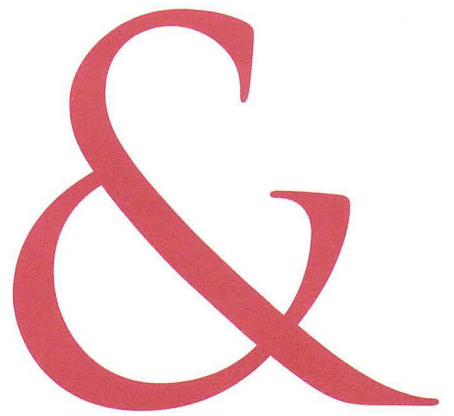


PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall / Winter 2002



Bernstein's Mahler: A Personal View

by Sedgwick Clark

Midway through the *Adagio* finale of Mahler's *Ninth Symphony*, the music subsides from an almost desperate turbulence. Questioning wisps of melody wander throughout the woodwinds, accompanied by muttering lower strings and a halting harp ostinato. Then, suddenly, the orchestra "vehemently burst[s] out" *fortissimo* in a final attempt at salvation. Most conductors impart a noble arch and beauty of tone to the music as it rises to its climax, which Leonard Bernstein did in his Vienna Philharmonic video recording in March 1971.

But only seven months before, with the New York Philharmonic, he had lunged toward the cellos with a growl and a violent stomp on the podium, and the orchestra had responded with a ferocity I had never heard before, or since, in this work. I remember thinking, as Bernstein tightened the tempo unmercifully, "Take it easy. Not so fast." By the climactic cymbal crash my heart was pounding and I was gasping for breath, dripping with sweat. My date thought I was having a heart attack. Throughout dinner afterwards I sat stunned, unable to speak.

Such was Bernstein's Mahler. No one in my experience put his life on the line in concert or on record like Leonard Bernstein. No one communicated Mahler's inner conflict and spiritual striving more vividly than Leonard Bernstein.



© COURTESY UNITEL

His vision of the music is neither comfortable nor predictable. Throughout that live performance I had been struck by how much more searching and spontaneous it was than his 1965 recording with the orchestra. Bernstein's Mahler was to take me by surprise in concert many times — though not always to such a degree! I attended no less than five *Resurrections*, a First, two Thirds, a Fourth, a Fifth, a Sixth, a Seventh, and another Ninth. Alas, that uniquely harrowing 1970 *Ninth* was performed when Philharmonic broadcasts had temporarily ceased. But my memory of it remains undimmed. How fortunate that he recorded Mahler's symphonies no fewer than three times — each performance offering fresh insights.

The audio-only recordings have never been out of the catalogue.

Nearly all of the Columbia cycle (now on Sony Classical), taped between 1960 and 1974, and all of the 1980s cycle for Deutsche Grammophon, are handily gathered in space-saving, budget-priced sets. Some, but not all, of the individual releases have survived the deletion *hammerschlag*. The second cycle, filmed by Unitel in the 1970s, formerly on videotape and laserdisc is now available singly on Japanese Deutsche Grammophon DVDs, imported by www.leonardbernstein.com.

In general, the first go-around is faster, galvanized by the thrill of discovery. The third cycle reflects Bernstein's penchant for slower tempos in his later years and the insights of a lifetime with these works. The videos lie somewhere in between, but closer to the earlier
(continued on page 2)

In this issue... Festival Updates... page 6

To Our Readers

As Joni Mitchell wrote, “Don’t it always seem to go/ That you don’t know what you’ve got till it’s gone...”

In some ways, Leonard Bernstein makes himself felt even more palpably in his absence. In the field of education, for example, young musicians continue to cite Bernstein as a transforming influence in their lives. The Leonard Bernstein Center, guided by the Grammy Foundation, is adding ever more teachers and school districts to its roster. In addition, the legacy of the Young People’s Concerts is stronger than ever, now that they can be seen on the Trio television channel. It’s surprising, and not a little discouraging, to realize that nothing has come along since to replace or improve them.

Leonard Bernstein’s own compositions seem to gain significance with the passage of time. A work like MASS, which was so controversial at its birth in the 1970’s, is now even embraced by the Vatican, who once held it in contempt.

As the United States makes its ominous sidling approach toward war, we long for Leonard Bernstein’s fervent outspokenness in demanding a more enlightened approach to the crises of the world. His devotion to peace and brotherhood never, alas, looked more apt.

The re-release of many of Leonard Bernstein’s recordings reflects the world’s continuing excitement over those sensational performances. More and more, these recordings are gaining recognition as a body of work that defines American musicianship in the 20th Century.

J.B.T. ■

Bernstein’s Mahler: A Personal View, *continued*

(*continued from page 1*)
conceptions, and offer glorious playing by the Vienna Philharmonic. Their reappearance provided the final impetus for me to buy a DVD player, even though I own the laser discs.

Random notes: *The Resurrection Symphony* in Sony Classical’s set is the 1963 New York recording, not the 1973 London Symphony one, which was taped at the same time as the video version. The LSO recording was most recently available as part of the label’s Royal Edition — but why not get the DVD and watch Bernstein conduct?

In my opinion, two of the symphonies are clearly superior on video. The slow movement of the Fourth seems better paced (slower) than on the later cycle, and the

niably exciting, and his integration of the various moods and tempos of the movement is flawless. You want it slower? His timing for the third cycle’s Sixth is fully ten minutes longer overall. All three are dynamite performances, and in the video Bernstein sports a beard.

He was scheduled to record the Eighth in New York in 1990 to complete his third cycle, but fate intervened. The 1966 London Symphony recording in the Sony set is excellent, but a 1975 VPO performance — made at the same time as the video — was substituted on DG and is even better. The orchestral introduction to the second movement is a riveting example of Bernstein’s peerless ability at maintaining note-to-note intensity at a slow tempo — and seeing his involvement on video is a gripping experience.

The 1966 Vienna *Das Lied von der Erde*, available singly or in the DG set, is a “must.” His gut-wrenching partnership with Fischer-Dieskau astonishes anew with every hearing. After two botched CD transfers, Decca finally got the sound right on its mid-priced Legends series. Don’t miss it!

The 1972 *Das Lied*, with Christa Ludwig, René Kollo, and the Israel Philharmonic, recorded at the same time as the Unitel video, is not included in the Sony set for some reason but is available from Sony Century France; the video has yet to appear on DVD, but that only can be a matter of time. For those who prefer a woman’s voice in the second, fourth, and sixth songs, Ludwig is rivaled only by the legendary British contralto Kathleen Ferrier on the 1952 Walter recording. Ludwig herself has said that she never understood the work before performing it with Bernstein.

No less essential is a live 1979 concert performance of the *Ninth Symphony* with the Berlin Philharmonic. In his only appearance with this orchestra,

No less essential is a live 1979 concert performance of the Ninth Symphony with the Berlin Philharmonic.

irresistible twinkle in Edith Mathis’s eyes as she sings the last-movement child’s view of heaven is an irrefutable argument for the video format. In the Fifth, all the movements are faster on video than on the rather sprawling later recording. These two performances on Sony are the weakest of that set.

The Third and Seventh on Sony were Bernstein’s first confrontations with these works. However fine the later ones, these seem to me the high points of the first cycle, conducted and played with uncommon insight into Mahler’s exhilarating mix of dynamism, joy, and nostalgia.

Bernstein’s hardly less distinguished Sixth on Sony has been criticized for its devil-may-care tempo in the first movement. Yes, he certainly ignored the *ma non troppo* part of Mahler’s *Allegro energico* designation (Kubelik and Solti are even faster), but it’s unde-

Bernstein stomps and groans virtuosically as he pulls the Berliners kicking and screaming from their customarily Karajanesque ivory tower. With no concern for recorded permanence, the recreative greatness of Bernstein's art is revealed here more than anywhere else I know. The two-CD set on DG has been deleted in the States, but imported copies are available at Tower Records' Lincoln Center branch. Hurry!

