

# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Fall/Winter 2006/2007

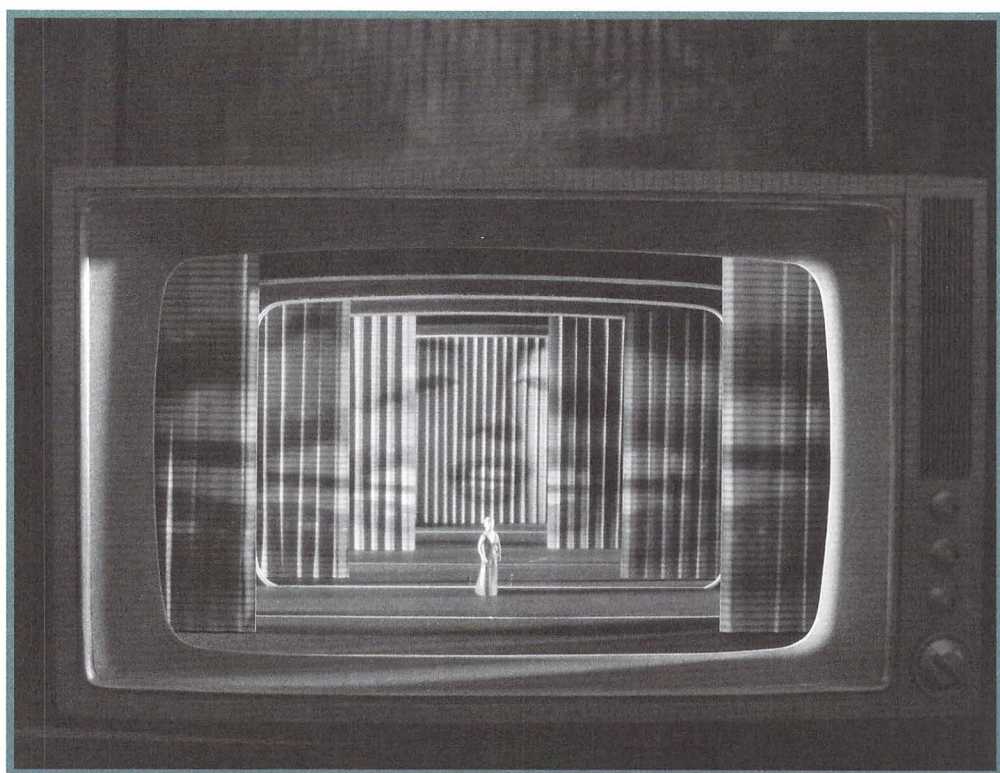


## Candide Camera

by Robert Carsen

When Jean-Luc Choplin asked me two years ago whether I would like to direct the Parisian premiere of Leonard Bernstein's *Candide* for his first season as artistic director of the Châtelet Theatre, the answer was an immediate and unconditional "Yes". Although I had never seen the musical (comic operetta? operatic comedy? opéra comique?), I knew the work from recordings and had always loved it. I still haven't seen a live performance: that will have to wait until our first night on December 11th. But I certainly had no idea that this invitation was to lead to eighteen months of the most exhilarating, fascinating and time-consuming work imaginable.

Together with my long-time scenic collaborator Michael Levine, I began to try and find a way to approach this rich and exhilarating work that would somehow do justice to the mordant, debunking, snoop-cocking (thumbing your nose) irreverence of the original. After all, Voltaire's *Candide* is as anarchic and biting a satire as has been written since Aristophanes: religion, government, war, social injustice, freedom and sex are just a few of the pillars which Voltaire



COURTESY MICHAEL LEVINE

The "TV" set for "Glitter and Be Gay."

topples as he charts his young hero's roller-coaster development from innocent optimist to disillusioned realist.

I felt strongly that our production should be neither realistic nor reasonable: the original novel proliferates with absurd and impossible events and situations. And there are a lot of disasters: shipwrecks, earthquakes, and wars to name but a few. What gives the book its unique quality (and why Bernstein must

have loved working on it), is that Voltaire celebrates even as he condemns. Studying the piece (which surprisingly is celebrating its 50th anniversary this year), it seemed important to remember that both the book and the musical were conceived as satire.

