about Havana for the next stop?

Aha, I get it: the film was about taking Bernstein music to remote,

unlikely places where either the language is impenetrable or the phones don't work too well; places where faxes fall into black holes, visas are tough to come by and every step of the organizing process is fraught with mishap. Great! The cultural equivalent of scaling Everest. Let's do it!

Cuba is certainly worth the trouble. It's a magical, complicated, beguiling place, bursting with emotion and humor, and drenched in music. What a pity our father never conducted there. (His two brief experiences of Cuba were as a tourist in the 1950's.)

Nina's film project was a family affair if ever there was one. The crew she'd assembled with Ellen Spiro consisted of Nina's husband, film producer Rudd Simmons, on one camera (Ellen was on the other); our cousin Karen Bernstein working sound; and Karen's mother Ellen Ball (Bernstein's sister-in-law) taking photographs. And to top it all off, Bernstein's former personal assistant, Craig Urquhart, now a Vice President at the Bernstein Office, was also with us, Taking Care of Business. Team spirit does not begin to describe our happy sense of purpose.

At the first rehearsal with the Orquesta Nacional de Cuba, we were amazed to discover how young the musicians were. Many of them were conservatory age, some even younger. Evidently many of the older musicians had left Cuba and not come back: such were the terrible difficulties of what the Cuban government euphemistically refers to as the "special period" — the years following the breakup of the Soviet Union, when Cuba lost its economic benefactor and plunged into crisis.

The orchestra may have been young, but they were alert and talented. Their enthusiasm more than made up for such deficiencies as a broken E flat clarinet. (One finally appeared on the last day of rehearsal; the player sight-read "Times Square" from ON THE TOWN like a champ.) Nina and



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I thought our father would have adored this orchestra, including the way they looked. Like the general Cuban population, they came in every possible combination of skin, hair and eye color that could have been created between central Africa and northern Europe. I could practically hear my father exclaiming, “My God, they’re all so *beautiful!*”

The orchestra’s rapport with Michael Barrett made an interesting contrast with the China National Symphony last fall: the Chinese orchestra was resistant at first to the difficult, unfamiliar American music. Michael toiled to bring them around, to convey to them what was delightful about the music of Bernstein. They finally got it, but the Orquesta Nacional de Cuba had a gigantic head start with its firm grasp of Latin and jazz polyrhythms. I don’t expect any time soon to hear a “Mambo” from WEST SIDE STORY like the one that shook the rafters of the Teatro Amadeo Roldan in July. There were

At the end of the first concert, the audience would not stop clapping. During the fourth bow Michael whispered to me, “I guess we better do the ‘Mambo’ again!”

rhythmical nuances that I was hearing and understanding for the first time. (By contrast, the Chinese percussion section hadn’t even known how to organize themselves around their daunting array of instruments.)

Meanwhile Michael, an exuberant perspirer, really earned his Ciego Montero bottled water teaching the orchestra to play the devilishly tricky “Profanation” movement from the SYMPHONY #1: JEREMIAH. It was thrilling to hear them gradually locking into the strange incantatory spirit of the music.

It fell to me to translate for Michael at the rehearsals. I had to do some quick boning up on

new vocabulary — like the words for “tied eighth note”, “late bassoon entrance” and “upbeat to bar 57.” Talking to the orchestra in Spanish for three days about Bernstein music was deeply satisfying; I felt both my parents speaking through me.

In her infinite wisdom, our mother, Felicia Montealegre Bernstein, had raised us to speak both English and Spanish. Never were Nina and I more grateful to be bilingual than in Havana. We especially enjoyed our conversations with the orchestra’s artistic director, Jorge Luis Prats, a brilliant pianist who showed us the difference between a tango and a habanera, as well as how to score black market lobsters. Spending time with him, we felt a lightness, a graciousness come over us that we could never achieve in English. That was our mother talking.

People we talked to on the street had generally not heard of Leonard Bernstein. At the concerts, however, many in the audience

had seen the film of WEST SIDE STORY and had a general idea of who the composer was. We’d feared encountering some resentment; would the Cuban audience feel it was presumptuous of Bernstein to have “borrowed” their music? But there were no complaints. Jorge Luis allowed as how Bernstein’s “Mambo” wasn’t exactly authentic, but “very well done.”