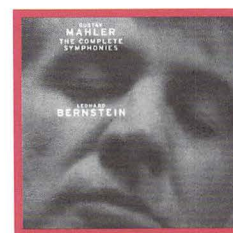
The videos are as historic a series of recordings as could be imagined. How can anyone who loves Mahler's music and Bernstein's conducting resist getting them? The DVD transfer sources

appear identical to those for the laser-disc and VHS releases. Reduction of the reds to eliminate the severe chroma noise on some of the LDs has resulted in rather pasty complexions and drab backgrounds, however; one wonders if new transfers from the original film materials might result in truer color. Still, the video image is clear and the sound fine. We should be grateful that the Japanese have released the DVDs, for there's no telling when the opportunity will present itself again.

Leonard Bernstein wasn't the first conductor to champion Mahler, of course. Willem Mengelberg, Bruno Walter, and

Dimitri Mitropoulos led many of the symphonies and vocal works at the New York Philharmonic alone. But it was Bernstein — coupled with the advent of stereo — who opened the floodgates. "I am Gustav Mahler," he used to say, and after spending time again with these three extraordinary cycles, it's hard to disagree. ■

Sedgwick Clark is editor of Musical America. He has contributed to Gramophone and The New York Times, among many publications, and served as producer for five multi-CD sets of broadcast recordings by the New York Philharmonic.



BERNSTEIN'S MAHLER

- Symphonies Nos. 1-9; No. 10 (Adagio); Kindertotenlieder (two versions, with Jennie Tourel and Janet Baker); Rückert Lieder (Nos. 1, 4, 5, with Tourel). Soloists, choruses, New York Philharmonic, London Symphony (No. 8), Israel Philharmonic (Kindertotenlieder). Sony Classical SX12K89499 (12 CDs).
- Symphonies Nos. 1-9; No. 10 (Adagio); Das Lied von der Erde (with Dietrich Fischer-Dieskau and James King); Des Knaben wunderhorn (with Lucia Popp and Andreas Schmidt); Lieder eines fahrenden Gesellen; Kindertotenlieder; Rückert Lieder (with Thomas Hampson). Soloists, choruses, New York Philharmonic (Nos. 2, 3, 7), Vienna Philharmonic (Nos. 4, 5, 6, 8, Das Lied, Lieder), Concertgebouw Orchestra, Amsterdam (Nos. 1, 9, 10, Wunderhorn). Deutsche Grammophon 459 080 (16 discs).
- Das Lied von der Erde. Dietrich Fischer-Dieskau, James King, Vienna Philharmonic. Decca 466 381-2.
- Symphony No. 9. Berlin Philharmonic. Deutsche Grammophon 435 478-20.
- Symphonies Nos. 1 and 4. Edith Mathis (in No. 4). Vienna Philharmonic. DG UCBG-1025 (DVD).
- Symphony No. 2 (Resurrection). Sheila Armstrong, Janet Baker, Edinburgh Festival Chorus, London Symphony Orchestra. DG UCBG-1026 (DVD).
- Symphony No. 3. Christa Ludwig, choruses, Vienna Philharmonic. DG UCBG-1036 (DVD).
- Symphony No. 5. Vienna Philharmonic. DG UCBG-1037.
- Symphony No. 6. Vienna Philharmonic. DG UCBG-1046.
- Symphony No. 7. Vienna Philharmonic. DG UCBG-1051.
- Symphony No. 8. Soloists and choruses, Vienna Philharmonic. DG UCBG-1052.
- Symphony No. 9. Vienna Philharmonic. DG UCBG-1017.
- Rückert Lieder, Kindertotenlieder, Lieder eines fahrenden Gesellen. Thomas Hampson, Vienna Philharmonic. DG UCBG-1066.

Discovering Mahler

The following reflections on Gustav Mahler's Symphony No. 4 are adapted from a live radio broadcast of the symphony by the Tanglewood Music Center Orchestra. The program aired on August 19th, 2002, on 96.3 FM WQXR. Jamie Bernstein Thomas was the host and script writer.

I've had a close relationship with Mahler's Symphony No. 4 all my life, starting when I was 9 years old. It was summertime, and my father was studying the score of Mahler 4th in preparation for conducting it with the New York Philharmonic that fall. My father dragged a semi-portable stereo record player out to the swimming pool, and played Bruno Walter's legendary recording of the symphony with the New York Philharmonic. My father lay on a lounge chair in his bathing suit with the score in his lap, while the record played and my brother and I splashed in the pool. He pointed out the sleigh-



© COURTESY STEVE J. SHERMAN

bells to us, and told us that the singer in the last movement was describing a child's vision of heaven. We loved the music, and we could tell that our father loved it too. Even as kids, we could sense that he seemed to understand Mahler from some very deep place within himself.

Over the next few years after that summer, my father pursued his ambitious project of recording all nine Mahler symphonies with the New York Philharmonic. The full set has been reissued on CD, and not only are the recordings wonderful, but the liner notes include a fascinating essay by my father about Mahler and his music, portraying Mahler as a kind of dark prophet whose musical cries of anguish foretold all the horrors to come in the 20th Century:

The music is almost cruel in its revelations: it is like a camera that

has caught Western society in the moment of its incipient decay... This is what Mahler meant when he said, "My time will come." It is only after fifty, sixty, seventy years of world holocausts, of the simultaneous magnification of national pieties with the intensification of our active resistance to social equality — only after we have experienced all this through the smoking ovens of Auschwitz, through Vietnam, the Bay of Pigs, Israel, the murder in Dallas, the Tweedledum armament race — only after all this can we finally listen to Mahler's music and understand that it foretold all. And that in the foretelling it showed a rain of beauty on this world that has not been equaled since.

I guess it's no surprise that a lot of Bernstein's observations about Mahler could be applied to Bernstein himself. There are so many resonances between the two musicians. Like Mahler, Bernstein's creative energy was fueled by conflict, or duality — beginning, like Mahler's did, with the conflict between composing and conducting. Both men had to learn to switch gears, sometimes painfully, from being an extroverted performer surrounded by colleagues and well-wishers — to being an inward-looking, solitary artist staring at a blank manuscript page deep into the night.

My father also identified with Mahler's struggle to navigate the breakdown of tonality at the turn of the last century. As my father put it, he was "stretching tonality to its very snapping point — but not beyond it!" That task fell to Schoenberg and his acolytes. By the mid-20th Century, atonality ruled the day, so a composer like my father, who liked writing melodies, risked losing respect from his peers by insisting upon composing tonal music.

In tonality and otherwise, Mahler kept one foot firmly planted in the 19th Century,



A Leonard Bernstein conducting score.

while comprehending that its very essence was coming to an end, for better or worse — hence the nostalgic, grieving quality of Mahler's music, combined with its hair-raising visions of horror. Here's how my father described Mahler's music:

He took all (all!) the basic elements of German music, including the cliches, and drove them to their ultimate limits. He turned rests into shuddering silences; upbeats into volcanic preparations for a death blow... Ritardandi were stretched into near-motionlessness; accelerandi became tornadoes... Mahler's marches are like heart attacks, his chorales like all Christendom gone mad... and his most traditional cadences bless like the moment of remission from pain. Mahler is German music multiplied by n.

For those of you who aren't acquainted with Mahler's music, or for those of you who find his music unendurable — and I know you're out there — the *Fourth Symphony* is actually a very good place to start. It's the shortest of his symphonies, for one thing. (The whole piece isn't much longer than the first movement of the Third!) And for another thing, it has that lovely, childlike sensibility about it. It's so emotionally accessible, yet without ever sacrificing the most profound sort of philosophical inquiry.

Now that I'm an adult, Mahler's *Fourth Symphony* has even more resonance for me. When I hear those magical sleighbells, I remember listening to them by the swimming pool with my father, and I know I'm recalling my own childhood's vision of heaven. ■

The Handshake That Changed My Life



by W. Ian Walker

In 1981 I won a scholarship to the Young Artist Vocal Program, as a baritone soloist, at the Boston University Tanglewood Institute (BUTI) for eight weeks in the Berkshire Mountains. Being Canadian, I had never experienced such a glorious haven for study and serious music making. I made long-lasting friendships there; some have lasted for 21 years. Ten students (vocalists and instrumentalists) became great friends in a short space of time that summer. We went to every concert and master class that we were able to attend in every discipline and genre.