It is equally important to bear in mind, however, that Leonard Bernstein's *Candide* is an American take on the French classic. As he himself wrote in an article which was published in

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## To Our Readers

As we observe the 16th anniversary of Bernstein's death this autumn, we can only marvel at the astonishing array of releases, performances and activities revolving around the life and work of Leonard Bernstein. An exciting new production of *Candide* is taking shape at the Châtelet for its Parisian premiere, while new DVD's and recordings continue to make news.

And when Bernstein appears twice in the top twenty-five movie musicals of all time, we know his music isn't going to be forgotten any time soon.

We especially wish Bernstein were here to see how his educational legacy is thriving at Gettysburg College, where the Leonard Bernstein Center is revolutionizing teaching practices in this country.

Except for the frustrating detail of his corporeal absence, there is the sense that Bernstein is still very much among us, gracing our lives with his wisdom, his passion and his music.

J.B. ■

the New York Times just a few weeks prior to the Broadway premiere in 1956 ("Candide or Omnibus," in which he interviewed himself under the guise of his own Irrepressible Demon): "Voltaire's satire is international. It throws light on all the dark places, whether European or American. Of course, it's not an American book, but the matters with which it is concerned are as valid for us as any — and sometimes I think they are especially valid for us in America. Puritanical snobbery, phony moralism, inquisitorial attacks on the individual, brave-new-world optimism, essential superiority — aren't these all charges leveled against American society by our best thinkers? And they are also the charges made by Voltaire against his own society."

**Religion, government, war, social injustice, freedom and sex are just a few of the pillars which Voltaire topples as he charts his young hero's roller-coaster development from innocent optimist to disillusioned realist.**

In the same article, Bernstein goes on to make the point that the musical will be American because his collaborators are all American and will therefore each bring his or her quality of American style, wit and humor to the work. Bernstein collaborated first with Lillian Hellman and then Richard Wilbur, Dorothy Parker, John Latouche, Stephen Sondheim and Hugh Wheeler

— all of them American (except Wheeler) — as he revised the musical's book and lyrics. We know that the dubious activities of Senator Joseph McCarthy and the House Committee on Un-American Activities were significant in motivating Lillian Hellman to suggest *Candide* to Bernstein as a topical subject for a musical stage piece in 1953. When she had appeared before the Commission the previous year, she was asked to name names of acquaintances with Communist affiliations. Instead, she famously delivered a prepared statement, part of which read: "To hurt innocent people whom I knew many years ago in order to save myself is, to me, inhuman and indecent and dishonorable. I cannot and will not cut my conscience to fit this year's fashions, even though I long ago came to the conclusion that I was not a political person and could have no comfortable place in any political group."

A lot has happened since those Communist witch-hunts to make the world further consider America's loss of innocence. It occurred to me that in our new production, we could parallel *Candide*'s loss of optimism with the loss of optimism that much of the world now feels for America as a whole. After all, what Pangloss pretends to believe in is a kind of philosophical and political spin "avant-la-lettre," (after the fact) all too reminiscent of what we have been hearing recently from Washington. And so as I began to imagine the work in the light of an American satire, I found myself rearranging the order of some of the songs and, with the help of my long-term dramaturge Ian Burton, rewriting and restructuring the book.