The children in the audience were attentive by American standards, but were nonetheless scolded by their parents if they squirmed around too much. After the first concert, I added a line to my narration, giving everyone “permiso” to twitch and bounce in their seats, if that’s



© CRAIG URQUHART

what the music made them feel like doing.

At the end of the first concert, the audience would not stop clapping. During the fourth bow, Michael whispered to me, “I guess we better do the ‘Mambo’ again!” So the orchestra launched once more into the thing they did the very best.

And I could not sit still. I never can during the “Mambo,” but this time it was an emergency. I jumped out of my chair next to the podium, ran down the steps into the audience, grabbed a couple of kids and yelled, “Bailamos!”

Next thing I knew, all the kids came pounding down the aisles to dance, and we did — in a big sloppy circle, holding hands and jumping in the air — and they even remembered the right place to shout “MAM-BO!!”

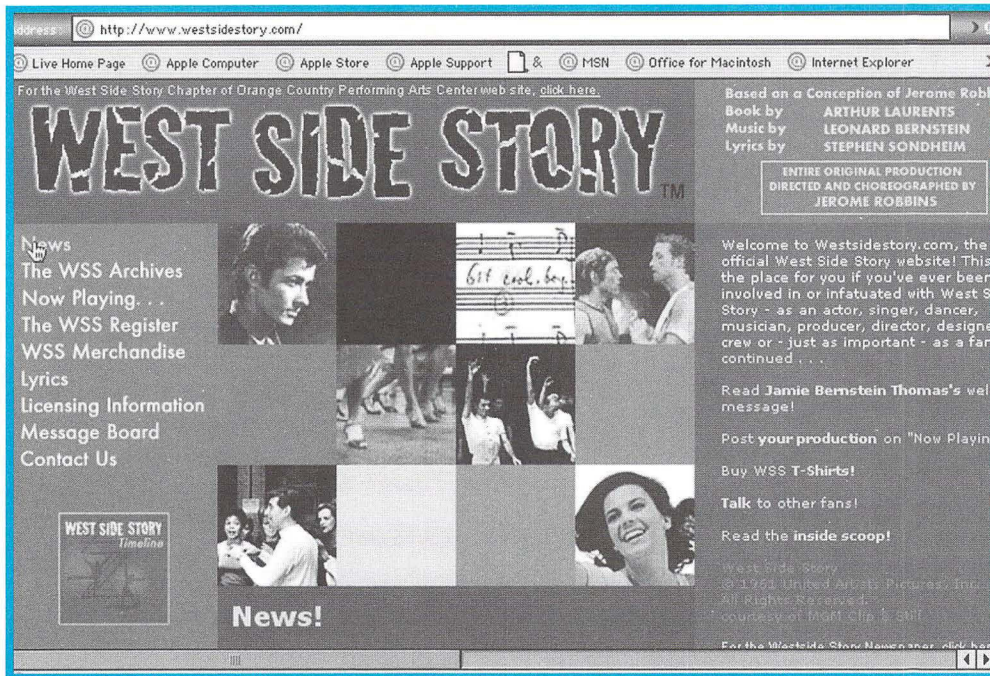
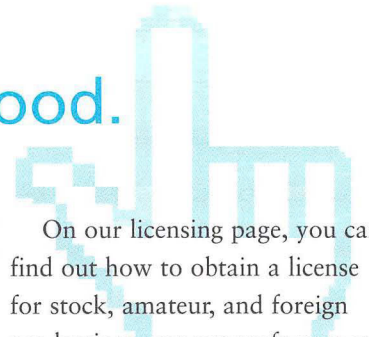
When the music was over, all those kids — the girls in their pretty dresses, the boys with their serious eyes, the tiny ones who would jump right into my arms, the teenagers who were shy but still affectionate — every one of those meltingly beautiful, multi-hued kids came over to give me a hug and a kiss.

“So, how was Cuba?”

Precioso. Wait for Nina’s film, and see. ■

**The strings of
the Orquesta
Nacional de
Cuba.**

Could It Be? Yes, It Could. Something's coming, something good.