In preparations for the 1981 July 4th Celebrations, under the direction of Leonard Atherton, then Music Director of the Young Artists Vocal Program, we learned that Leonard Bernstein was going to work with the Boston Symphony Orchestra (BSO) on his newly commissioned work for the orchestra's 100th Anniversary and perform the work on July 4th. Both Youth Programs were invited to attend rehearsals in The Shed. It was Bernstein at his best and it was an honor to attend this world premiere rehearsal of *DIVERTIMENTO FOR ORCHESTRA*. At the break of the rehearsal, I introduced myself to him and told him that the choir in which I sang, The Toronto Mendelssohn Youth Choir, (TMYC) had just performed his work, *CHICHESTER PSALMS* at the end of our season. We had worked very hard on our pronunciation of the Jewish text, especially

the second movement, *Lamah rag'shu goyim*, which requires a lot of energy from the male choristers.

Our conductor Robert Cooper had worked the men in our choir very hard on rhythm and diction. We also learned a great deal about the background of this Jewish work. Most of the choristers had never before sung in Hebrew.

Bernstein and I discussed this movement briefly and I remember asking him what were the effects or the intensity that he was aiming for? He then translated the text into English, referring to Psalms 2: 1-4... *Why do the nations rage... explaining to me why he had created the addition of the soprano and alto unison voicing. And the people imagine a vain thing...* is a lovely female counter melody corresponding to the harmonic structure of the previous counter tenor solo. Referring to the the initial *La! Mab!* section, "The male voices must attack these measures!" he said emphatically. "The conductor must instruct the men to follow my double pianissimo and staccato e marcato markings to achieve the overall male/female vocal balance and my intentions of this movement."

I asked him if he could come work with the Young Artists Vocal Program to perfect our interpretation of his choral work. Unfortunately, his schedule would not permit. As our conversation drew to a close, the official photographer at Tanglewood took our picture shaking hands. The next day (in the music shop) I noticed the picture was available for sale.

One couldn't help but catch the passion that Bernstein conveyed to the orchestra and the audience responded by breathing in every nuance of his

music. We were intensely focused on Bernstein's conducting style, something that we had never seen in a conductor before. He was performing his *OVERTURE TO CANDIDE* and the *SUITE FROM ON THE WATERFRONT* and *SYMPHONIC DANCES FROM WEST SIDE STORY* plus the newly commissioned *DIVERTIMENTO FOR ORCHESTRA*. As the rehearsal concluded, "Lenny" looked out into the audience, saw me as I waved to him, looked a little

To this day I will always think that he was looking straight at me, and until I die, I will always be a devoted Bernstein fan!

puzzled at first and then gave me a friendly smile and waved back. To this day I will always think that he was looking straight at me, and until I die, I will always be a devoted Bernstein fan!

In 1990 when I learned of the sad passing of Mr. Bernstein, I remembered again those precious few moments, which I shared with him. To myriad students, young musicians and conductors, Bernstein made music education important. His passion, skill and his art of communication throughout all types of media have made the art of performance and music education alive for future generations. Leonard Bernstein's life in music inspired me to be the very best in my professional career. ■

W. Ian Walker is President of Emlian Music Group in Mississauga, ON Canada.

Pacific Music Festival 2002 Report

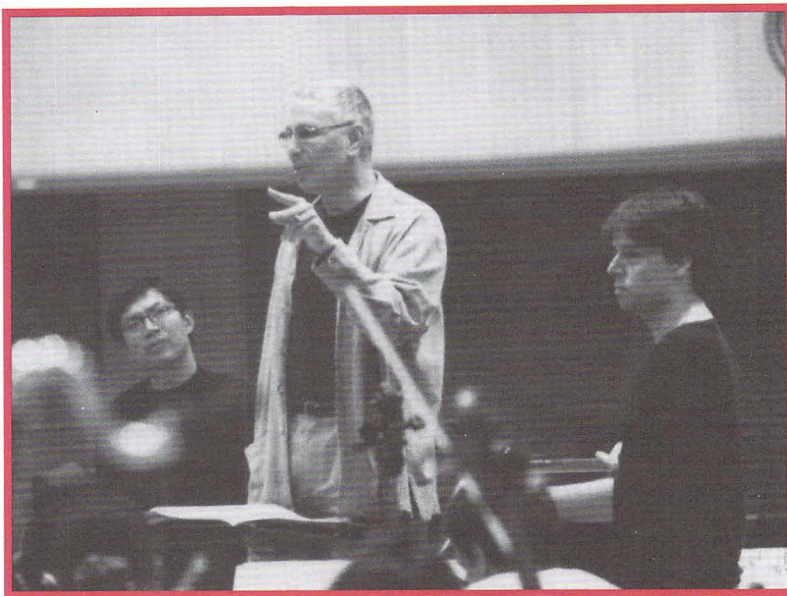


By Kazu Tsuchihashi

“It never rains in Sapporo!” promised the late mayor of Sapporo Takeshi Itagaki to Leonard Bernstein, preceding the inauguration of the Pacific Music Festival in 1990. Despite the mayor’s promise, this past summer it rained almost every day of the twenty-two day festival.

However, this did not dampen the enthusiasm of more than 40,000 music lovers who attended the thirteenth PMF under the artistic directorship of Maestro Charles Dutoit in July.

The PMF Orchestra, the primary focus of the festival, was comprised of 114 promising musicians from 28 countries — from Viet Nam to Brazil to Kazakhstan — who welcomed the acclaimed violinist Joshua Bell to their first program under Wen-Pin Chien, resident conductor. Maestro Chien and Bell performed the Japanese premiere of Bernstein’s WEST SIDE STORY SUITE as well as *Make Our Garden Grow* from *CANDIDE*



Maestro Chien, John Corigliano and Joshua Bell.

and *The Red Violin: Chaconne for Violin and Orchestra* by Composer-in-Residence John Corigliano. The next two programs under direction of Maestro Dutoit featured Stravinsky’s complete version of *The Firebird*, Shostakovich’s *Fifth Symphony*, Ravel’s *Ma Mere l’Oye Suite*, Prokofiev’s *Third Piano Concerto* with Martha Argerich and Richard Strauss’ monumental *Eine Alpensinfonie*.

The PMF mission to educate gifted young musicians in such challenging repertoire, as well as chamber music, was carried on with the vision of Maestro Dutoit and a distinguished faculty;

Professor Peter Schmidl, artistic chairman of the faculty; Chantal Juillet, head of chamber music; and principal players of the Vienna Philharmonic, Montreal Symphony, Philadelphia Orchestra, Pittsburgh Symphony and NHK Symphony of Tokyo.

The financial backing of hundreds of corporate and individual sponsors, and eighty dedicated volunteers generously supported the effort of these distinguished artists and faculty.

A special event of this summer was the “Young People’s Concert” featuring a fully staged outdoor performance of *Pied Piper Fantasy* by Corigliano with Jeffrey Khaner, principal flutist of the Philadelphia Orchestra, and the Sapporo Symphony Orchestra under Maestro Chien. Since Corigliano worked as an assistant to Roger Englander, the producer of Bernstein’s legendary Young People’s Concerts television programs in the 1960s, it was particularly meaningful to witness the joy of the many children who heard the *Fantasy* at Sapporo Art Park, decades after Bernstein first touched the lives of youngsters everywhere. ■

For more information, please visit: www.pmf.or.jp

Jeffrey Kahner
performs *Pied
Piper Fantasy*.



The Schleswig-Holstein Music Festival Leonard Bernstein Award 2002

On August 31 the young Chinese pianist Lang Lang was presented with the first Schleswig-Holstein Music Festival (SHMF) Leonard Bernstein Award. Festival director Rolf Beck said: "The Leonard Bernstein Award is intended to both honor the name of Leonard Bernstein, which is inseparably connected with the Schleswig-Holstein Music Festival, and distinguish outstanding musical talent." The award comes with a €10,000 prize which was donated by the SparkassenFinanzgruppe (Savings Bank Finance Group), one of the main sponsors of the SHMF.