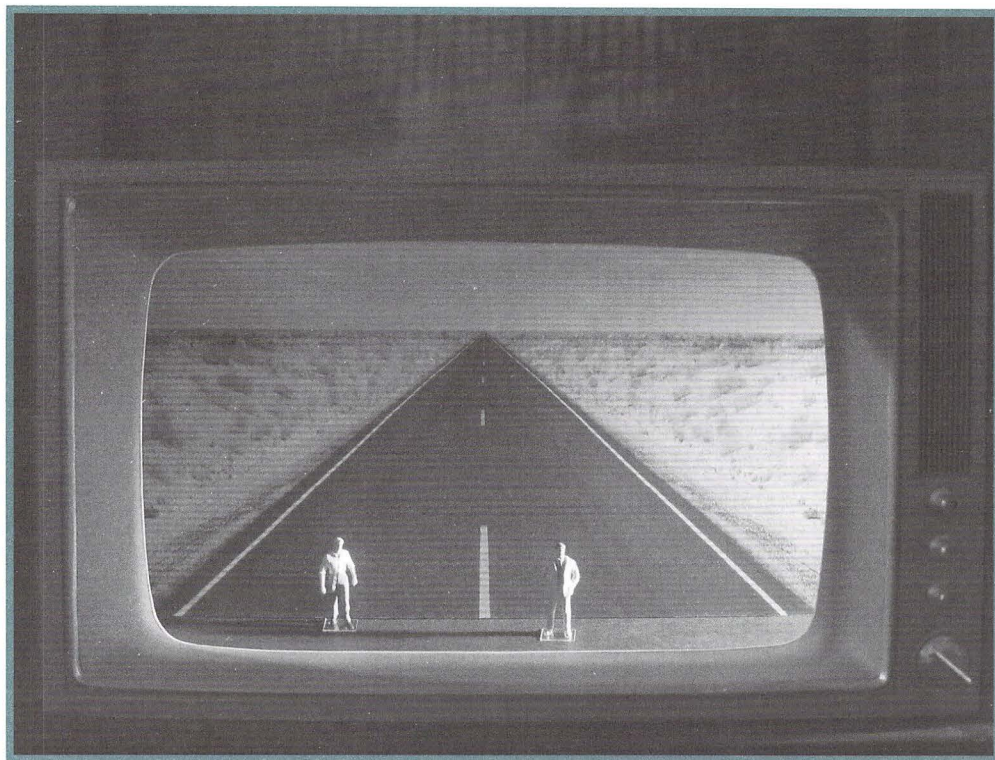
It says something of the need to keep the satire fresh that there has hardly been a new production of *Candide* which hasn't altered the work's content or



structure to some degree. In that respect we are following in the footsteps of what has become an unusual tradition. Nevertheless, it was surprising even for us to discover how easily the events of the musical allowed themselves to be transposed to a twentieth century American setting. I'm not just referring to the Act 2 scenes set in the "New World": there are striking parallels to be found for the most imposing house in Westphalia, the war, the shipwrecks, the earthquakes and the auto-da-fé, to name but a few. In our version, Voltaire's important narrative role is perhaps even larger than it has been hitherto. This is surely appropriate for the work's Parisian premiere, where his voice will be heard in French (much of it taken directly from the original novel).

Given the rapidity with which the action and locales change (as well as the aforementioned cycle of natural and man-made disasters), it seemed that television could be a useful and amusing scenic device with which to frame the action. It would give us the appropriate post-modern distance from which Voltaire could narrate, allow us to "channel-hop" from one event to another (while viewing the bad news in the same way we do today), and prevent the action from ever becoming too "real". It would also serve well to remind the audience of the "innocent" America of the late 1950s, before President Kennedy's assassination.

It won't be long now before we see how it all turns out. In any case, I hope our new version will succeed at least in showing just how topical the work has remained. Very few composers have been as politically motivated as Leonard Bernstein. If he were still alive today, I hope he would approve of the choices we have made and, particularly, why we have made them. Yet whatever



COURTESY MICHAEL LEVINE

Travels in the New World.

there may be to criticize about the American way of life and its dissemination throughout the world, I do hope that it is still possible to remain optimistic in at least one respect: that it is not too late to cultivate what is left of our garden. ■

*Robert Carsen works internationally in opera, theatre and musical theatre. Born in Canada, he lives in London and Paris. Recent opera productions include work for the Paris Opera, Salzburg Festival, La Fenice, the Metropolitan Opera, La Scala and the Vienna State Opera. Musical theatre includes Andrew Lloyd Webber's "The Beautiful Game" and "Sunset Boulevard" in the UK and "Nomade" with Ute Lemper in Paris. Earlier this year he directed "Mother Courage" for the Piccolo Teatro in Milan.*

## Candide

### Théâtre du Châtelet

December 11, 13, 15, 17, 19, 23, 26, 28

<b>Director</b>	Robert Carsen
<b>Music Director</b>	John Axelrod
<b>Candide</b>	William Burden
<b>Cunegonde</b>	Anna Christy
<b>Dr. Pangloss,</b>	
<b>Martin, Voltaire</b>	Lambert Wilson
<b>Old Lady</b>	Kim Criswell
<b>Maximilian</b>	David Adam Moore
<b>Paquette</b>	Jeni Bern
<b>Governor,</b>	
<b>Vanderdendur</b>	John Daszak
<b>Stage Designer</b>	Michael Levine
<b>Costumes</b>	Buki Shiff
<b>Dramaturgie</b>	Ian Burton
<b>Light Design</b>	Robert Carsen Peter Van Praet



# Leonard Bernstein Center Update

by Kenneth Pool

Gettysburg College is proud to have become the new home of the Leonard Bernstein Center for Learning (LBC) this past year. The LBC is now located in new offices in Schmucker Hall on the Gettysburg College campus — a building appropriately housing the Sunderman Conservatory of Music and portions of the College's Visual Arts program.