On our licensing page, you can find out how to obtain a license for stock, amateur, and foreign productions; concert performances of suites and individual numbers; reprints of music and lyrics; synchronization, mechanical and other media uses; “first-class” productions; and use of the WEST SIDE STORY trademark. At the WEST SIDE STORY store, we have WEST SIDE STORY videos, DVDs, and over 30 recordings. You can also purchase sheet music for individual songs as well as the vocal score and full conductor’s score. Merchandise is also available, including T-shirts with the WEST SIDE STORY logo on the front and a quote from the show on the back. Visitors may currently choose either “Just play it cool, boy” or “I feel pretty.”

Finally, if you’re anxious to hear what theater professionals and fans are saying about WEST SIDE STORY in the 21st century, you can hop onto the message board, where active discussion can be found 24 hours a day, 7 days a week. Recent topics have included favorite songs and characters from the show, discussion of the upcoming 40th anniversary of the WEST SIDE STORY movie, and “where are they now?” sightings of original cast and crew members from the Broadway and film versions.

We consider the site to be a work-in-progress; while *westsidestory.com* does already *feel pretty and witty and bright*, we will be adding new features to the site over the coming months. We hope you will visit and share your experiences and thoughts on WEST SIDE STORY. Happy browsing! ■

WEST SIDE STORY, the groundbreaking American musical by Leonard Bernstein, Arthur Laurents, Jerome Robbins and Stephen Sondheim, premiered on Broadway in September of 1957. Brooks Atkinson, the all-powerful drama critic of the *Times*, called it “a profoundly moving show... This is one of those occasions when theater people, engrossed in

— as an actor, singer, dancer, musician, producer, director, designer, crew or — just as important — as a fan, *westsidestory.com* is the place for you.

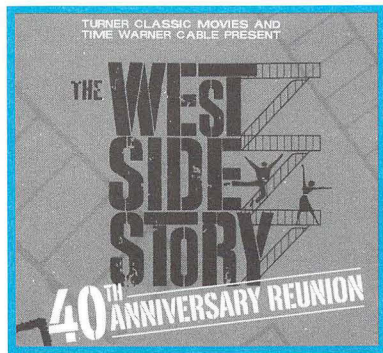
At *westsidestory.com*, you can indulge your fascination with this landmark musical in any number of ways. In the “Archives” section, you can read about how the authors developed the show’s concept and structure (did you know the original idea was for warring street gangs of Catholics and Jews?) and browse through photos of the original production and the 1961 Academy award winning film. On our lyrics pages, you can read through the song lyrics from the original Broadway production. In the “Now Playing” section, you can search through a calendar of WEST SIDE STORY performances worldwide. And if you’ve ever been involved with the show, you can enter your name into the WEST SIDE STORY register, which currently has exceeded 500 new names in just a few months.

This subject is not beautiful, but what WEST SIDE STORY draws out of it is beautiful.

an original project, are all in top form... This subject is not beautiful, but what WEST SIDE STORY draws out of it is beautiful.”

Forty-four years later, the official West Side Story web site premieres at *www.westsidestory.com* and complements the experience of performing in, working on, or simply watching the musical, which is performed hundreds of times each year around the globe. If you’ve ever been involved in or infatuated with WEST SIDE STORY

WSS the Movie



Turner Classic Movies (TCM) and Time Warner Cable of New York City celebrated the 40th anniversary of WEST SIDE STORY (1961) at Radio City Music Hall on October 6th. The screening was free to Time Warner Cable customers, and was hosted by Rita Moreno and George Chakiris. This marks the first time that the remaining principal cast and producers have joined together for a reunion of this magnitude.

Moreno and Chakiris, who both received Oscars and Golden Globe awards for their performances in WEST SIDE STORY, joined Academy Award-winning writer Ernest Lehman, Academy Award-winning producer/director Robert Wise, Academy Award-winning musical arranger Sid Ramin, Russ Tamblin, Richard Beymer, and vocalist Marni Nixon for this special evening in celebration of the landmark screen musical.

"The brilliance of WEST SIDE STORY proves why it has endured and become a classic," said Barry Rosenblum, President, Time Warner Cable of New York City. "The film's powerful message of tolerance only becomes more relevant over time," added Mr. Rosenblum.