The international jury that selected this year's artist is composed of the following members: Jamie Bernstein Thomas (Leonard Bernstein's daughter); Zarin Mehta (Executive Director of the New York Philharmonic); Ernest Fleischmann (Music Director of the Ojai Music Festival); Olaf Cord Dielewicz (President of the Savings Bank and Giro Association for Schleswig-Holstein); Christoph Eschenbach (Artistic Director of the SHMF, Chief Conductor of the NDR Symphony Orchestra, Directeur musical de l'Orchestre de Paris, and Music Director of the Ravinia Festival); and Rolf Beck (Director of the SHMF, Head of the Orchestra and Choir Department at NDR).

On July 2, 1986, Leonard Bernstein opened the first Schleswig-Holstein Music Festival with Joseph Haydn's *Die Schöpfung* (*The Creation*). One year later, he established the Orchestra Academy at the Salzau Castle, a teaching and learning center for young musicians. For five summers, Leonard Bernstein was one of the Festival's most influential artists until his death.

Born in 1982 in Shen Yang (China), Lang Lang began his piano studies at the age of three at the Music College with Prof. Zhu Ya-Fen. At the age of nine, he was

accepted into the class of Prof. Zhao Ping-Guo at China's Central Music Conservatory. In 1997, the pianist went to the renowned Curtis Institute of Music in Philadelphia, where he is currently continuing his studies with the director of the institute, Gary Graffman. His triumphant performance at the Ravinia Festival, where he substituted at the last minute for André Watts, who had fallen ill, gave rise to international acclaim. There were more enthusiastically received debuts at Carnegie Hall and the BBC Proms subsequent to this memorable concert. During the 2001/2002 season, he debuted with the New York Philharmonic, the Chicago Symphony and the Philadelphia Orchestra.

At the presentation the following remarks by Jamie Bernstein Thomas were read:

"Of all Leonard Bernstein's enormous achievements in his lifetime, he took the most delight in the education of young people. His televised Young People's Concerts with the New York Philharmonic are by now legendary. His many years teaching at Tanglewood launched thousands of musical careers. And his nurturing of new music festivals modeled after Tanglewood, such

as Schleswig-Holstein's, may have been his crowning achievement.

Imagine what it was like growing up with such a person as my father. It meant that every conversation had an educational component hidden within diversion and delight. Much of what I know about music came from listening to pop songs on the radio with my father:

"You hear that? That's a blues progression! You know what a blues progression is? Well, you start with the tonic, then you go to the sub-dominant..."

"Listen to that: that song is in the Phrygian mode! You know what a mode is? Well, if you play the white notes on the piano starting on different keys..."

Many of these conversations found their way into the scripts of my father's Young People's Concerts — pop song examples and all.

So it feels deeply appropriate that there should be a Leonard Bernstein Award for talented young musicians. I am honored to be a participant in its dissemination. I only wish my father were still alive, so that he could smother the winner in hugs, and then talk with him or her for hours on end about music and life. That was when he was at his happiest." ■

Left to right:

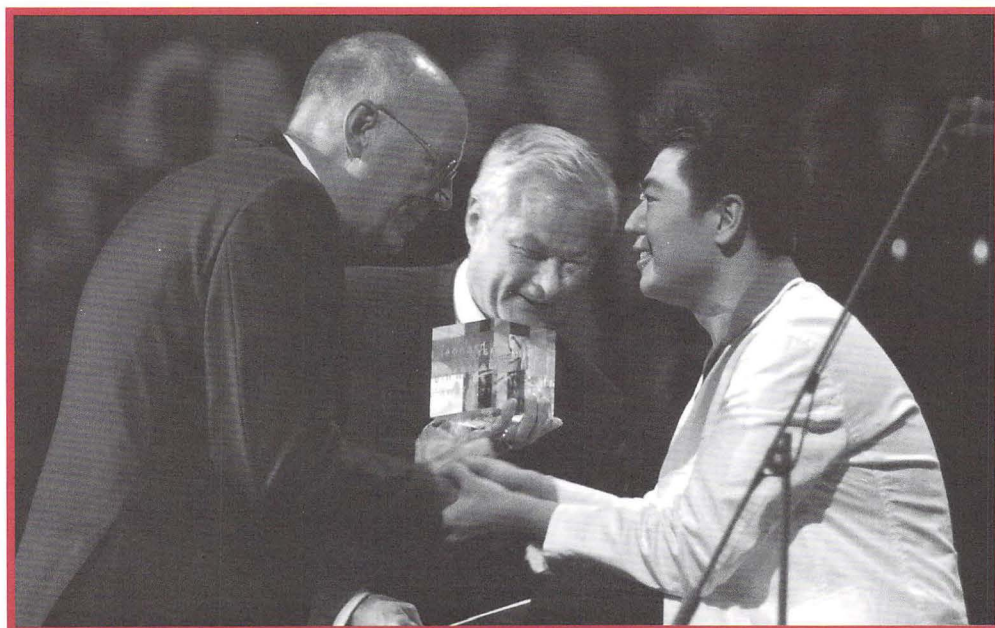
Olof Cord

Dielewicz,

Rolf Beck,

Lang Lang,

Award winner.



© COURTESY MARCO EHRHARDT

IN THE news

Schuyler Chapin Honored



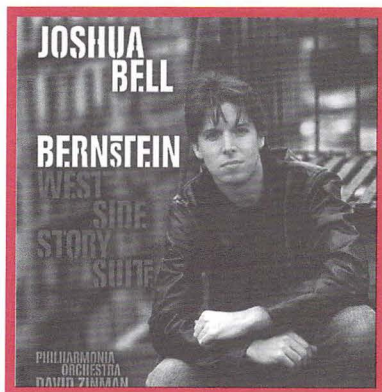
© COURTESY CRAIG UROHART

Consul General Richard Duque with Schuyler Chapin.

On September 18, 2002, the French government awarded the “Chevalier de la Légion d’Honneur” to Schuyler Chapin, one of the Executors of Leonard Bernstein’s Estate. The honor was presented by Consul General Richard Duque in a ceremony at the French Consulate in New York. In his remarks the Consul General said, “President Chirac has appointed you to the Order of the Légion of Honor in recognition of your many outstanding

achievements and sustained support for French culture.” Chapin has worked for NBC, Columbia Artists Management, Columbia Masterworks, The Metropolitan Opera and Steinway & Sons. He was Dean of Columbia University’s School of Fine Arts, Executive Producer of Amberson Productions and New York City’s Commissioner of Cultural Affairs. Congratulations Schuyler! ■

Emmy Award Nomination



Joshua Bell and the New York Philharmonic’s WEST SIDE STORY SUITE FROM CENTRAL PARK was nominated for the Outstanding Classical Music-Dance Program Emmy Award. This PBS/Sony Classical Great Performance production was recorded on July 9, 2001 during a New York Philharmonic free parks concert. It featured Joshua Bell performing the Sony Classical commissioned WEST SIDE STORY SUITE for violin and orchestra. The Suite was arranged by William David Brohn. The concert was conducted by William Eddins. ■

September 11th Remembered

Angela Bassett performed a dramatic reading of ‘To Make Us Proud’ from 1600 PENNSYLVANIA AVENUE, music by Leonard Bernstein, lyrics by Alan Jay Lerner, at a concert to mark the anniversary of the September 11th attacks. The evening, entitled Concert for

America, was recorded for NBC at the Kennedy Center and broadcast on Wednesday, September 11, 2002. The piece is available as part of A White House Cantata, a concert work for soloists, chorus and orchestra based on the musical 1600 PA, available for rental only from Boosey & Hawkes. ■

To Make Us Proud
Lyrics by Alan Jay Lerner
from 1600 PENNSYLVANIA AVENUE
by Leonard Bernstein & Alan Jay Lerner

Not walk away,
But stand and say:
I love this land!
It will prevail.
If love be strong
We will not fail.

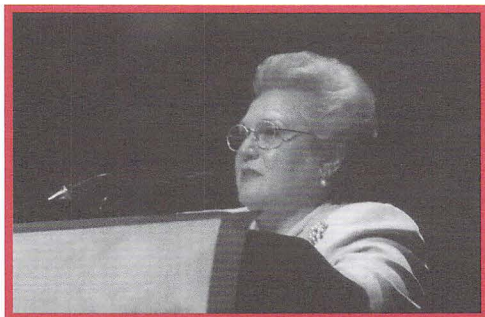
To burn with pride
And not with shame,
Each time I hear
My country’s name:

Let rage be fearless
and faith be loud.
This land needs love.
To make us proud.

