

# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Summer/Spring 2005



## An Accolade for One Helluva Show

by Richard Morrison

*As London welcomed back the evergreen musical On the Town, the Times talks to lyricist Betty Comden.*

**M**any writers have captured something of the spirit of New York. But in an apartment high above the bustle of her beloved Broadway sits a frail 89-year-old woman who defined the city for a generation. Sixty-one years ago, Betty Comden sat down with her writing partner, Adolph Green, in a little room just two blocks from where she now lives, and encapsulated the frenetic swirl of the great metropolis in one of the most evocative quatrains ever penned:

*New York, New York,  
a helluva town.*

*The Bronx is up but the  
Battery's down, The people  
ride in a hole in the groun';  
New York, New York,  
it's a helluva town.*

Whether it was Comden or Green who came up with these pulsating lines will never be known. Green died two years ago, and Comden is not going to give away the trade secrets of the 20th century's most enduring lyric-writing team. "We did everything together: hatched the



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The Creative Team  
of *On the Town*  
Leonard Bernstein,  
Jerome Robbins,  
Betty Comden, and  
Adolph Green. 1944

ideas, wrote the lyrics," she says. "We had complementary minds. The same kind of humour, the same views. But as I had foolishly learnt to type, I was the one who had to write it all down."

What she typed in the summer of 1944 were the opening words of a musical perfectly tailored to the snatch-it-while-you-can mood of wartime New York. The plot was simple: three American sailors new to the city, with just

24 hours' leave to explore its delights. As Comden says: "New York's streets were full of servicemen, all searching for joy before being sent into the war. We wanted to capture the poignancy of those times."

Comden knew at first hand of that poignancy. Two years earlier she had married. Since then she had hardly seen her husband, who was fighting overseas. In her wonderful 1995 memoir, *Off*

*(continued on page 2)*

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# To Our Readers

It is stunning to be reminded how widely Leonard Bernstein spread his creative net. This issue illustrates the point in no uncertain terms. Yes, he was a conductor — and here comes the re-release of some fascinating early recordings on Deutsche Grammophon. Yes, he was a composer — and in this issue alone, we hear of *On the Town* at the English National Opera, *Candide* at New York City Opera, and the long-unseen *Dybbuk* at the San Francisco Ballet. In addition, *On the Waterfront* has received renewed attention for its groundbreaking approach to film scoring. (Bernstein fought bitterly with director Elia Kazan over the haunting solo French horn under the opening credits; no one had ever had “quiet” opening credits before!)

Meanwhile, *The Bernstein Beat* goes around the country exposing a new crop of young people to his music. When asked if they’ve heard of *West Side Story*, kids shoot their hands up enthusiastically all over the auditorium. With the 50th anniversary of *West Side Story* approaching, a postage stamp commemorating the show’s birth seems like a great idea. (And you can help! See p.11.)

Bernstein festivals are brewing from Cambridge to New Orleans to England and beyond. His books *The Joy of Music* and *The Young People’s Concerts* have been reprinted — and to top it all off, Steve Rowland’s ambitious 11-part radio documentary *Leonard Bernstein: An American Life* has won a Peabody Award. In short, Bernstein’s creative contrail has never been brighter.

J.B. ■

## An Accolade, continued

*Stage*, she writes: “It was a heart-rending time, brimming with anxiety and unremitting loneliness... Sometimes I’d think I saw him in the crowd, and even though I knew better, I’d run and look.”

The frenetic vibrancy of the city that never sleeps; the gnawing desire of young people thrust together by circumstance and as swiftly wrenched apart: that was the intensity which *On the Town* captured when it opened on Broadway in December 1944. It was a massive hit, running for 460 performances. Then, in 1949, with Gene Kelly and Frank Sinatra in the leads, it became one of the most vibrant of film musicals (though much changed from the stage show).

And now it is being staged in London by English National Opera. “I’m thrilled they want to do it,” Comden says. “I’d like to come over and see it. But it’s been a tough winter.”

At 61 years’ distance, the success of *On the Town* seems almost predestined. Particularly as its creators were four people now regarded as gods of the American musical: Comden and Green writing the lyrics, Leonard Bernstein composing the music and Jerome Robbins doing the choreography.

But that was not how it seemed at the time. In fact the show was a massive gamble. Amazingly, none of the four, then in their mid-twenties, had worked on Broadway before. “Never came close,” Comden says. “The anxiety was enormous.”

All four — like Irving Berlin, the Gershwins, and practically every other great figure in Tin Pan Alley in the 1920s and 1930s — were talented, ambitious scions of Jewish immigrant families from Eastern Europe. Comden’s original name, she delights in revealing in her memoir, was Basya Astershinsky Simselyevitch-Simselyovitch, which would surely have looked wonderful on a Broadway billboard, had it ever got that far.

Brooklyn-bred, she studied drama at New York University and started picking up perform-

ing work in the nightclubs of Greenwich Village. There she met another aspiring thespian — the Bronx-born Green. Together with three other friends (one of them Judy Holliday) they formed a performing group called the Revuers.

“We wrote all the music and sketches,” Comden says. “Satire mostly. I still have some material, in very poor condition. We picked up work... well, sporadically. We never got to be famous. But we stayed together. And we were young, in New York. It was fun.” Then a new figure entered their lives. Green took a lodger in his little East 9th Street apartment: a young musician out of Harvard called Leonard Bernstein. “He was exuberant, brilliant, funny, handsome, incomparable,” Comden recalls. “He came one night to see our show, then sat down at the piano at 3:00 am when we had finished and played the whole thing back to us from memory. I went home, woke my mother and said: ‘Mom, I’ve met my first genius’.”

Comden, Green and Bernstein were soon close friends; they remained so until Bernstein died in 1990. “The three of them had this incredible mixture of goofiness and brilliance and total dedication to their craft,” Bernstein’s son, Alexander, recalled years later. So it was natural that when a producer suggested that a ballet called *Fancy Free*, which Bernstein had composed for Jerome Robbins, be expanded into a full-length musical, the composer should turn to his old Greenwich Village chums to supply the necessary words.

That was how *On the Town* started. But its progress was far from easy. To begin with, the four collaborators wrote a kind of artistic statement of intent. “We were determined to make a show that was integrated,” Comden says. “We wanted the book, lyrics, dance and music to work together to tell the story.”

The trouble was, virtually everything had to be written on the hoof. Bernstein, who was often conducting on tour,

actually composed the tune of *New York, New York* on a train crossing Nebraska — about as far removed from a big city's bustle as it is possible to get. And the show's most tender number, *Some Other Time* — a song of immeasurable wistfulness — was

Hollywood masterpiece *Singin' in the Rain*. Though married to other people, they met every day and sustained a working relationship over six decades. But sadly, they worked only once more with Bernstein — on the 1952 musical *Wonderful Town*, very much an

and death in his thirties. She also quotes Edith Wharton's line: "Life is the saddest thing there is, next to death."

But her genius, and the genius of all those indefatigable troupers in Broadway's golden age, was to conjure something so joyous on stage that, if only momentarily, it lifted the heart out of its own turmoil.

"The best thing for me," she says, "is when people say: 'You brought us such pleasure'. And yes, I still think New York is a helluva town. Or a wonderful town, depending on which lyric you would like me to quote." ■

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The "Taxi Number" from the ENO Production.

cobbled together in a desperate all-night session in Boston.

"We were in the window of a music store because that was the only place we could find a piano," Comden recalls. "We needed a special song, and we found it there, in that window, in the middle of the night."

Then, with the first rehearsals looming, Bernstein and Green had to go into the hospital for minor operations. To save time, they decided to synchronize their surgeries. As a New York gossip column reported: "Leonard Bernstein and Adolph Green will be operated upon on the same day by the same doctor. During their stay in the hospital they will finish their new show, *On the Town*."