WEST SIDE STORY is considered remarkable for its seamless transference from stage musical to screen classic, with the complete Leonard Bernstein/Stephen Sondheim song score intact, as well as the choreography of Jerome Robbins. WEST SIDE STORY swept the Oscars, taking 10 awards, including the award for Best Picture. The Academy also gave a special choreography award to Robbins. ■

Joshua Bell Performs Bernstein

Joshua Bell's recording of the WEST SIDE STORY SUITE, SERENADE, and excerpts from CANDIDE and ON THE TOWN with the Philharmonia Orchestra conducted by David Zinman has received rave reviews. Here are a selection:

...a suite from "West Side Story" arranged by William David Brohn, artfully integrates several familiar tunes...Mr. Bell handles the technical hurdles with grace and zeal and Mr. Brohn deserves praise for his ability to make a solo violin the music's prime mover.

— From a feature in the NY Times
by David Mermelstein

Bell, 33, has been one of the world's greatest violinists practically since childhood and is one of the few classical musicians to also achieve genuine and highly deserved popular celebrity. With this new album, Bell straddles the classical popular fence without in any way leaving himself open to

accusations of creating a crossover product. That's especially true here because Bernstein himself went back and forth over that fence throughout his career.

— The Boston Herald
by T.J. Medrek

...the suite is a substantial piece of music, not some Pops concert throwaway...equally rewarding is Bell's playing of Bernstein's "Serenade," a great piece that, although it was strangely ignored for a long time, has seemingly started to come into its own.

— The Hartford Courant
by Steve Metcalf

...the violinist plants one foot in the classical repertory and the other in Broadway musicals...Bernstein's Serenade for Violin and Orchestra shows Bell's musical mastery.

— Courier-Post
by Robert Baxter

Did you know?

WEST SIDE STORY the movie was awarded 10 academy awards. They were:

BEST PICTURE: Robert Wise

BEST ACTOR IN A SUPPORTING ROLE: George Chakiris

BEST ACTRESS IN A SUPPORTING ROLE: Rita Moreno

BEST DIRECTOR: Robert Wise, Jerome Robbins

BEST CINEMATOGRAPHY, COLOR: Daniel L. Fapp

BEST ART DIRECTION — SET DIRECTION, COLOR:

Boris Leven, Victor A. Gangelin

BEST COSTUME DESIGN, COLOR: Irene Sharaff

BEST SOUND: Fred Hynes, Gordon Sawyer

BEST FILM EDITING: Thomas Sanford

BEST MUSIC, SCORING OF A MUSICAL PICTURE:

Saul Chaplin, Johnny Green, Sid Ramin, Irwin Kostal

IN THE news

Bernstein Award for Educational Programming



Gerald Schwartz,
Music Director
of the Seattle
Symphony; Tim
King, Executive
Director of
the Louisville
Orchestra; Fran
Richard, Vice
President, ASCAP.

The Louisville Orchestra (Kentucky) was awarded the Leonard Bernstein Award for Educational Programming. This award was presented by the American Symphony Orchestra League and the American Society of Composers, Authors and Publishers (ASCAP). The award is given annually to one orchestra in the United States whose education programs are creative, relevant and based on the best practices of music education.

The mission of the Louisville Orchestra's education department is to provide opportunities for students and teachers in grades K through 12 to learn about classical music in the context of their lives and the world around them.

"The Louisville Orchestra is thrilled to receive this incredible recognition from our peers. The musicians, as well as our education and conducting staff, have been dedicated to these efforts for the past three seasons," said Tim King, the Executive Director of the Louisville Orchestra. ■

New Picker Opera: *Thérèse Raquin*

By Steven Swartz

One of the biggest challenges for an opera composer is finding the right story to set. Not long ago, Leonard Bernstein Music Publishing Company composer Tobias Picker was seeking a subject for his commission from Dallas Opera. The composer's sister suggested Émile Zola's classic novel *Thérèse Raquin*, and it turned out to be an inspired suggestion. "From every page," recalls Picker, "this book was screaming 'opera!'"

With the help of librettist Gene Scheer, Picker has brought *Thérèse Raquin* to the stage in the form of a two-act opera that promises to be one of the most exciting new arrivals of the season. *Thérèse Raquin* begins its inaugural run at Dallas Opera on November 30, with additional performances on December 2, 6, and 8. Francesco Zambello directs the production, with Graeme Jenkins conducting. Given the success of his previous operas *Emmeline* and *Fantastic Mr. Fox*, expectations for *Thérèse* are high indeed.