Not hide my head when the
flag goes by,
But feel I’m soaring where
eagles fly:

© 1976 by Alan Jay Lerner and Amberson Holdings LLC.
Leonard Bernstein Music Publishing Company LLC, Publisher.
All rights reserved.

The Longy School of Music Leonard Bernstein Award



© COURTESY LONGY SCHOOL

On June 17 Boston's Symphony Hall was the setting for the Longy School of Music's Enchanted Garden Party: Making Music Grow fundraising event. The annual event benefits the Longy's School scholarship and outreach programs. At the event Marilyn Horne received the third annual Leonard Bernstein Award. Boston Globe music journalist Richard Dyer presented the award to Horne. Upon receiving the award she said, "It is very special for me to receive this award because it's in the name of Lenny and the school does such wonderful work." ■

Bernstein Beat

"The Bernstein Beat," a concert for young people written by Jamie Bernstein Thomas and Michael Barrett, will come to Carnegie Hall on February 8, 2003. Modeled after Bernstein's televised Young People's Concerts, "The Bernstein Beat" uses Bernstein's own music to teach rhythm. "The Bernstein Beat" has been performed in Washington, DC, Beijing, Havana, Amsterdam, Salt Lake City, San Francisco and San Antonio, and will now be heard in New York. As part of Carnegie Hall's Family Concerts, this Saturday afternoon concert will be performed by the St. Luke's Orchestra with Michael Barrett conducting and Jamie Bernstein Thomas narrating. For more information: www.leonardbernstein.com or www.carnegiehall.org. ■

Leonard Bernstein Center Update



It has been a busy and productive summer for The GRAMMY Foundation's Leonard Bernstein Center for Learning (LBC). Currently nineteen schools across the country are successfully employing the Artful Learning™ reformation model. The Bernstein model emphasizes interdisciplinary scholarship to stimulate and deepen learning through the arts. Bernstein eloquently stated this philosophy during The Unanswered Question Harvard lectures nearly thirty years ago, "...that the best way to know a thing is in the context of another discipline."

Recent developments at the LBC include the final revisions of the Level 1 and Level 2 Teacher's manuals. These resources have been optimized for successful implementation in the classroom. Additional supplemental materials to these manuals include the literacy components, principal and parental leadership strategies, and curriculum mapping techniques. The GRAMMY Foundation hosted two Leonard Bernstein Center Training for Trainers seminars for both Level 1 and Level 2 in Santa Monica, California at the National Academy of Recording Arts and Sciences (NARAS) headquarters. Fifty-four educators, administrators, and artists were brought together to develop a cadre of arts-based, curriculum driven instructors committed to preserving the educational legacy of Leonard Bernstein.

The LBC is pleased to announce the addition of five new schools utilizing the Bernstein Model. A strong New York contingent has developed to include: The Choir Academy of Harlem (which will also provide GRAMMY in the Schools performances), P. S. 180 under the leadership of Dr. Peter McFarlane, and P. S. 178 helmed by Dee Dee Budd. Harrisburg School District (Pennsylvania) and

Hawthorn School District (Chicago) are employing a broader application of the model to eventually encompass all schools in each respective district.

The National Center for Research on Evaluation, Standards, and Student Testing (CRESST) at UCLA has undertaken the external evaluation of the Artful Learning model. During the first year of a three-year alliance with The GRAMMY Foundation, significant and promising data reveals that the Bernstein Model is having a positive effect on improving educational reform. Bernstein Schools will have access and training with the Quality School Portfolio (QSP) software, developed by Dr. John Lee at the UCLA Center. This package will aid educators with student assessment, developing rubrics for measurable achievement, and local disaggregating of data, critical to the effective analysis of the Artful Learning model.

As a support to the Bernstein Schools community, The GRAMMY Foundation will launch the official www.artfullearning.com interactive, secured entry web site by year end. The web site will house, among other resources, templates for standards-based unit/lesson design techniques and grant writing, educational links, and detailed examples of how the Masterwork can be used as a catalyst for engaging students. All Bernstein schools will have access to this support network to dialogue and share educational materials.

Experience, Inquire, Create, Reflect represent the cell of Bernstein's philosophy in the Artful Learning model. To learn more about this exceptional school reformation model, contact Dr. Richard Martinez, recently named the new LBC Director of Education, at 310-392-3777.

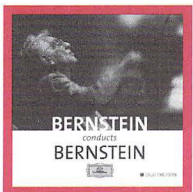
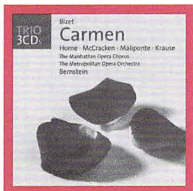
Patrick Bolek is the Project Manager for the Leonard Bernstein Center for Learning at The GRAMMY Foundation in Santa Monica, California.

LeonardBernstein.com: Now Online...

The official Leonard Bernstein website has made some exciting new additions, so have a look.

THE BERNSTEIN BEAT

- A new concert for young people, *The Bernstein Beat*, by Jamie Bernstein Thomas and Michael Barrett is featured this summer at LB.com. Read articles, view photographs, and check for upcoming concert information by selecting "The Bernstein Beat" in the list of topics at www.leonardbernstein.com.



WONDERFUL TOWN

- Also featured online this summer is the Bernstein, Comden and Green musical *Wonderful Town*. Read about the authors' collaboration and view their original handwritten notes from 1952.

THE WEST SIDE STORY FAQ

- If you've ever had a question about the great American

musical, *WEST SIDE STORY*, well, we just might have the answer for you! Visit www.westsidestory.com and click on "Read the FAQ!" to find out.

ELECTRONIC PF&R!

- *Prelude, Fugue & Riffs* is now available online as a PDF file (you'll need Adobe's free Acrobat Reader, available at www.adobe.com, to view the file). You can download PF&R by visiting the Coffee Table at www.leonardbernstein.com.

THE "LENNY" STORE

New to the store are:

- Complete Bernstein Century Sony Classical sets (a total of 95 CDs). A definitive classical music collection. A perfect gift! The set includes special import Bernstein Century CDs not currently available in the US and is offered at a reduced price. Please e-mail us at orders@leonardbernstein.com.

- Leonard Bernstein — Vienna Philharmonic special import DVDs. These Unitel NTSC DVDs, released by Universal Music in Japan, are offered at \$29.95 each (with discounts for complete sets.)

The selection includes:

- Mahler: Symphony Nos. 1 through 9 (includes the Mahler 2 LB-LSO DVD)
- Mahler: Kindertotenlieder, Lieder eines fahrenden Gesellen
- Beethoven: Symphonies 1 through 9
- Beethoven: Piano Concertos Nos. 1 through 5

These DVDs are no longer in the Universal catalogue. This is a true opportunity to start or complete your collection! For large orders, please e-mail dshiffman@leonardbernstein.com.

If you are looking for sheet music, conductor scores, CDs, sheet music, videos, and merchandise, visit www.leonardbernstein.com/store. ■

Suite For Orchestra From 1600 PENNSYLVANIA AVENUE

A new suite of music from 1600 PENNSYLVANIA AVENUE is slated to be premiered on April 25, 2003, by the New York Pops Orchestra conducted by Charley Prince, at Carnegie Hall, New York City.

Sid Ramin and Charlie Harmon are putting together a sixteen-minute suite for symphonic orchestra (without voices). One of Ramin's many credits is the orchestration (with Hershey Kay) for the original 1600 PENNSYLVANIA AVENUE, in 1976. Charlie Harmon was

music editor for the Bernstein Estate from 1989 until 1999.

The new suite includes four of the most familiar numbers from "1600": *The President Jefferson March*, *Take Care of This House*, *Lud's Wedding (I Love My Wife)*, and *To Make Us Proud*.