Miraculously, they did. And the best news, from Comden's perspective, was that she and Green were not only co-authors, but co-stars. "Yes, we took care to write ourselves extremely good parts," Comden recalls wryly. "Adolph played one of the three sailors. I was Claire de Loon, the anthropologist. Or, as people said in those days, the lady anthropologist."

Comden and Green went on to write the words for a string of musicals after that — most notably for Gene Kelly's

evocation of the bohemian 1930s Greenwich Village where they had all met.

"After *On the Town* Lenny promised his mentor Koussevitzky [the conductor of the Boston Symphony] that he wouldn't kid around any more on Broadway; that he would get back to 'serious' music," Comden recalls.

Then, in the late 1950s, when Bernstein and the playwright Arthur Laurents asked Comden and Green to write the lyrics for a new musical about New York gangs, tentatively titled *East Side Story*, the latter duo were committed to another project. Does Comden wish that Bernstein had written fewer symphonies and more shows like *West Side Story* and *On the Town*? "Well, I wouldn't say fewer symphonies," she replies. "But he should have done more shows."

And what of Comden herself? She is the last survivor of that breezy, sharp-witted Greenwich Village milieu. Almost the last survivor, in fact, of the old New York that *On the Town* so perfectly freeze-frames. But her life has not been all greasepaint and glamour. In *Off Stage*, she tells — movingly and with anguished remorse — of her son's descent into drugs, AIDS

## On the Town

This spring the English National Opera presented *On The Town* to sold-out houses and added-on performances. Here is what the critics had to say:

**"A Helluva hit for ENO!"**

*The Observer*

**"You will love this show. You'll definitely have a great night *On the Town!*"**

*Jamie Crick, Classic FM*

**"*On the Town* is the biggest show in London and it's absolutely fantastic."**

*Steve Allen, LBC*

**"A helluva *Town!* ENO's revival of Bernstein's neglected musical should be applauded."**

*Hugh Canning, Sunday Times*

**"A total delight."**

*Simon Bates, Classic FM*

**"A brilliant production by English National Opera."**

*Richard Fairman, Financial Times*

**"You feel you have died and gone to heaven."**

*Paul Taylor, The Independent*

# Candide

*These past few months brought Candide to the New York City Opera. Jamie Bernstein gave a pre-performance talk on March 19, 2005. The following are excerpts from her remarks.*

Like what Terry Teachout wrote last week in the *Wall Street Journal*: “If you don’t succumb to the champagne-like charms of *The Best of All Possible Worlds, You Were Dead, You Know, Glitter and Be Gay, I Am Easily Assimilated, What’s the Use?* and the divinely radiant *Make Our Garden Grow*, it’s time to triple up on the Prozac.”

But here’s the irony: at the point where the score chokes you up, that’s the point where Bernstein and Voltaire have parted ways.

limitations — as if *Candide* were saying: “Oh, let’s quit spewing our fancy philosophy and go make ourselves useful for a change.” But the music is telling us something completely different: the soaring chorus seems to be telling us that growing our garden is a metaphor for the flowering of mankind itself! I’m pretty sure that’s not what Voltaire meant at all. But while this finale may not quite align itself with Voltaire’s original intent, I think the end result is greater than the sum of the

about this whole notion of “optimism,” the philosophy presented in the teachings of Leibniz, which Voltaire used as the comic springboard of his novella.

According to Gopnik, what Voltaire was really steamed about was not Leibniz; Leibniz was just the tool Voltaire used to whittle away at his real nemesis: the Church hierarchy and its collusion with the French state. “What drives Voltaire crazy,” Gopnik writes, “is the ability of religious fanatics to exploit the fatality of the world in order to enact their own cruelties.”

*Candide* makes quite a compelling argument for the separation of church and state — which strikes me, more and more, as the most profound idea anyone ever had. In these strange times of ours, when Christian fundamentalism is all tangled up with the current White House administration, we could even look to *Candide* as a cautionary tale about what can happen if we let this sort of thing slip too far away from us.

Adam Gopnik writes about how a calamity like the Lisbon earthquake could, literally, shake people’s faith to their foundations. He then speculates that the fall of the Twin Towers on 9/11 was our own faith-shaking equivalent. Gopnik writes: “The realization that all may not be tending toward the best, that religious fanaticism and tribal intolerance could prevail over liberal meliorism, is the earthquake of our time.”

That was a new word for me: meliorism, the belief that the world keeps getting healthier, wealthier and wiser. It-just-keeps-getting-betterism. Unconsciously or not, most of us go through life harboring that general sensibility — until something comes along to shake us up.

I think the event that shook up my father and his generation was the assassination of President John F. Kennedy.

Keith Jameson,  
Stacey Logan,  
John Cullum,  
Kyle Pfortmiller  
and Anna Christy.



COURTESY NEW YORK CITY OPERA © CAROL ROSEGG

The tone of Voltaire’s novella is remorselessly cynical about the foibles and hypocrisies of man — and yet Bernstein’s music takes us somewhere else entirely, especially in the much-loved finale, *Make Our Garden Grow*.

When *Candide* says “Cultivons notre jardin,” Voltaire meant it as an expression of rueful resignation, an acceptance of one’s

parts. After all, when it comes to cynicism and idealism, the truth about our existence lies somewhere in between.

I hope you all caught that wonderful article about Voltaire by Adam Gopnik in the *New Yorker* a couple of weeks ago. Gopnik discusses *Candide* at some length, in a most intriguing way. He’s particularly insightful

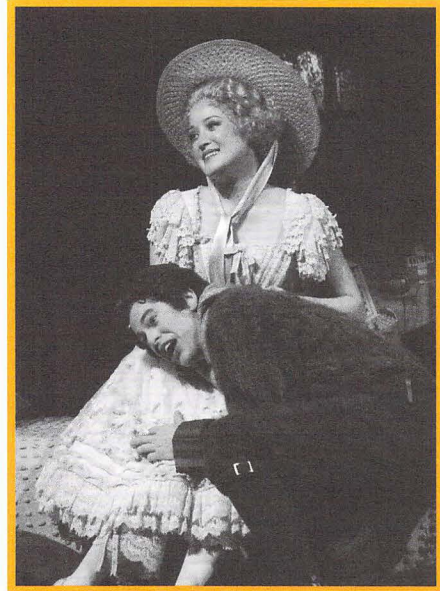
I had never seen my parents cry before November 22nd, 1963. So on that Friday after school, when my father's face distorted with anguish and my mother crumpled on her bed and sobbed, I felt my world lurch on its foundations — because I sensed that's what their world had just done.

My father struggled all his life with his own clashing emotions of optimism and pessimism. He worked so hard to make the world a better place. But was the world coming to its senses? Was it in fact becoming a better place? He wasn't sure, and we can hear him wrestling with the notions of faith, hope and despair in piece after piece.

What makes *Candide* unique among my father's works is that

it's the only one in which he addressed these wrenching, difficult issues with a sense of humor. Voltaire might not have approved of that mushy ending, but I bet he would have loved the rest of it.

After the Kennedy assassination, my father's musical works grew darker, his assessment of our state of things grimmer. But he never stopped working toward the goals of brotherhood and world peace that he held so close to his heart. And in spite of his gloom about the way things were going, he never gave up hope for a better world. After all, artistic creation is in itself a most profound act — well, optimism. ■

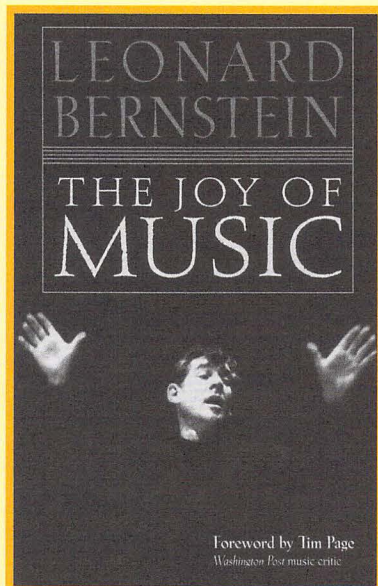


COURTESY NEW YORK CITY OPERA. © CAROL ROSEGG

Anna Christy and Keith Jameson.