Another high-profile premiere took place in August, when Picker's

new *Cello Concerto* made its debut at the Royal Albert Hall on a BBC Proms concert. Soloist Paul Watkins was accompanied by the BBC Symphony Orchestra under David Robertson. *The Times* [U.K.] described Picker as "an American composer whose lyrical facility and meticulous craft ensure there is never a wasted or worn note to be heard..." Picker's style fuses long-limbed melody with rigorous contrapuntal repartee." *The Independent* observed, "In its first and last movements, Picker preserves an Elgarian melancholy, opting for broad lyricism that allows the soloist ample room to do what the cello does best: to sing....A valuable addition to the cello repertoire."

Forthcoming from Picker is a commission from The Metropolitan Opera, which he has chosen to base on *An American Tragedy*, Theodore Dreiser's towering 1925 novel of love, social ambition, and murder. Watch this space for further news... ■

Composer Steven Swartz writes on musical topics and leads the "avant-fol" ensemble *Songs From a Random House*.

Now on DVD!

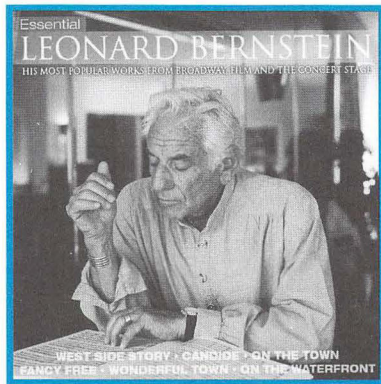
Kultur Video is pleased to announce the release on DVD of THE UNANSWERED QUESTION, the historic lectures given by Maestro Bernstein at Harvard under the auspices of the Charles Eliot Norton Lecture series.

These digitally remastered DVD's will include all the programs in their entirety, with all of the musical performances with the Boston Symphony Orchestra and Vienna Philharmonic Orchestra, conducted by Bernstein as part of these lectures. The DVD format greatly increases

the way a viewer can approach and appreciate these lectures. The chapter stops throughout each lecture permit the viewer to immediately locate and return to key points in the lectures, as well as to quickly access the musical examples performed to illustrate the lecture points.

Kultur plans to have the DVD's of "The Unanswered Question" available on October 30th. To order, their toll free number: 1-800-718-1300, or to visit Kultur's website: www.kultur.com or www.leonardbernstein.com. ■

The Essential Bernstein



Deutsche Grammophon has recently released *The Essential Leonard Bernstein*. This two-CD set embraces Bernstein's compositions from Broadway, film and the concert stage. Included in this set are the SYMPHONIC DANCES FROM "WEST SIDE STORY;" THREE DANCE EPISODES FROM "ON THE TOWN;" FACSIMILE; PRELUDE, FUGUE AND RIFFS; FANCY FREE; SYMPHONIC SUITE FROM "ON THE WATERFRONT;" SLAVA! A MUSICAL TOAST and selections from CANDIDE. The performances by the Los Angeles Philharmonic, Israel Philharmonic, Vienna Philharmonic and the London Symphony Orchestra are all conducted by Bernstein. Also included is *A Little Bit in Love* from WONDERFUL TOWN, sung by Rebecca Luker joined by the National Symphony Orchestra conducted by John Owen Edwards. ■

[update:]

Stamp Ceremony

On July 10, 2001, New York's Central Park was the setting for the Leonard Bernstein stamp's First Day of Issue ceremony. The US Postal Service unveiled the stamp before an audience of 75,000 at a New York Philharmonic concert in Central Park featuring Joshua Bell violinist, and conductor William Eddins. Joining John F. Walsh representing the US Postal service were Zarin Mehta, executive director of the New York Philharmonic; Paul Guenther, New York Philharmonic Board Chairman; and Jamie Bernstein Thomas, Alexander Bernstein, Nina Bernstein Simmons and Burton Bernstein. The festive evening was made even more exciting by the threat of rain, but the thousands of New Yorkers remained, the rain was limited to a 5 minute sprinkle before the concert, and the music took place as planned. The concert was taped for PBS (Public Broadcasting System) and will be aired this autumn. Check your local listings. ■



© ELLEN SPIRO 2001
Evan, Francisca and Jamie Bernstein Thomas join Nina Bernstein Simmons and Alexander Bernstein at the unveiling.