The orchestration has been expanded from the original pit band. Wind instruments are in pairs, there is more percussion, and of course the string sections are substantially larger in a symphonic orchestra. The music in the suite is played without pause, though the first two sections could easily be excerpted and

played as independent encores. The music that Leonard Bernstein wrote for 1600 PENNSYLVANIA AVENUE ranges dazzlingly across its American sources. There are hymn-like chorales, a catchy calypso, jaunty minstrel show music, a series of nineteenth-century ballroom dances... and much more..

The anthem *To Make Us Proud* brings this suite to an inspirational close, perhaps reflecting Bernstein's own hopeful optimism in the workings of American democracy. ■

Music Meets Canvas

On October 24 and 25, The Toronto Mendelssohn Choir will present a multi-media event, Music Meets Canvas.

Internationally acclaimed painter, Joseph Drapell, will paint a canvas inspired by Leonard Bernstein's SYMPHONY NO. #3: KADDISH — as the choir performs the work on stage at Roy Thomson Hall.

The painter's progress will be projected on two large overhead screens so the audience can witness the entire process.

Of this unconventional pairing, Conductor and Artistic Director Noel Edison says, "Controversy is bound to follow risk... Music

Meets Canvas invites a first look at the formal bonding of visual and musical expression in a concert setting. After the choir's final notes, the canvas will be the tangible artifact of the event."

The world premiere of Music Meets Canvas brings together arts and media figures such as former Stratford Director Martha Henry and Canadian media visionary Moses Znaimer, both of whom will participate in the role of narrator.

Painter Joseph Drapell, whose work is exhibited in North America, Europe and Asia, will have roughly 40 minutes within which to create a work that



© COURTESY TORONTO MENDELSSOHN CHOIR

responds to the music. Drapell says, "I'll be painting in a 2000-seat 'studio' so I'm prepared for an intensely revealing experience, involving words, music, paint, and tears." ■

Painter
Joseph Drapell

Record Company Updates

DEUTSCHE GRAMMOPHON

Deutsche Grammophon has recently reissued Bernstein's historic 1972 recording of Bizet's *Carmen*. The recording boasts and a stellar cast that includes Marilyn Horne, James McCracken, Andriana Maliponte and Tom Krause and the Metropolitan Opera Orchestra and Chorus. Also to be released is a compilation that includes Barber's *Adagio for Strings*, Gershwin's *Rhapsody in Blue* with Bernstein as the pianist, and selections from Bernstein's ON THE TOWN and WEST SIDE STORY. DG will also issue a seven CD set Bernstein Conducts Bernstein, that includes recordings of his own compositions that Bernstein made with the label. Later this fall they will release a SACD (Super Audio CD) of Bernstein's recording of WEST SIDE STORY. Next spring will see the Mozart *Requiem*, with soloists Marie McLaughlin, Maria Ewing, Jerry Hadley and Cornelius Hauptmann and the Bavarian Radio Symphony and Chorus. Finally, springtime 2003 is the target date for Mozart's late symphonies with the Vienna Philharmonic.

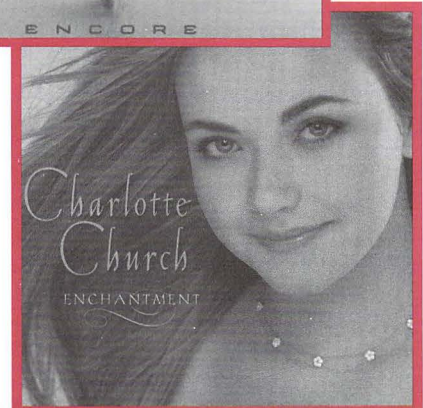
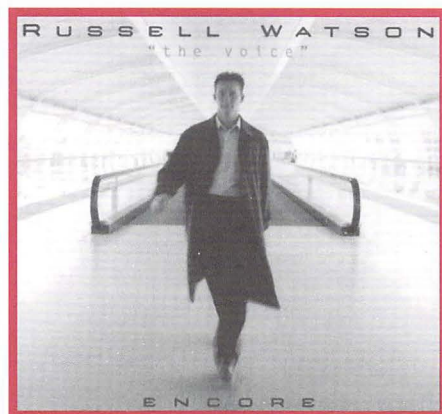
SONY CENTURY

Sony Classical in France has released an additional sixteen titles in the Bernstein Century series: Beethoven *Piano Concertos No. 3 and 4* with Glenn Gould as piano soloist; Shostakovich *Symphonies No. 1, 6, 7 and 14*; Sibelius *Symphonies No. 1, 4, 5 and 7*; the Haydn *Paris Symphonies*, Mahler's *Das Lied von der Erde* with Christa Ludwig and Rene Kollo plus *Des Knaben Wunderhorn* with Ludwig and Walter Berry; the Verdi and Berlioz *Requiem*s; a recording of works by Ravel and the complete Schumann symphonies. The recordings have been imported and are available on www.leonardbernstein.com.

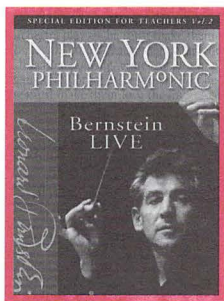
POPULAR ARTISTS RECORD BERNSTEIN

For her latest CD the multi-million selling recording artist Charlotte Church has recorded two of Bernstein's most familiar songs from WEST SIDE STORY, *Tonight* and *Somewhere*. The album, entitled "Enchantment", has been topping the Classical Crossover charts for weeks.

Another young singer, the British Tenor Russell Watson, also decided to include *Somewhere* on his best-selling album "Encore". He was awarded Best Classical Artist and Album of the Year 2002 by the Classical British Awards for this recording. ■



A Special Edition For Teachers



The New York Philharmonic has recently completed Bernstein Live Special Edition for Teachers. Using performances from the acclaimed compact disc set Bernstein LIVE!, the New York Philharmonic has developed a teaching guide using six different compositions conducted by Bernstein. Each of the performances is accompanied by a teaching syllabus made up of various activities pertaining to a different composition. Subjects covered are What is outdoor music? (Copland: *An Outdoor Overture*), What Makes A Trumpet A Titan? (Russo: *Symphony No. 2: Titans*); Timbre, Tag and Triple Concertos (Beethoven, *Concerto in C Major*); Imitating Mozart (Mozart: *Overture to the Magic Flute*); Display and Dialogue (Bach: *Brandenburg Concerto No. 5*); How Can Music Depict Characters and Stories? (Stravinsky: *The Song of the Nightingale*).

The activities are designed for

use by music teachers, classroom educators and for classroom collaborations between music teachers, non-music teachers and students. Thomas Cabaness, director of education at the New York Philharmonic said, "Anyone who has had a personal encounter with Leonard Bernstein can attest to his vitality, his charisma, and his insatiable passion for music, teaching and life. Bernstein's performances and lectures always conveyed this passion, as the meaning of each note and every word resonated in the hearts and minds of his listeners. To celebrate Bernstein's powerful presence and legendary live performances, the New York Philharmonic released Bernstein LIVE!, a 10-CD set featuring Leonard Bernstein as conductor, soloist and educator. The present compilation, derived from the complete set, was selected with music teachers and classroom educators in mind." For more information www.newyorkphilharmonic.org ■

YOUNG PEOPLE'S CONCERTS

By popular demand cable channel TRIO will telecast once again the 25 episodes of the critically acclaimed, Emmy Award winning series LEONARD BERNSTEIN'S YOUNG PEOPLE'S CONCERTS WITH THE NEW YORK PHILHARMONIC, aired earlier this year. The emcees for these programs include Whoopi Goldberg, John Lithgow and Joshua Bell. THE YOUNG PEOPLE'S CONCERTS, which first debuted on CBS-TV in 1958, can be seen on Saturday and Sunday morning through November. Please check your local listings for more details. ■

Garrison Keillor Honors Bernstein

By Garrison Keillor

Garrison Keillor, host of the the beloved Minnesota Public Radio program *A Prairie Home Companion*, broadcast the show last summer from the Tanglewood Music Festival. During the broadcast, he paid tribute to Leonard Bernstein in his own special way, by singing the following parody of *Officer Krupke* from WEST SIDE STORY. Our guess is "Lenny" would have been honored and amused. ■

Lenny Bernstein, twenty-two
Pants were pressed and his shirt was new
Rode the bus to western Mass,
Trees and hills and meadow grass
To Tanglewood outside Lenox,
Where all the houses are photogenic.
Came to study with the BSO
And Koussevitsky, who was a god, you know.