# [update:]

## Books in Print



Amadeus Press has reprinted Leonard Bernstein's *The Joy of Music* and *Young People's Concerts*. *The Joy of Music* is a collection of conversations on the meaning and wonder of music. Topics include the importance of the symphony in America, the greatness of Beethoven and the art of composing. In the first section of the book Bernstein employs the creative device of "Imaginary Conversations."

This reprint includes photographs and transcripts from Bernstein's contributions to the *Omnibus* television series: "Beethoven's Fifth Symphony," "The World of Jazz," "Introduction to Modern Music," and "What Makes Music Grand." The book includes a new introduction by Tim Page, the Pulitzer Prize-winning writer and Washington Post critic.

Leonard Bernstein is internationally famous for his televised educational series, the *Young People's Concerts*. In 1962, fifteen of these programs were collected in a book by the same name. Amadeus Press has now reprinted the book, which acts as a companion to the recently released DVD compilation. The fifteen lectures included in the book are:

- What Does Music Mean?
- What Makes Music American?
- What is Orchestration?
- What Makes Music Symphonic?
- What is Classical Music?
- Humor in Music
- What is a Concerto?
- Folk Music in the Concert Hall
- What is Impressionism?
- What is a Melody?
- What is Sonata form?
- A Tribute to Sibelius
- Musical Atoms: A Study of Intervals
- What is a Mode?
- Berlioz Takes a Trip

To order these books, please visit [www.leonardbernstein.com](http://www.leonardbernstein.com)



# Minneapolis

The following installment is from a “blog” that Jamie Bernstein is keeping about her travels with the Bernstein Beat.

by Jamie Bernstein

Well, it was exhausting to get there; NYC’s blizzard-weary streets delayed my car by 40 minutes, but when I got to the airport I discovered that my plane had left, for once, PUNCTUALLY on time — and I MISSED IT!! The Northwest folks had to reroute me through Detroit... I don’t know about this gigs-in-January business.

But what an amazing week I wound up having. After two student orchestras in a row, I was STUNNED to hear the Minnesota Orchestra. They’re one of the great ensembles, no question.

**“The students were lively, attentive, polite and engaged: model citizens. And when I asked them to yell ‘MAMBO!’, I never heard such a roar.”**

The Albany kids had four rehearsals; the Charlottesville High School musicians rehearsed for six weeks. In less than an hour and a half, the Minnesota Orchestra had rehearsed all the music for the concert, and it sounded great — even the *Jeremiah* excerpt, which is so difficult that both student orchestras had cut it from their programs. And Orchestra Hall in Minneapolis is one of the most resonant spaces I’ve ever heard — a study in contrast with Avery Fisher Hall, which was designed by the same architect! Not only did this architect favor the Minneapolis hall with good acoustics; he also gave them these cool gigantic boxlike things

emerging from the back wall of the stage — like sugar cubes on steroids.

We played six concerts over the course of the week. The first four, two on Wednesday morning and two on Thursday morning, were for school groups. They have a fantastic committee there that raises money for buses to bring the school groups to concerts several times a year. They filled that enormous hall to the rafters, four times! The students were lively, attentive, polite and engaged: model citizens. And when I asked them to yell “MAMBO!”, I never heard such a roar. Some of the violinists were covering their ears. The hall acoustics helped, I think, to make the sound absolutely enormous.

After one of the concerts, there was a reception for the committee that bused in the students. One of the ladies on the committee told me that when she was 12, she was a huge Bernstein fan. She said she’d recently discovered, in her attic, a drawing she’d made at that age, of ladies in fancy outfits — the sort of drawing 12-year-old girls love to make. At the top of the drawing she’d written: “Spring Wardrobe for Mrs. Bernstein.” I was enchanted.

Toward the end of my script, I talk about how connected all world beats are; all complex rhythms can be broken down into 2- and 3-beat bundles: call them hot dogs and hamburgers — or sushi and sashimi, or mangos and platanos... and a violinist in the orchestra, David Wright, offered the addition of “lefse and lute-fisk,” some Minnesota specialties of questionable deliciousness. I got a big laugh every time I said it. I plan to send Mr. Wright a

“royalty” check of 5 bucks.

The sound guys supplied me with one of those modern, tiny wireless microphones that fit around the ear and rest against one’s cheek just to the side of the mouth. Very Madonna. In order for the earpiece not to slide around, the sound guy has to tape down the wire that leads down to the battery pack. The most secure place for the tape is at the back of the neck, that very vulnerable area where the hairline ends. Inevitably a few hairs get stuck under the tape and it’s not fun pulling the tape off after the concert. Before the third concert, the sound guys arrived in my dressing room to attach the microphone. “So, are you ready for your mic?” they asked cheerfully — and then I noticed they were brandishing a giant roll of heavy-gauge, extra-gummy gaffer’s tape and a staple gun! Funny guys.

The Minnesota Orchestra members were particularly friendly, and highly engaged in the concert. They really loved playing it — even six times. I was very touched by their involvement. So many of them came up to tell of their Bernstein-related experiences. One violinist told me that she’d been playing in the St. Luke’s Orchestra two years ago, when Michael Barrett and I did *Bernstein Beat* at Carnegie Hall. She said she’d been terribly distracted during the concert, because all she could think about was her audition the very next day — for the Minnesota Orchestra.

Read more about journeys to Little Rock, Milwaukee, Charlottesville, Albany and more at [www.J-Beat.blogspot.com](http://www.J-Beat.blogspot.com) ■



# Celebrating Michael Tilson Thomas



Jamie Bernstein and Michael Tilson Thomas at the Symphony Gala

On December 21, 2004, Michael Tilson Thomas celebrated his 60th birthday. At an April gala for his Miami-based New World Symphony, Jamie Bernstein honored Michael with a birthday poem, right. The reference to “Joshua” is Joshua Robison, Michael Tilson Thomas’s manager and partner of 29 years.