Leonard Bernstein Lifetime Achievement Award

The Longy School of Music in Boston, MA, recently awarded the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society to Gunther Schuller. Schuller, a Pulitzer-prize winning member of the American Classical Hall of Fame, is a composer, jazz and classical performer, author, educa-

tor, music publisher and record producer. He is a strong advocate for innovative musicians of our day. Alexander Bernstein, master of ceremonies, presented the award to Mr. Schuller, who is also the former president of the New England Conservatory. ■



© COURTESY OF THE LONGY SCHOOL
Gunter Schuller and Alexander Bernstein.

Calendar of Events

Fall / Winter 2001

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

September

- 3 Washington, DC:** THREE DANCE EPISODES FROM ON THE TOWN; National Symphony Orchestra; Thomas Wilkins, conductor; West Lawn of the United States Capitol.
- 5 San Francisco, CA:** SYMPHONIC DANCES FROM WEST SIDE STORY; San Francisco Symphony; Michael Tilson Thomas, conductor; Davies Hall.
- 6 Kyoto, Japan:** CANDIDE SUITE FOR ORCHESTRA; Kyoto Symphony Orchestra; Yutaka Sado, conductor; Kyoto Concert Hall.
- 6 Tokyo, Japan:** SUITE FROM ON THE WATERFRONT; New Japan Philharmonic; Keith Lockhart, conductor; Orchard Hall.
- 14 Den Haag, Netherlands:** DIVERTIMENTO; Residentie Orkest; Jurre Haanstra, conductor; Dr. Anton Philishall.
- 19 Bratislava, Slovakia:** MASS; Milos Macek, conductor; Moravian Autumn Festival.
- 20 Madrid, Spain:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orquesta Nacional; Joseph Pons, conductor; Auditorio Nacional de Musica.
- 21 Indianapolis, IN:** CANDIDE OVERTURE, SYMPHONY NO. 1 "JEREMIAH"; Indianapolis Symphony Orchestra; Marietta Simpson, mezzo-soprano; James Judd, conductor; Hilbert Circle Theatre.

September, cont.

- 22 Indianapolis, IN:** SYMPHONY NO. 2 "THE AGE OF ANXIETY"; Indianapolis Symphony Orchestra; Misha Dichter, piano; James Judd, conductor; Hilbert Circle Theatre.
- 28 Indianapolis, IN:** PRELUDE, FUGUE AND RIFFS; Indianapolis Symphony Orchestra; Jon Manasse, clarinet; James Judd, conductor; Hilbert Circle Theatre.
- 29 Indianapolis, IN:** CHICHESTER PSLAMS; Indianapolis Symphony Orchestra; Kelly Nassief, soprano; Glenn Siebert, tenor; Elizabeth Bishop, mezzo-soprano; Kurt Link, bass-baritone; Indianapolis Symphony Choir; Indianapolis Symphony Orchestra; James Judd, conductor; Hilbert Circle Theatre.
- 29 Darmstadt, Germany:** CANDIDE OVERTURE; Staatsorchester Darmstadt; Franz Brochhagen, conductor; Staatstheater.

October

- 4,5,6 Atlanta, GA:** SYMPHONIC SUITE FROM "ON THE WATERFRONT"; Atlanta Symphony Orchestra; William Eddins, conductor; Symphony Hall.
- 11 Ballarat, Australia:** ON THE TOWN; Performing Arts Department University of Ballarat. (Limited engagement)
- 13 Cologne, Germany:** CANDIDE OVERTURE; Radio Sinfonie Orchestra Frankfurt; Hugh Wolff, conductor; Kolner Philharmonie.
- 17,18,21 Manchester, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; Halle Orchestra; Owain Arwel Hughes, conductor; Bridgewater Hall.
- 20 St. Cloud, MN:** THREE MEDITATIONS FROM "MASS"; Anthony Ross, cello; St. Cloud Symphony Orchestra; Lawrence Eckerling, conductor; Benedicta Arts Center.
- 21 Saarbrücken, Germany:** SERENADE; Rundfunk-Sinfonieorchester Saarbrücken; Vadim Gluzman, violin; Peter Oundjian, conductor; Congresshalle Saarbrücken.
- 27 Tirol, Germany:** CANDIDE (SCOTTISH OPERA VERSION); Orchester des Tiroler Landeskonservatoriums; Barbara Wild, conductor; Patrick Martignoni, director; Landestheater.
- 31 Peterborough, UK:** CANDIDE (SCOTTISH OPERA VERSION); Peterborough Opera; John Walmsley, conductor; Key Theatre.