CHORUS #1:

Dear Leonard Bernstein, your music career
Took you round the world and
it started right here
A young man who stepped up and took
the baton
And the moment you took it you were gone.
You were gone, you were gone,
you were so far gone,
People could feel it on the lawn.
Did he have an ego? Yes, of course.
Ego big as all outdoors
Played all night and talked all day,

The star of party and soiree.
But when he stood here on the stage
You felt the force of every page
Leonard Bernstein had the fire
Hotter, brighter, jumping higher

CHORUS #2:

Dear Leonard Bernstein, there's no forgetting.
You tried to be the bride at
everyone's wedding.
You were the rabbi, you were the priest,
You were the master of the feast.
Of the feast, of the feast, of the musical feast,
You were beauty and you were the beast.

CODA:

Dear Leonard Bernstein, you were so good
Though your life was tangled out in the woods,
But to music and players you always were true.
Hey Leonard Bernstein, thank you.

©Garrison Keillor 2002

USED BY PERMISSION

Calendar of Events

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

September

- 1-3 Athens, Greece:** WEST SIDE STORY; Landestheater Linz; Dennis Russell Davies, conductor; Odeon of Herodes Atticus.
- 2-4 Birmingham, UK:** FANCY FREE; Birmingham Royal Ballet; Hippodrome.
- 9 Melbourne, Australia:** OVERTURE TO CANDIDE; Scotch College Orchestra; J. Ferguson, conductor; Concert Hall.
- 19 St. Paul, MN:** ARIAS AND BARCAROLLES; St. Paul Chamber Orchestra; Andreas Delfs, conductor; Frederica von Stade and Kurt Ollmann, singers; Ordway Hall.
- 11 San Francisco, CA:** *New York, New York; Make Our Garden Grow*; San Francisco Symphony; Michael Tilson Thomas, conductor; Joshua Bell, violin; Yerba Buena Gardens.
- 16-25 Plymouth, UK:** FANCY FREE; Birmingham Royal Ballet; Theatre Royal.
- 16 Ozaka, Japan:** OVERTURE TO CANDIDE; Kansai Philharmonic Orchestra; Masataka Imura, conductor; Symphony Hall.
- 18-19 Sunderland, UK:** FANCY FREE; Birmingham Royal Ballet; Empire Theatre.
- 19 Hamburg, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Hamburger Symphoniker; Yoav Talmi, James Tocco, piano; Musikhalle.
- 24,25 Münster, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Symphonieorchester Münster; Will Humbug, conductor; James Tocco, piano; Städtische Bühnen.
- 24 Grand Junction, CO:** SYMPHONIC DANCES FROM "WEST SIDE STORY"; Grand Junction Symphony; Kirk Gustafson, conductor; Grand Junction High School.

October

- 3 Hamburg, Germany:** CHICHESTER PSALMS; Choir and Orchesta of the Musikhochschule Hamburg; Ursula Krosch, conductor; Musikhochschule.
- 4 Kuala Lumpur, Malaysia:** PRELUDE, FUGUE AND RIFFS; Malaysian Philharmonic Orchestra.
- 12-14 Haifa, Israel:** SERENADE, SYMPHONIC DANCES FROM WEST SIDE STORY; Haifa Symphony Orchestra; Ronald Zollman, conductor; Raphael Oleg, violin; Music Center.

October cont.

- 19 Amsterdam, The Netherlands:** SERENADE; Netherlands Radio Philharmonic; Edo de Waart, conductor; Robert McDuffie, violin; The Concertgebouw.
- 23 Manchester, UK:** HALIL; Chetshams Symphony Orchestra; Stephen Threlfall, conductor; Alexandra Jakeman, flute; Kendal Parish Church.
- 23 Winterthur, Switzerland:** SERENADE; Orchester Musikkollegium Winterthur; Jac van Steen, conductor; Michael Erxleben, violin; Musikkollegium.
- 24 Manchester, UK:** HALIL; Chetshams Symphony Orchestra; Stephen Threlfall, conductor; Alexandra Jakeman, Flute; Chetshams School.
- 31 Duisburg, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Duisburger Philharmoniker; Lawrence Foster, conductor; Jean Bernard Pommier, piano; Theater am Marientor.

November

- 2 Penrith, Australia:** OVERTURE TO CANDIDE; Penrith Symphony Orchestra, George Ellis, conductor; Joan Sutherland Performing Arts Center.
- 3 Merrick, NY:** *Memories and Music of Leonard Bernstein*; Leonard Lehrman, Helene Williams, Caryn Hartglass; Oceanside Library.
- 3 Mainz, Germany:** CHICHESTER PSALMS; Staatsphilharmonie Rheinland-Pfalz, Mainzer Domchor; Mathias Breitschaft, conductor; Mainzer Dom.
- 10,11 Veenendall, The Netherlands:** CANDIDE (Scottish Opera Version); Students of Marnix College; Ede De Lampegnet Theater.
- 19 New York, NY:** MASS (in concert), Orchestra of St. Luke's, Collegiate Choral; Robert Bass, conductor; Douglas Webster, Celebrant; Carnegie Hall.
- 20,21 Aachen, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Symphonieorchester Aachen; Markus bosch, conductor; Konzerthaus.

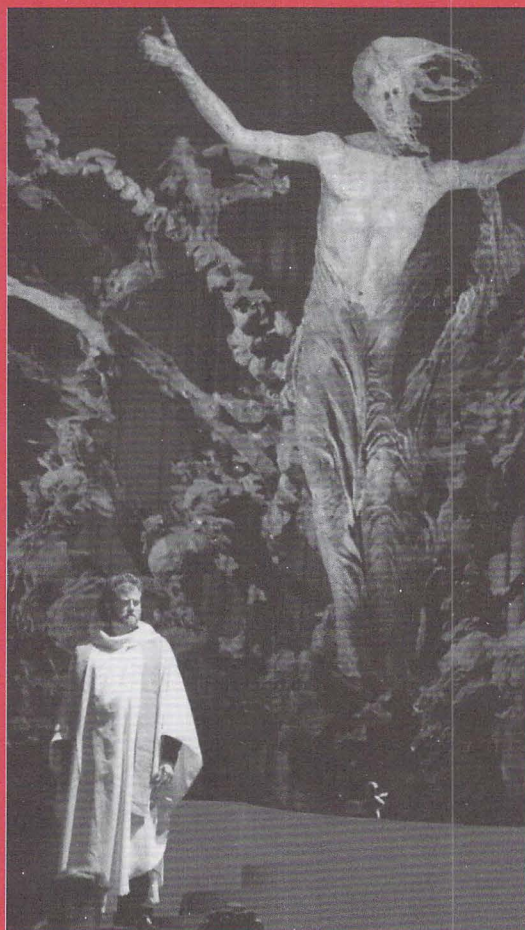
November cont.

- 21-24 Denver, CO:** CHICHESTER PSALMS, TROUBLE IN TAHITI; Opera Colorado; Colorado Symphony Orchestra and Chorus; Marin Alsop, conductor; Boettcher Concert Hall.
- 21-23 Minneapolis, MN:** SYMPHONY NO. 1: JEREMIAH; Minnesota Orchestra; Leonard Slatkin, conductor; Michelle DeYoung, mezzo-soprano; Orchestra Hall.

Event Spotlight

MASS AT CARNEGIE HALL

On November 19 the Collegiate Chorale, the St. Luke's Orchestra and the Brooklyn Youth chorus conducted by Robert Bass, will present MASS in concert at Carnegie Hall. Appearing as the Celebrant will be Douglas Webster. Preceding the concert will be a pre-concert talk with Jamie Bernstein Thomas entitled: "Leonard Bernstein: a Permanent Case of Questioning." For more information on MASS please visit our web site.