There is a thumbnail sketch of the leadership team working out of the Gettysburg, Pennsylvania campus. Daniel R. DeNicola is Vice President for Program Development. Dan served as the Gettysburg College Provost for a decade and has been recently assigned two key projects to develop. One of these projects is the LBC and the other is the Eisenhower Institute, a distinguished public policy center and legacy organization of President Dwight D. Eisenhower. Dan will be sharing his time between Washington D.C. and Gettysburg to monitor the progress of two very important programs of the College. Kenneth W. Pool is serving in the capacity of Interim Executive Director of the LBC. Ken served for the past 11 years as the Dean of Graduate and Professional Studies at McDaniel College in Westminster, Maryland and has extensive experience working with special programs in schools across the United States. Sheila Supenski is serving as the Executive Assistant for both LBC and the Eisenhower Institute. Sheila has been at the college six years and previously worked closely with Dan as an Administrative Assistant in the Office of the Provost. Susan Hanson continues as the Project Manager and is headquartered in the Atlanta area. The four of us and a talented group of trainers are passionate about the centrality of the arts in education, about the power of the Artful Learning® model, and about the creative vision of Leonard Bernstein.

The College offers wonderful resources for the arts. Gettysburg



Teacher training session Duluth, MN.

College is consistently ranked as one of the nation's premier colleges. Founded in 1832, it will soon be celebrating its 175th year. Our location within reasonable distance to New York, the District of Columbia and other arts-rich communities in the region provides us with many exciting resources for our students as well as our visitors from the LBC schools.

During the past few months we have hosted a conference for trainers and initiated the first in a long line of site visits. It is critical that we get acquainted with the staff at all participating schools as quickly as possible. We are now in the process of updating the website for the LBC to enhance contact between the campus and participating school sites. We are working on a variety of endeavors designed to integrate the LBC into the day to day life of the College. Faculty response to the LBC has been positive and we look forward to having various members of the campus community working closely with our partners. An example of upcoming activity is a unit of study being developed that focuses on Lincoln's Gettysburg Address.

Various members of the LBC network have recently been receiving recognition. David Benn, an LBC trainer, was nominated

for the Texas Region X Teacher of the Year. He has already been awarded the Secondary Teacher of the Year for the Dallas Independent School District. Susan Stauter, another LBC trainer, presented the keynote address for the Ravinia Festival's annual summer Institute for Educators in August. Susan, who is the Artistic Director for the San Francisco Schools, was a visiting scholar at a conference in New Zealand, and has been invited to join a panel at the Lincoln Center. We have just learned that the Moffett School in California was a semi-finalist for a BRAVO Award. The award was established by the Music Center Education Division in Los Angeles to recognize teachers and schools in the Los Angeles area for creativity, innovation and excellence in arts education. We're looking forward to the new school year and sharing more news about LBC. ■

*Kenneth Pool is the Interim Executive Director of the Leonard Bernstein Center. He has been Dean of Graduate Studies at McDaniel College and Program Service Coordinator for the "University of Georgia Follow Through," an educational reform model.*



# Our New Friends

by Alexander Bernstein

Our new friends at Gettysburg College, Pennsylvania have taken on the Leonard Bernstein Center for Learning (LBC) with an enthusiasm that is truly remarkable. Since the official announcement last fall at the gorgeous, newly renovated Majestic Theater in Gettysburg, much has been happening. As you will see in the accompanying article, the team is in place and they are off and running! In the meantime, the LBC is in the process of forming an Advisory Board, consisting of extraordinary individuals in the arts and education worlds. Among our August group, so far, are: Marin

Alsop, Lauren Bacall, Mikhail Baryshnikov, Schuyler Chapin, John Corigliano, Christoph Eschenbach, Joseph Flummerfelt, Michael Greene, Quincy Jones, Kevin Kline, John Mauceri, Midori, Charles Prince, Stephen Sondheim, Michael Tilson Thomas, Charles Webb and Peter Jennings (In Memoriam). The transition of the LBC to Gettysburg College has been:

- Much less stressful than I imagined it would be.
- An engaging and inspiring experience in its own right.
- An opportunity to get to know some great new friends.
- A much quicker commute for me!