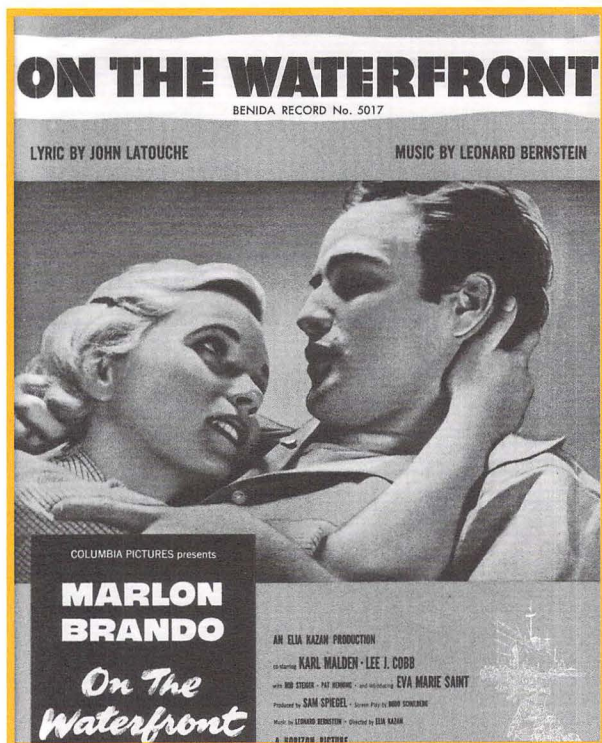
## MTT-60

1. May This Text
  2. Make True Tribute,
  3. Mikey, To Thee.
  4. Many Talented, Troubadoring
  5. Merrymakers Traveled To
  6. Mark This Time.
  7. Mainly Three Things
  8. Make Tilson Thomas
  9. Most Terrific: There’s
  10. Musical Talent; Two,
  11. Matchless Tenderness; Then
  12. Menschitude: That’s Three.
  13. Making Triumphs Through
  14. Managerial Tests, Through
  15. Monetary Thickets, Through
  16. Myriad Trials – These
  17. Made Thomas Tougher.
  18. Michael Tilson Tensile!
- (Just Remember:  
Joshua RULES.)*
19. Mark This Truth:
  20. Michael Thrives Through
  21. Minding Thomashefsky  
Treasure.
  22. Mama Thomashefsky Taught
  23. Michael To Twinkle;
  24. Mr. Thomashefsky Taught
  25. Michael To Teach.
  26. Magnificent  
Thomashefskys! They
  27. Mingled Their Talents,
  28. Mandated Them To
  29. Mikey. Twice Thousandfold
  30. Mikey’s Thanked Them.
  31. Musicians Tremble To
  32. Meet This Titan;
  33. Mostly, Though, They’re
  34. More Touched Than
  35. Mortally Terrified; This
  36. Maestro Transforms Them.
- (Just Remember:  
Joshua ROCKS.)*
37. Michael’s Taken Two
  38. Mansions, Transformed Them
  39. Meticulously. Their Trappings
  40. Make Tutankhamen Tacky!
  41. Many’s The Truculent
  42. Misfit, Turned To
  43. Mush Through The
  44. Multifarious Talk, Tasty
  45. Morsels, Tunes, Tapdancing,
  46. Marvels Throughout. There’s
  47. Music, Traditional To
  48. Modern:  
Tchaikovsky, Tredici,
  49. Mahler... Tilson Thomas!
  50. Morpher, Transformer, Taking
  51. Madly Tricky Turns,
  52. Minding Treasures, Tutoring
  53. Musicians, Toughening  
Trainees –
  54. Mojitoville to Trolleytown.
  55. Michael: Throw That
  56. Magic Twice Thirty
  57. More Times! Take
  58. Music To The
  59. Millions ‘Til They’re
  60. Moved To Tears.

## Did you know?

Michael Tilson Thomas and Jamie Bernstein Thomas are often mistaken for a married couple. Apart from possibly sharing some distant cousin in a long-ago stetl near Vilna, Russia, the two Thomases are not known to be related. (Jamie married David Thomas in 1984.) When Michael invited Jamie to accompany him to a *Buena Vista Social Club* concert at Carnegie Hall, their house seats were waiting at the press office, misleadingly yet accurately addressed to “Mr. and Mrs. Thomas.”

# Bernstein & *On the Waterfront*



By David Mermelstein

When music lovers hear that Howard Shore's *Lord of the Rings Symphony* will be performed by the Baltimore Symphony Orchestra (as it was December 7 and 8) or that Yo-Yo Ma has released an album consisting entirely of arrangements from film scores by Ennio Morricone (as he recently has on Sony Classical), they may not realize the debt owed the great American composer-conductor Leonard Bernstein.

Bernstein, who died in 1990 at 72 but is suddenly in the limelight again, was not the first "serious" composer to write a film score. He wasn't even the first native-born American composer to do so — that would be Aaron Copland, a mentor of Bernstein's, whose masterly efforts included *Of Mice and Men* (1939), *Our Town* (1940), *The Red Pony* (1949) and *The Heiress* (1949), which won him an Oscar.

Though Copland even adapted some of his movie music for concert performance, it was Bernstein and his 1954 score to *On the Waterfront* that truly merged the highbrow world of classical music and Hollywood's populist terrain. To be sure, Prokofiev and Shostakovich had already done something similar, but they lived in the Soviet Union, where class distinctions were ostensibly abolished and all state-approved art was created equal.

In America, things were different. Copland's homespun scores and the work of a generation of European émigré composers notwithstanding, classical music figured in films as a means of lending "class" to middlebrow fare. Conversely, the enjoyment of classical music was often depicted in mocking terms, as a sign of a character's snobbery or effeteness.

Bernstein changed all that, or at least helped alter perceptions. He had already made a name for himself in concert halls — having composed two symphonies, two ballets and an opera, among other works. But with *On the Town* and *Wonderful Town* he'd also achieved success on Broadway, then a form of mass entertainment, so the transition to movies wasn't a total shock.

In fact, according to Humphrey Burton's *Leonard Bernstein*, the composer was ambivalent about scoring pics. He admired Copland's efforts and the recognition they brought, but he hated not being the center of attention, a fact intrinsic to such collaborative work.

Yet the film's producer, the indomitable Sam Spiegel, persevered, and after seeing a rough cut of director Elia Kazan's work, Bernstein — especially impressed by Budd Schulberg's script and Brando's star turn — accepted the commission.

The result is a taut, intensely characterful score whose themes are brilliantly integrated rather than episodic. And though Kazan gave the composer wide berth musically, he limited him to 35 minutes of music in the 108-minute film.

Though *On the Waterfront* won seven Oscars, including best picture, Bernstein lost to Dmitri Tiomkin for *The High and the Mighty*. Perhaps the defeat soured him on Hollywood, but more likely his growing conducting career as well as a desire to write theater and symphonic music simply crowded out composing for pics. Regardless, Bernstein never again wrote movie music. Yet 50 years on, this score — whether in its original form or in the self-standing concert version Bernstein composed the following year — remains a milestone, still a concert-hall favorite and an inspiration to budding film composers the world over. ■

*David Mermelstein writes about music for The New York Times, the Los Angeles Times and other publications. A contributor to the second edition of "The New Grove Dictionary of Music and Musicians," he co-wrote the American Tradition chapter of "The Cambridge Companion to Conducting."*

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# Reclaiming *The Dybbuk*

By Joseph Carman

In 1974 Jerome Robbins premiered an enigmatic choreographic work, *The Dybbuk*, for New York City Ballet. A collaboration with Leonard Bernstein, it was based loosely on the play of the same name by S. Ansky about spirit possession and exorcism. On April 5 at the War Memorial Opera House, San Francisco Ballet revived the ballet, which has not been danced for a quarter of a century.

Robbins was long obsessed with the idea of creating a ballet based on the dybbuk, a spirit of a dead person who enters the body of a living one. “Dybbuk, Dybbuk, Dybbuk,” Robbins wrote in a letter to Bernstein in 1958. “I’m sending over an unseen but continually haunting prodger who will creep into your sleep and into your spare moments and will say the words Dybbuk, Dybbuk, Dybbuk. With this ghost’s effort, I know that suddenly something will be on paper that will get us all started.”

Ansky’s play, containing elements reminiscent of both *Romeo and Juliet* and *The Exorcist*, provided the source material for the ballet, which Robbins’s choreography and Bernstein’s music referenced without overtly literalizing it...