[Note to Readers]

Prelude, Fugue & Riffs will be sent upon request. Please send all correspondence to:

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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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PRELUDE,
FUGUE &
RIFFS

November

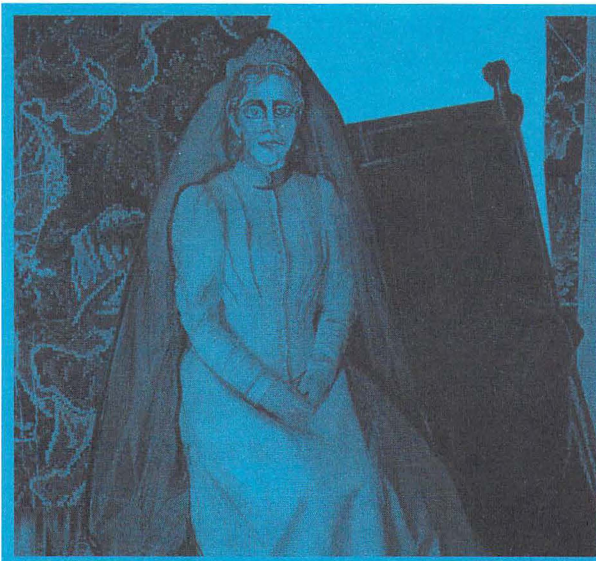
- 1,2,3 Peterborough, UK:** CANDIDE (SCOTTISH OPERA VERSION); Peterborough Opera; John Walmsley, conductor; Key Theatre.
- 4,11, 18 New York, NY:** I HATE MUSIC; Sarah Rice, soprano; Barbara Irvine, piano; FireBird Café.
- 8,9, 11 Los Angeles, CA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Los Angeles Philharmonic; Esa-Pekka Salonen, conductor; Dorothy Chandler Pavilion.
- 10 Munich, Germany:** CANDIDE (SCOTTISH OPERA VERSION); Freies Musical-Ensemble Muenster; Extended Run through 2/01.
- 14 Vienna, Austria:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Waltz, Turkey Trot and March from DIVERTIMENTO; Wiener Jeunesse-Orchester; Till Koeber, piano; Herbert Boeck, conductor; Musikvereinsalle.
- 15-18 Cincinnati, OH:** CANDIDE (OPERA HOUSE VERSION); Cincinnati Conservatory of Music; Nick Mangano, director; Roger Grodsky, conductor; Corbett Auditorium.
- 27-30 Barnes, Uganda:** ON THE TOWN; St. Paul's School student production; St. Paul's School.
- 28,30 Dallas, TX:** TOBIAS PICKER: THÉRÈSE RAQUIN (WORLD PREMIERE); Sara Fulgoni, Thérèse; Richard Bernstein, Laurent; Diana Soviero, Mme. Raquin; Gordon Geitz, Camille; Dallas Opera; Graeme Jenkins, conductor; Francesca Zambello, director; Opera House.

December

- 2,6,8 Dallas, TX:** TOBIAS PICKER: THÉRÈSE RAQUIN (WORLD PREMIERE); Sara Fulgoni, Thérèse; Richard Bernstein, Laurent; Diana Soviero, Mme. Raquin; Gordon Geitz, Camille; Dallas Opera; Graeme Jenkins, conductor; Francesca Zambello, director; Opera House.
- 5 Poole, UK:** FANCY FREE, SYMPHONIC DANCES FROM WEST SIDE STORY; Bournemouth Symphony Orchestra; Barry Wordsworth, conductor; Poole Arts Center.
- 5 Birmingham, UK:** SYMPHONY NO. 1: "JEREMIAH"; City of Birmingham Symphony Orchestra; Jane Irwin, mezzo-soprano; Sakari Oramo, conductor; Symphony Hall.