© COURTESY STEFAN MEIER

- 24,26, 28 Mexico City, Mexico:** CANDIDE; Palacio de Bellas Artes orchestra and chorus; Eduardo Diazmunoz, conductor; Todd Wilander; Olivia Gorra; Mario Hoyos; Carla Lopez Speziale; Regina Orozco; Oper House Palacio de Bellas Artes.
- 28,29 Berlin, Germany:** SYMPHONY NO. 1: JEREMIAH; Berliner Sinfonieorchester; Serge Baudo, conductor; Marilyn Schmiege, mezzo-soprano; Konzerthaus.
- 29 Sydney, Australia:** SYMPHONIC DANCES FROM WEST SIDE STORY; MLC School Orchestra; Karen Carey, conductor; Town Hall.

December

- 7-9 Houston, TX:** OVERTURE TO CANDIDE; Houston Symphony; Peter Oundjian, conductor; Jesse H. Jones Hall.
- 17,19, 23 Tel Aviv, Israel:** SYMPHONY NO. 1: JEREMIAH; Israel Philharmonic Orchestra; David Robertson, conductor; Rinat Shaham, mezzo-soprano; Mann Auditorium.
- 18,23 Haifa, Israel:** SYMPHONY NO. 1: JEREMIAH; Israel Philharmonic Orchestra; David Robertson, conductor; Rinat Shaham, mezzo-soprano; Concert Hall.
- 30,31 Berlin, Germany:** OVERTURE TO CANDIDE, WONDERFUL TOWN (in concert); Berlin Philharmonic; Kim Criswell, Audra McDonald, Thomas Hampson, Brent Barrett, Karl Daymond, Timothy Robinson, Michael Dore, Simone Sauphanor, soloists, Sir Simon Rattle, conductor; Philharmonie.

January 2003

- 8,9 Jerusalem, Israel:** SYMPHONY NO. 1: JEREMIAH; Jerusalem Symphony Orchestra; Lawrence Foster, conductor; Linda Pavelka, mezzo-soprano; Crown Auditorium.
- 8,12, 16 New York, NY:** FANCY FREE; New York City Ballet; New York State Theater.
- 16,17 Turin, Italy:** SYMPHONIC DANCES FROM WEST SIDE STORY; RAI Orchestra Sinfonica Nazionale; John Neschling, conductor; Teatro Vittorio Emanuele.
- 22-24 Chicago, IL:** FACSIMILE; Chicago Symphony Orchestra; Williams Eddins, conductor; Symphony Hall.
- 23 Vancouver, BC:** SLAVA!; Vancouver Symphony; Mstislav Rostropovich, conductor; Orpheum Theatre.
- 28 New York, NY:** SYMPHONY NO. 1: JEREMIAH; The Jerusalem Symphony Orchestra; Lawrence Foster, conductor; Linda Pavelka, mezzo-soprano; Carnegie Hall.
- 29 Birmingham, UK:** SYMPHONIC SUITE FROM ON THE WATERFRONT; City of Birmingham Symphony Orchestra; Sakari Oramo; conductor; Symphony Hall.

February

- 2** **Pittsburg, PA:** SLAVA!; Pittsburg Symphony; Lucas Richman, conductor; Heinz Hall.
- 7,8** **Indianapolis, IN:** SERENADE; Indianapolis Symphony Orchestra; JoAnne Falletta, conductor; Robert McDuffie, violin; Hilbert Circle Theatre.
- 8** **New York, NY:** THE BERNSTEIN BEAT; Orchestra of St. Luke's; Michael Barrett, conductor; Jamie Bernstein Thomas, narrator; Carnegie Hall.
- 16** **Denver, CO:** THE BERNSTEIN BEAT; Colorado Symphony; Adam Flatt, conductor; Jamie Bernstein Thomas, narrator; Boettcher Concert Hall.
- 21** **Dublin, Ireland:** SYMPHONY NO. 2: THE AGE OF ANXIETY; National Symphony Orchestra of Ireland; Gerhard Markson, conductor; James Tocco, piano; National Concert Hall.

March

- 1** **Norfolk, VA:** SERENADE; Virginia Symphony Orchestra; JoAnn Faletta, conductor; Adele Anthony, violin; Chrysler Hall.
- 2,3** **Berlin, Germany:** WEST SIDE STORY CONCERT SUITE NO. 1 and NO. 2; Deutsches Symphonie-Orchester Berlin; Kent Nagano, conductor; Philharmonie.
- 7,9** **New York, NY:** HALIL; The Chamber Society of Lincoln Center; Paula Robison, flute; Alice Tully Hall.
- 8,9** **Ludwigshafen, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Staatsphilharmonie Rheinland-Pfalz; Ari Rasilainen, conductor; Staatsphilharmonie.
- 15** **Amsterdam, The Netherlands:** PRELUDE, FUGUE & RIFFS; The Netherlands Radio Chamber Orchestra; Peter Eotvos, conductor; Michael Collins, clarinet; The Concertgebouw.
- 20,21, 22,26** **New York, NY:** SLAVA!; The New York Philharmonic; Mstislav Rostropovitch, conductor; Avery Fisher Hall.

March cont.

- 27,29** **Miami Beach, FL:** ORCHESTRAL SUITE FROM A QUIET PLACE; New World Symphony; Michael Tilson Thomas, conductor; Lincoln Theater.
- 28** **Pittsburgh, PA:** CHICHESTER PSALMS; Pittsburg Symphony, Mendelssohn Choir of Pittsburgh; Mariss Jansons, conductor; Heinz Hall.



Greetings for the New Year from Anna Felicia Simmons, daughter of Nina Bernstein Simmons and Rudd Simmons. Anna was born on April 6, 2002 in New York City.

[Note to Readers]

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

Craig Urquhart

Prelude, Fugue & Riffs

25 Central Park West, Suite 1Y
New York, NY 10023

Fax: (212) 315-0643

e-mail:

curquhart@leonardbernstein.com

We appreciate notice of any performances or events featuring the music of Leonard Bernstein or honoring his creative life and shall do our best to include such information in forthcoming Calendars.

Prelude, Fugue & Riffs™ is a publication of The Leonard Bernstein Society.

© 2002 by The Leonard Bernstein Office, Inc.

Executive VP: *Harry J. Kraut*

Managing Editor: *Craig Urquhart*

Editors: *Jack Gottlieb,*

Jamie Bernstein Thomas

Design: *Borsa Wallace, NYC*

Visit our website:

www.leonardbernstein.com

PRELUDE,
FUGUE &
RIFFS

LOOKING ahead

A Bernstein Festival

During the month of February 2003, the Tucson Symphony orchestra will celebrate the legacy of Leonard Bernstein. The Festival will open with a concert performance of *CANDIDE*, Susan Wheeler, mezzo-soprano Korby Myrick, tenor, and baritone Charles Roe, as well as members of the University of Arizona-based Arizona Choir under the director Bruce Chamberline. The next evening is "Bernstein on Broadway" which includes selec-

tions from Bernstein's Broadway shows and *TROUBLE IN TAHITI*. Another evening, "Bernstein and Friends", will feature HALIL, ARIAS AND BARCAROLLES and music by Copland.

Music Director George Hanson will focus on Bernstein the educator with a "Young People's Concert a la Bernstein." Hanson will also present a musical and conversational evening titled "George Remembers Bernstein." Hansen hopes the festival will "Not only acquaint audiences with Bernstein as one of the most important and versatile American composers... but also impart to them some of his great spirit as a humanitarian and lover of peace." ■

For more information:
<http://www.tucsonsymphony.org>

WONDERFUL TOWN in Berlin

New Year's Eve in Berlin will be the setting for *WONDERFUL TOWN* in concert. The Berlin Philharmonic and Music Director Simon Rattle will present *WONDERFUL TOWN* in concert as the festive New Year's Concert in the Philharmonie. The glittering cast includes singers Kim Criswell, Audra McDonald, Thomas Hampson, Brent Barrett, Karl Daymond, Timothy Robinson, Michael Dore and Simone Sauphanor will join the Berlin Philharmonic and the European Voices. ■

PRELUDE,
FUGUE &
RIFFS

25 Central Park West, Suite 1Y
New York, NY 10023

PRESORTED
STANDARD
U.S. POSTAGE PAID
NEWARK, NJ
PERMIT NO. #45

Leonard Bernstein®