Robbins never intended simply to recycle the story, but, in his own words, he saw his ballet “as a point of departure for a series of related dances concerning rituals and hallucinations which are present in the dark magico-religious ambiance of the play and in the obsessions of its characters.” Divided into 11 sections, with names such as “In the Holy Place,” “Invocation of the Kabbala,” “Possession” and “Exorcism,” the choreography occasionally suggests Jewish folk movement, while retaining the vocabulary of ballet. Highlights

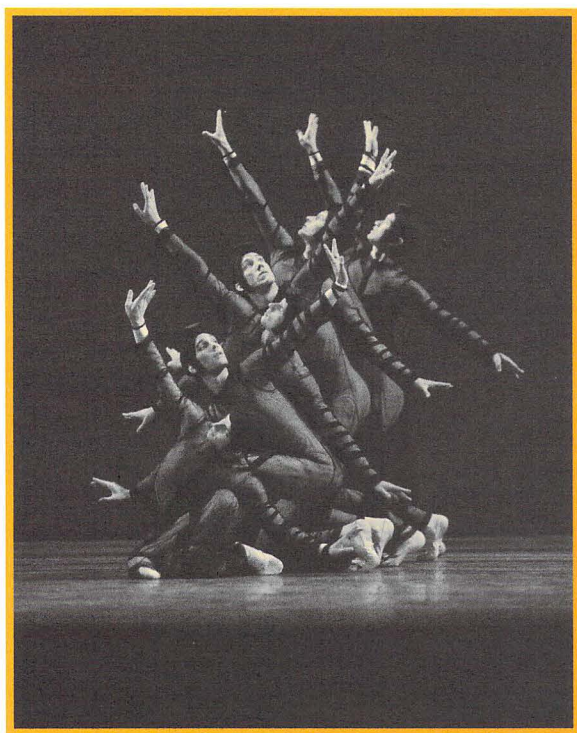
include a dance for seven male elders, at times assuming the shape of a menorah, and a chilling pas de deux depicting the dybbuk’s possession of the girl.

At the 1974 premiere, critics either adored the collaborative experiment or dismissed it as lacking the searing emotionalism of the play. Nonetheless, *Newsweek* hailed it as “the loving handiwork of inspired men,” and composer Ned Rorem called Bernstein’s score his “best music to date.” But Robbins, disappointed by the reception of the work, kept editing the ballet into abstraction — even changing the name to *Dybbuk Variations* — until New York City Ballet finally dropped it from the repertoire in 1980.

“I kept wondering, ‘Why didn’t Jerry bring this work back?’” said Helgi Tomasson, artistic director of San Francisco Ballet, who danced the male lead at the world premiere of *The Dybbuk*. Tomasson had his own suspicions. Two years before *The Dybbuk* premiered, New York City Ballet had scored a huge success with its Stravinsky Festival, in which George Balanchine prolifically turned out neo-classical, abstract works, many of which have become modern-day classics.

“I think in some ways, when Jerry did *The Dybbuk*, which was very dark and dramatic, people were perplexed” said Tomasson, now in his 20th year with San Francisco Ballet. “But I think we should give the audience a chance to view it again and see what their take is.”

Throughout his existence, Robbins experienced conflict about the role that Judaism played in his life and creativity. He had triumphed with *Fiddler on the Roof*, and his 1965 ballet *Les Noces* about a Russian Jewish wedding was widely praised. But his decision to gut *The Dybbuk* and finally



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San Francisco Ballet in Robbins’ *Dybbuk*.

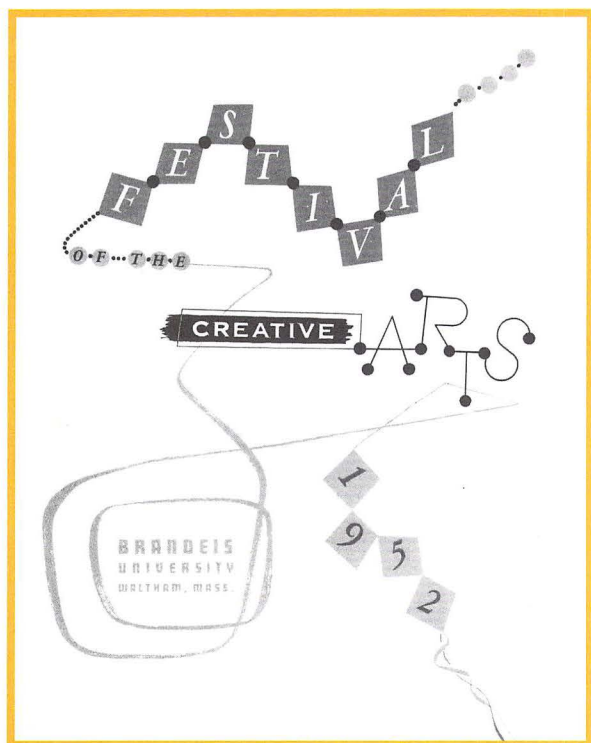
abandon it could have resulted from a personal feeling of failure to communicate in dance form the essence of an esteemed piece of Jewish theater. Robbins, who died in 1998, never tackled another Jewish theme in his choreography. And he never collaborated with Bernstein again.

In a 1974 *Newsweek* article, Robbins and Bernstein discussed their inspirations for *The Dybbuk*. Robbins claimed, “Choosing *The Dybbuk* had nothing to do with my being Jewish.” Bernstein countered with: “In a larger sense, what we’ve had is based on our experience of Jewishness. Isn’t that right, Jerry?” Robbins paused and said, “I don’t know,” and then smiled and added, “But we are what we are, and that feeds into it.” ■

Joseph Carman is the author of “Round About the Ballet” (*Limelight Editions*, 2004)

This article originally appeared in *The Forward*. Reprinted by permission

# IN THE news



Original Festival of the Creative Arts program, 1952

## Leonard Bernstein Festival of the Creative Arts

The Festival of the Creative Arts at Brandeis, founded in 1952 by Brandeis faculty member Leonard Bernstein, was dedicated to the belief that “the art of an era is a reflection of the society in which it is produced, and through creative endeavors the thoughts and expression which characterize each generation are revealed and transformed.”

That historic event included the premieres of Mr. Bernstein’s opera *Trouble In Tahiti* and Marc Blitzstein’s translation of *The Threepenny Opera* performed by Lotte Lenya. The festival offered dance performances by Merce Cunningham, music by Aaron

Copland and Miles Davis, poetry readings by William Carlos Williams, and symposia on the then state of the arts.

Beginning this year, the Festival has been renamed in Mr. Bernstein’s honor. For five spring days, Brandeis celebrated his legacy and the creativity of students, faculty, alumni, and professional artists through concerts, plays, and visual arts exhibits across campus. The new Performance Festival on Sunday afternoon, April 17, featured more than 150 actors, singers, dancers, and musicians, as well as public art and interactive creative experiences. ■

## Hiroshima Peace Concert

Twenty years ago in the summer of 1985 in Hiroshima, Leonard Bernstein led the European Community Youth Orchestra and guest artists soprano Barbara Hendricks and then-13-year-old Midori in a “Hiroshima Peace Concert” commemorating the fortieth anniversary of the calamitous circumstances that brought World War II to a close. For the occasion, Bernstein chose to present his *Symphony No. 3: Kaddish*. The composer conducted the work.

This summer, in commemoration of the sixtieth anniversary of

the atomic bombings, memorial musical events will take place at two sacred venues: Peace Memorial Park in Hiroshima on August 6 and Urakami Cathedral in Nagasaki on August 9. These are the very days of the bombings of Hiroshima and Nagasaki, respectively. The concerts will be broadcast live in Japan by NHK, Japan National Broadcasting. Worldwide transmission is scheduled via satellite and Internet.