December, cont.

- 6,8 Los Angeles, CA:** SERENADE; Los Angeles Philharmonic; Joshua Bell, violin; David Zinman, conductor; Dorothy Chandler Pavilion.
- 7 Bristol, UK:** FANCY FREE; SYMPHONIC DANCES FROM WEST SIDE STORY; Bournemouth Symphony Orchestra; Barry Wordsworth, conductor; Colston Hall.
- 8 Southampton, UK:** FANCY FREE; Bournemouth Symphony Orchestra; Barry Wordsworth, conductor; Guildhall.



Event Spotlight

THÉRÈSE RAQUIN
November 28, 2001

World premiere of composer Tobias Picker's opera based on Émile Zola's classic novel. Francesco Zambello directs the production, with Graeme Jenkins conducting.

- 9 Tel Aviv, Israel:** SYMPHONIC DANCES FROM WEST SIDE STORY; Israel Philharmonic, Glen Roven, conductor; Mann Auditorium.
- 13 Rome, Italy:** CHICHESTER PSALMS; Accademia Nazionale di Santa Cecilia; Vladimir Spivakov, conductor; Accademia.
- 13 Gran Canaria, Spain:** PRELUDE, FUGUE AND RIFFS; Orquesta Filarmonica de Montevideo; Adrian Leaper, conductor; Sala Gabriel Rodo.
- 13,14 Frankfurt, Germany:** WEST SIDE STORY SUITE; SERENADE; Joshua Bell, violin; Orchester der Hessischer Rundfunk; Hugh Wolff, Alte Oper.
- 15 Brooklyn, NY:** SERENADE; Brooklyn Philharmonic Orchestra; Laura Park, violin; Robert Spano, conductor; Brooklyn Academy.
- 17 Jerusalem, Israel:** SYMPHONY NO.3: KADDISH; Jerusalem Symphony Orchestra; Lawrence Foster, conductor; Henry Crown Symphony Hall.

LOOKING ahead

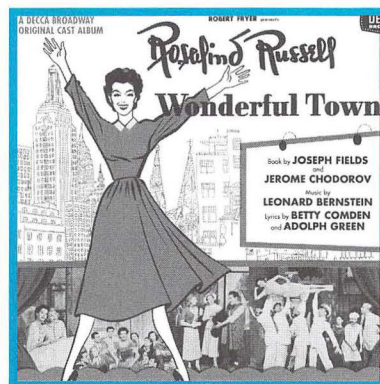
Boston Symphony Orchestra Archival Recordings

On October 2, 2001, the Boston Symphony Orchestra will open its broadcast archive to the public, releasing a box set of previously unissued BSO broadcast recordings on 12 compact discs titled "Boston Symphony Orchestra Symphony Hall Centennial Celebration: From the Broadcast Archives 1943-2000." More than 40 works are included, spanning nearly 60 years, from Serge Koussevitzky leading the BSO in Liadov's "From the Apocalypse" (May 1943) to Seiji Ozawa leading the orchestra in Berlioz's "Roman Carnival" Overture (April 2000).

Of special interest to our readers is the 1949 world premiere performance of Bernstein's SYMPHONY NO. 2: THE AGE OF ANXIETY with Leonard Bernstein as the soloist, conducted by his mentor Serge Koussevitzky. This performance has the original ending to the symphony that Bernstein later revised. Also of interest is a recording of Leonard Bernstein rehearsing the orchestra for the world premiere of Olivier Messiaen's *Turangalila-symphonie*.

The set is available from the Boston Symphony by calling 1-888-266-1200 or at www.bso.org.

Wonderful Town



Decca Broadway records has recently reissued the 1953 original cast recording of WONDERFUL TOWN, starring Rosalind Russell. This recording has been remastered and includes bonus tracks from the other musical Bernstein wrote with Betty Comden and Adolph Green, ON THE TOWN. The bonus tracks include *Lucky To Be Me* and *Lonely Town* performed by Mary Martin, and *I Can Cook Too* and *Ya Got Me* performed by Nancy Walker.

PRELUDE, FUGUE & RIFFS

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