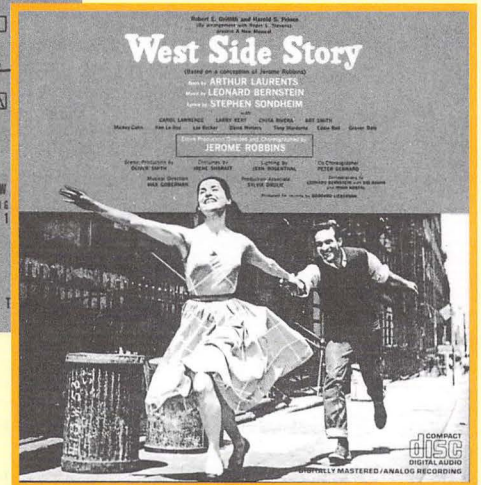
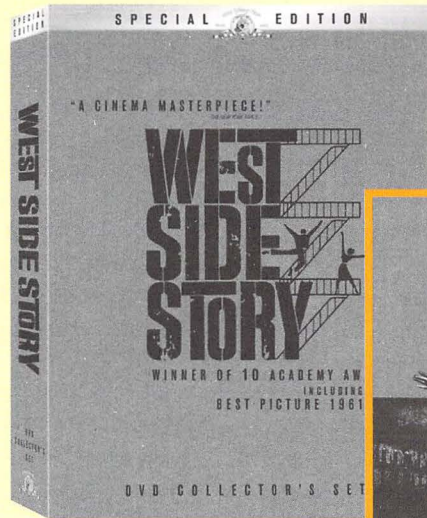
Japanese conductor Yutaka Sado will lead an orchestra specially assembled for these occasions from five prominent youth orchestras and summer

festival programs: European Union Youth Orchestra, Gustav Mahler Jugend Orchestra, Pacific Music Festival, Schleswig-Holstein Musik Festival and Tanglewood Music Center. Members of the Hiroshima Symphony Orchestra will also participate, with guest soloists including the renowned cellist Mischa Maisky.

Also included in the programs will be “Make Our Garden Grow” from *Candide*. ■

# West Side Story Stamp Campaign

2007 will mark the 50th Anniversary of the premiere of *West Side Story*. Wouldn't it be wonderful if the United States Postal Service issued a commemorative stamp celebrating the show? With your help, we can make it happen. Please find in this issue a letter that you can send urging the USPS to honor *West Side Story* with a commemorative stamp. We hope you will sign and mail the enclosed letter. These campaigns really do work!



## Tulane Salutes Bernstein

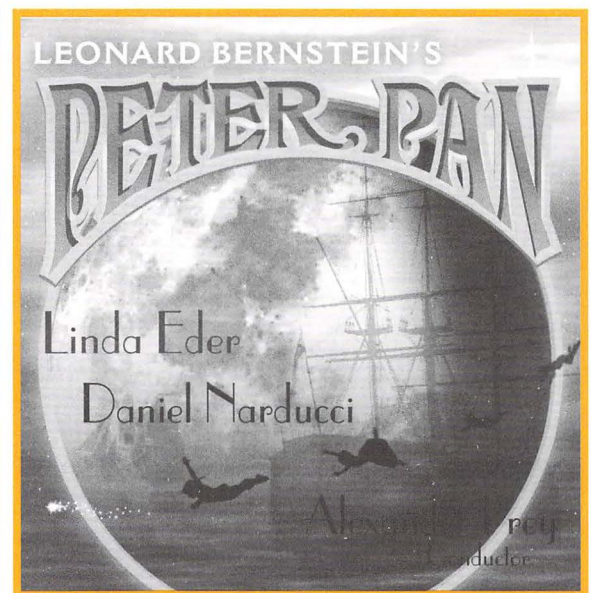
The Tulane University Music Department in association with the Summer Lyric Theatre will hold the First National Conference on American Composers June 15 & 16, 2005, in New Orleans. This year's conference will be devoted to the life and work of Leonard Bernstein. In conjunction with the conference, Summer Lyric Theatre will present a series of three productions of Bernstein's work for the musical stage: *Candide* (June 16-19), *West Side Story* (July 7-10), and *Wonderful Town* (July 28-31).

The conference will feature such Bernstein scholars as musicologist and author Joan Peyser, composer/writer Eric Salzman, composer/pianist Craig Urquhart and musicologist and conductor Charles Zachary Bornstein. ■

## Peter Pan

This June, Koch International Classics will release a new recording of Leonard Bernstein's incidental music to *Peter Pan*, the play by James Barrie. This recording features Linda Eder as Wendy and Daniel Narducci as Captain Hook. The Amber Chamber Ensemble is conducted by Alexander Frey who has restored and edited the score. The recording of Bernstein's music and lyrics retains original orchestrations by Trude Rittman and Hershey Kay, with additional orchestrations by Sid Ramin, Garth Edwin Sunderland and Alexander Frey. The recording also includes informative program notes by Daniel Felsenfeld.

*Peter Pan* opened on Broadway April 24, 1950. "Leonard Bernstein has taken time off from serious work," wrote *New York Times* critic Brooks Atkinson, "to write a melodic, colorful and dramatic score that is not afraid to be simple in spirit." Writing for the *Herald Tribune*, Howard Barnes



opined: "Leonard Bernstein has written an excellent musical accompaniment for the action. It heightens the fantastical mood of the drama at every point and contributes such enchanting songs as *Who Am I*, *My House*, and *Plank Round*." ■

# BBC Salutes Bernstein

This spring London has seen a flurry of activity around the music of Leonard Bernstein. In addition to performances of *Candide* on London's South Bank and *On The Town* at English National Opera, BBC Radio 3 has been honoring the legacy of Leonard Bernstein since February, with broadcasts featuring all of its in-house resources: its five orchestras, symphony choruses, professional radio choir and broadcast services. The celebration began when the BBC Concert Orchestra, Trinity College of Music Singers and the Maida Vale Singers presented *Candide* in two sold-out concerts at the Royal Festival Hall, led by Sir Thomas Allen as Narrator/Pangloss.

Beginning on May 28, the station will be devoting an entire week of broadcasting to Bernstein, examining him as a pianist, conductor, composer, teacher and broadcaster. The celebration, encompassing over 100 hours, will honor the fifteenth anniversary of

Bernstein's death in October of 1990. Conceived by Executive Producer John Evans, Radio 3's head of music programming, the season will be presented by Network host Tommy Pearson and Bernstein's biographer, Humphrey Burton, with the participation of Alexander Bernstein and Jamie Bernstein.

Humphrey Burton will host a series of *Composer of the Week* programs, featuring interviews gathered over the years with collaborators, colleagues and friends of Bernstein. Burton also contributes a major article on Bernstein for the *BBC Music Magazine* in May, in which Bernstein is featured as the magazine's Composer of the Month. Tommy Pearson will be joined by music critic Edward Seckerson to discuss the theatre works of Bernstein on the program *Stage and Screen*. The week will also include many classic recordings from the BBC Archives, including concert performances of *On the Town*, *Wonderful Town* (from the BBC

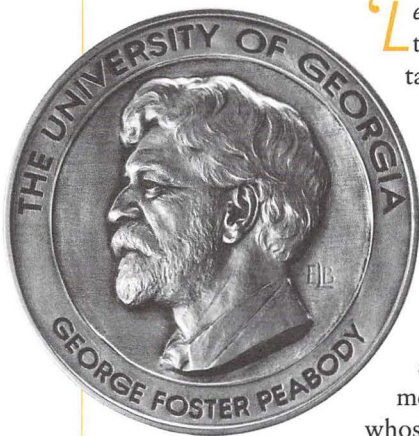
**BBC**  
**RADIO**



Proms under Sir Simon Rattle) and *Songfest* conducted by Bernstein himself, with the BBC Symphony Orchestra. The week will conclude with a live broadcast of a performance of *Mass* featuring the London Symphony Orchestra and Chorus. ■

To better understand the scope of this celebration please visit [www.bbc.co.uk/radio3](http://www.bbc.co.uk/radio3)

# Peabody Award

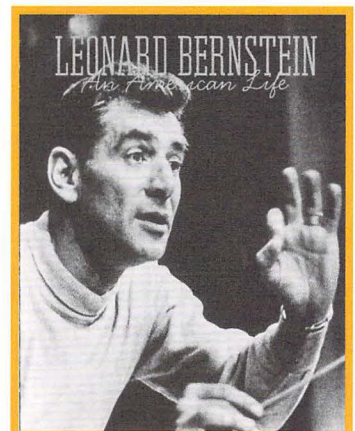


**L**eonard Bernstein: *An American Life*, the ambitious 11-hour radio documentary produced Steve Rowland and Larry Abrams for CultureWorks, Ltd., was awarded the 2005 Peabody Award.

First awarded in 1941, the George Foster Peabody Awards recognize distinguished achievement and meritorious service by radio and television networks, stations, producing organizations, cable television organizations and individuals. They perpetuate the memory of the banker-philanthropist whose name they bear.

Steve Rowland remarked, "In 20 years of making documentaries about great musicians, I have never had challenges like the ones making *Leonard Bernstein: An American Life*. On one hand were the constant funding problems. On the other was the incredible volume of material to go through. We tried our best to follow the extraordinary journey of Bernstein's life — truly several lifetimes in one — and in doing that tried the patience of many of our supporters

who wondered when it would ever be done. The Peabody is such an extraordinary honor — and it is so pleasing that those supporters can now be assured that the wait was worthwhile." ■



# Santa Fe Desert Chorale Sings Leonard Bernstein

# Bernstein in Bulgaria

On Sunday, August 7, at Santa Fe's Lensic Performing Arts Center, the Santa Fe Desert Chorale and Music Director Linda Mack will salute Leonard Bernstein in a program that ranges from such choral works as the *Missa Brevis* and choruses from *Mass* and *The Lark*, to music that he wrote for Broadway: *On the Town*, *Candide*, *Wonderful Town*, and

*West Side Story*. Joining the Chorale will be special guest artist, soprano Roberta Alexander. Highlighting the concert will be the premiere performance of a first-ever choral arrangement of the *Overture to Candide*, arranged for the Chorale by Jack Manno. Please call 505-988-2282 for further information, or visit [www.desertchorale.org](http://www.desertchorale.org). ■

The Bulgarian National Radio Symphony Orchestra under the direction of Rossen Milanov will present a program titled *The Unknown Bernstein*. The reason for this title is that the program will be made up of Bernstein compositions never performed before in Bulgaria. The program is: *Divertimento*, Hristo Tanec, cello; *Chichester Psalms* featuring the Choir of the Bulgarian National Radio, and *Symphony No.1: Jeremiah* with Rosalina Kassabova, mezzo-soprano. The concert will take place on June 17, 2005 in Sofia's Bulgaria Hall. ■

## Bernstein Bound

The Leonard Bernstein Music Publishing Company and Boosey & Hawkes invite orchestral personnel, festival organizers and educators to sign up for *Bernstein Bound*, a thrice-yearly e-mail bulletin presenting ideas for programming the music of Leonard Bernstein. Each issue will center on a particular theme, with information on program pairings, recordings, publications and festival ideas. The first installment is titled "Leonard Bernstein's America" and focuses on five works: *Fancy Free*, *Songfest*, *Symphonic Suite from On the Waterfront*, *Three Dance Episodes from On the Town* and *A White House Cantata*. Future topics will include: "Programming *West Side Story*," "Bernstein and Dance," "Bernstein at the Movies," and "The Literary Bernstein." Fifteen issues are planned, which, when printed and collected, will form an active notebook for Bernstein brainstorming. Write: [composers.us@boosey.com](mailto:composers.us@boosey.com) if you would like to subscribe. ■

### Leonard Bernstein's America

We are pleased to inaugurate *Bernstein Bound* with a look at *Leonard Bernstein's America*. While other composers before him had incorporated American themes into their music, few in any generation have captured the vibrant diversity of American culture with Leonard Bernstein's skill and panache. For millions of listeners worldwide, he has come to personify American music. From his many works that touch on aspects of American life, we've chosen five of particular interest. In addition to some background on each piece, you'll find information on anniversaries, suggested program pairings, recommended recordings, and publications. And on page 4, we've suggested some ways to turn an ordinary weekend of programs into a *Bernstein's America* festival!

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**Fancy Free (1944)** 27  
60<sup>th</sup> Anniversary: 2004

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FP: 18 April 1944 (Metropolitan Opera House, NY) Jerome Robbins, choreographer; Ballet Theatre Orchestra conducted by Leonard Bernstein

This vibrant, jazz-tinged score was Bernstein's first collaboration with choreographer Jerome Robbins. Its patriotic high spirits affirm the energy and vitality of a great city - Bernstein's beloved New York - during the anxious years of World War II. Bernstein describes the scenario: "Three sailors explode on the stage. They are on a 24-hour shore leave in the city and on the prowl for girls. The tale of how they first meet one, then a second girl, and how they fight over them, lose them, and in the end take off after a third, is the story of the ballet." Robbins sought to create a quintessentially American ballet; Bernstein obliged him with a score that was kinetic and tuneful, refracting popular dance music styles through a prism of angular melodies and syncopated rhythms. The resulting ballet was a huge success, drawing sold-out crowds to the Metropolitan Opera House.

It *Fancy Free* has been paired with:  
Bernstein *Symphonic Suite from "On the Waterfront"* (Philadelphia Orchestra/David Zinman)  
Ravel *Piano Concerto* (New York Philharmonic/Hugh Wolff)

Ⓜ Recommended recordings:  
New York Philharmonic/Bernstein - Sony Classical 39448, 47530, 60559, 63085, 92728, or 90582  
[ ] M-051-21135-7 Study score

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**Songfest (1977)** 41  
30<sup>th</sup> Anniversary: 2007

A Cycle of American Poems for Six Singers (S, M, A, T, Bar, B) and Orchestra

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FP: October 1977 Kennedy Center, Washington, DC  
Clamma Dale (S), Rosalind Elias (M), Nancy Williams (A), Neil Rosenzhein (T), John Reardon (B), Donald Gramm, (Bar); National Symphony Orchestra conducted by Leonard Bernstein

score, Bernstein noted that "the main materials of the suite undergo numerous metamorphoses, following as much as possible the chronological flow of the film itself." Bernstein biographer Humphrey Burton notes that this technique stems from the tone poems of Liszt; moreover, "*On the Waterfront* can be seen as a twentieth-century equivalent of Tchaikovsky's fantasy overture *Bomso and Juliet*, with the film's principal characters, Terry and Edie, and the star-crossed lovers."

It *Symphonic Suite from "On the Waterfront"* has been paired with:  
Gershwin *Concerto in F for Piano and Orchestra* (Los Angeles Philharmonic/Nagano)  
Mendelssohn *Midsummer Night's Dream* (soloists) (New York Philharmonic/Bernstein)

Ⓜ Recommended recording:  
Israel Philharmonic Orchestra/Bernstein - DG 4698292 (7-disc "Bernstein Conducts Bernstein")  
[ ] M-060-10762-7 Full score (Masterworks Series)

Bernstein  
Bound  
Newsletter

Prelude, Fugue & Riffs Spring/Summer 2005

# Calendar of Events

## Spring/Summer 2005

\*Partial listing. Please note that all dates and programs are subject to change. For a more complete listing visit [leonardbernstein.com](http://leonardbernstein.com)

### April

- 16 St. Petersburg, FL:** SERENADE; The Florida Orchestra; Robert McDuffie, violin; Jahja Ling, conductor; Mahaffey Theater.
- 20 Berlin, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Utah Symphony; Keith Lockhart, conductor; Philharmonie.
- 22 Vancouver, BC:** BERNSTEIN BEAT; Vancouver Symphony Orchestra; Jamie Bernstein, narrator; Orpheum Theatre.

### May

- 5 Oakland, CA:** MASS; Oakland East Bay Symphony; Oakland East Bay Chorus; Piedmont Chorus.
- 6 London, UK:** DYBBUK SUITE NO. 2; MIXED DOUBLES (Second movement from CONCERTO FOR ORCHESTRA), THREE MEDITATIONS FROM MASS, SUITE FROM A QUIET PLACE; BBC Symphony; Christian Poltera, cello; David Charles Abell, conductor; BBC Maida Vale Studios.
- 6 Seattle, WA:** OVERTURE TO CANDIDE, SUITE NO. 2 FROM DYBBUK; THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC SUITE FROM ON THE WATERFRONT; SYMPHONIC DANCES FROM WEST SIDE STORY; Seattle Symphony; Christian Knapp, conductor; Mark Taper Foundation Auditorium.
- 11,19 London, UK:** ON THE TOWN;
- 21,24** English National Opera; Jude Kelly, director; Stephen Mear, choreographer; London Coliseum.
- 12-14 Atlanta, GA:** CHICHESTER PSALMS; Atlanta Orchestra and Chorus; Robert Spano, conductor; Symphony Hall.
- 12-14 San Francisco, CA:** SYMPHONY NO. 2: THE AGE OF ANXIETY; San Francisco Symphony; Orli Shaham, piano; David Robertson, conductor; Davies Symphony Hall.

- 13,14 Nashville, TN:** SLAVA!, FANCY FREE, DYBBUK; Nashville Symphony Orchestra; Andrew Mogrelia, conductor; Jackson Hall.
- 14 Kiel, Germany:** ON THE TOWN, Theater Kiel; George Köhl, director; Georg Fritzsch Operahouse.
- 14,15, Athens, Greece:** TROUBLE IN TAHITI;
- 18,20** Greek National Opera; Theodoros Antoniou, conductor; Olympia Theatre Studio.
- 20 Bonn, Germany:** CHICHESTER PSALMS, SYMPHONIC DANCES FROM WEST SIDE STORY; Beethoven Orchester Bonn, Philharmonischer Chor der Stadt Bonn; Roman Kofman, conductor; Beethovenhalle.
- 22 St. Petersburg, Russia:** SYMPHONY NO. 2: THE AGE OF ANXIETY; St. Petersburg Philharmonic; Emanuele Arciuli, piano; Marc Andreae, conductor; Sala Bolscioi.
- 22 London, UK:** SUITE FROM ON THE WATERFRONT; London Symphony Orchestra; Antonio Pappano, conductor; Barbican Centre.
- 26 Edinburgh, Scotland:** SYMPHONIC DANCES FROM WEST SIDE STORY, SERENADE; BBC Scottish Symphony; Ilan Volkov, conductor; Usher Hall.
- 29 Berlin, Germany:** PRELUDE, FUGUE AND RIFFS; German Philharmonic Big Band; John Axelrod, conductor; Konzerthaus.

### June

- 1 Essen, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Staatsphilharmonie Rheinland-Pfalz; Bernard Ruf, conductor; Alfred Krupp Saal.
- 3 Ulster, Northern Ireland:** THREE DANCE EPISODES FROM ON THE TOWN; CHICHESTER PSALMS; WEST SIDE STORY: CONCERT SUITE NO. 1; SUITE FROM ON THE WATERFRONT; Ulster Orchestra, BBC Singers, National Chamber Choir; Sarah Fox, soprano; Julien Ovendon, baritone; Jamie Bernstein, narrator; Charles Hazlewood, conductor; Waterfront Hall.

- 4 Rostock, Germany:** ON THE TOWN; Ensemble Volkstheater Rostock; Cush Jung, director; Volker M. Plangg, conductor; Volkstheater.
- 4-8 New York, NY:** WEST SIDE STORY SUITE; New York City Ballet; State Theater.
- 5 London, UK:** MASS; London Symphony Orchestra and Chorus; Marin Alsop, conductor; Barbican.
- 11 Braunschweig, Germany:** OVERTURE TO CANDIDE; NDR Radiophilharmonie; Howard Griffiths, conductor; Great Hall.
- 12,13 Dusseldorf, Germany:** MASS (Chamber version); Johanneskirche Stadtkirche.
- 13-15 High Wycombe, UK:** CANDIDE (Concert version); Pigotts Music Camp.
- 17 Sophia, Bulgaria:** DIVERTIMENTO, THREE MEDITATIONS FROM MASS, CHICHESTER PSALMS, SYMPHONY NO. 1: JEREMIAH; Bulgarian National Radio Symphony Orchestra; Choir of the Bulgarian National Radio; Hristo Tanev, cello; Rosalina Kassabova, mezzo-soprano; Rossen Milanov, conductor; Bulgaria Hall.
- 19 Heidelberg, Germany:** CHICHESTER PSALMS, MISSA BREVIS; Philharmonisches Orchester Heidelberg, Bachchor Heildelbuth; Christian Kabitz, conductor; Jesuitenkirche.
- 26 Katonah, NY:** COWBOYS, CABALLEROS, and COPLAND (Family concert); Orchestra of St. Luke's; Jamie Bernstein, narrator; Michael Barrett, conductor; Caramoor.

## July

- 2 Epsom, UK:** ON THE TOWN; Youth Theater Workshop; Playhouse.
- 2 Munich, Germany:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; WEST SIDE STORY CONCERT SUITE NO. 1; Bavarian Radio Symphony Orchestra; Leonard Slatkin, conductor; Odeonsplatz.
- 2,3 New York, NY:** SUITE FROM ON THE WATERFRONT, PRELUDE, FUGUE and RIFFS; New York Philharmonic; Stanley Drucker, clarinet; Bramwell Tovey, conductor; Avery Fisher Hall.

- 10 Katonah, NY:** PRACTICE! PRACTICE! PRACTICE! (Family concert); Orchestra of St. Luke's; Jamie Bernstein, narrator; Michael Barrett, conductor; Caramoor.
- 25 Tel Aviv, Israel:** OVERTURE TO CANDIDE; Israel Philharmonic Orchestra; Zubin Mehta, conductor; Mann Auditorium.
- 19 Lenox, MA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Boston Pops Orchestra; Bruce Hangen, conductor; The Shed at Tanglewood.

## August

- 13,14 Gmunden, Austria:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Jeunesse Musicale Austria; Uwe Christian Harrer, conductor.

## Note to Readers

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

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[curquhart@leonardbernstein.com](mailto:curquhart@leonardbernstein.com)

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

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PRELUDE,  
 FUGUE &  
 RIFFS

LOOKING

# ahead

## Leonard Bernstein: The 1953 American Decca Recordings

In the summer of 1953, 35-year-old Leonard Bernstein made his first recordings of five classics of the symphonic repertoire with the New York Stadium Orchestra. The five works — Beethoven's *Eroica*, Schumann's *Symphony No. 2*, Brahms' *Symphony No. 4*, Dvorák's *New World* and Tchaikovsky's *Pathétique* — were originally recorded for the Decca Record Company in America. These recordings have at last been re-released by Deutsche Grammophon in a five-CD boxed set. The box also includes the fascinating *Listening Guides* that Bernstein recorded for the Book-of-the-Month Club in 1957. The guides feature Bernstein's voice and piano-playing as he explains the structure of each of the five symphonies.

The six CDs in this limited-edition collection are direct tape-to-disc transfers, presented



in unadulterated form. The package also includes full documentation of original sources and recordings, new liner notes in three languages by leading

international critics, and original photos and documentation including rehearsal sequences, original covers and labels. ■

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Leonard Bernstein