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■ Alexander Bernstein

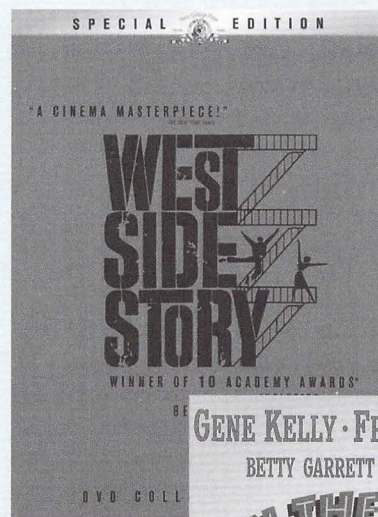
## AFI's Greatest Movie Musicals

On September 3, 2006, AFI revealed the top 25 movie musicals of all time in "The Big Picture — AFI's Greatest Movie Musicals," a one-night-only presentation produced by the Los Angeles Philharmonic Association in cooperation with AFI. A jury of over 500 film artists, composers, musicians, critics and historians selected the Gene Kelly song-and-dance classic *Singin' In The Rain*, written by Betty Comden and Adolph Green, as the most memorable movie musical of all time.

Both of Leonard Bernstein's movie musicals were named in the top twenty five: *West Side Story* as number two and *On The*

*Town* (also Comden and Green) as number nineteen.

Spanning a century of film music and counting down from 25 to number one throughout the evening, Director John Mauceri and the Hollywood Bowl Orchestra performed excerpts from each of the winning musicals, many of them accompanied by favorite movie scenes shown on the Bowl's big video screens. Maestro Mauceri pointed out, "It should be noted that Leonard Bernstein, who wrote five musicals, had only two turned into movies, and both were in the top twenty five." ■





# Exulting Freedom In Music

by Klaus Geitel

On Christmas Day 1989 Berlin (and soon the world) experienced something like a celestial gift: the “*Ode to Freedom*”, a composite event, spread out over the centuries so to speak, by Schiller, Beethoven — and Leonard Bernstein. The occasion was to celebrate the fall of the Berlin Wall in a manner which would impress itself once and for all on people’s minds. *The ode “To Freedom”* — as

came to political rulers, that dangerous little word “freedom” had always tended to fall on deaf ears.

Schiller therefore supposedly undertook a poetic detour via joy, which is indeed a spark of divinity. The perception that new music is lacking in joy is probably one of the numerous reasons why ordinary people have progressively lost interest in it. Beethoven, on the other hand, continues to hold their interest. He knew how to rejoice. And, whether Schiller was really thinking of freedom or simply joy, Bernstein knew all about both.

As Bernstein’s biographer (and producer) Humphrey Burton notes, the festive Berlin performances were to mark the absolute climax in the public life of the world citizen Leonard Bernstein. No other venue seemed more predestined for it than the Gendarmenmarkt in Berlin, with Reinhold Begas’s Schiller Memorial in front of the wonderful steps (Bernstein would have probably called them “Freedom Steps”) leading up to the “Königliches Schauspielhaus” (royal theatre) designed by Karl Friedrich Schinkel; after being resurrected from the ruins of the war, it had now been renamed “Konzerthaus” (concert hall).

It was in this building, solemnly and elegantly flanked by the German and French Churches, that the German National Opera was once established. Weber’s *Die Freischütz* was premièred here in 1821.

The broad outer shell of Schinkel’s “Schauspielhaus” had been used to house a prestigious concert hall — then a scarce commodity in East Berlin. Now it was ready to receive Bernstein’s musical celebration of Germany’s reunification.

Not only the Bavarian Radio Symphony Orchestra was to participate, but musicians from the most important orchestras in the world as well: from Dresden and from Leningrad, which now again bears the old, venerable name of St. Petersburg; from London,

New York and Paris. All were to combine to achieve the common goal of ringing the bell of emotion, of joy at this great, historical moment which Leonard Bernstein had conceived. He was truly more than a conductor; he shook people awake from the rostrum, surrendering to Beethoven’s music and yet rendering it with all his heart and soul at the same time.

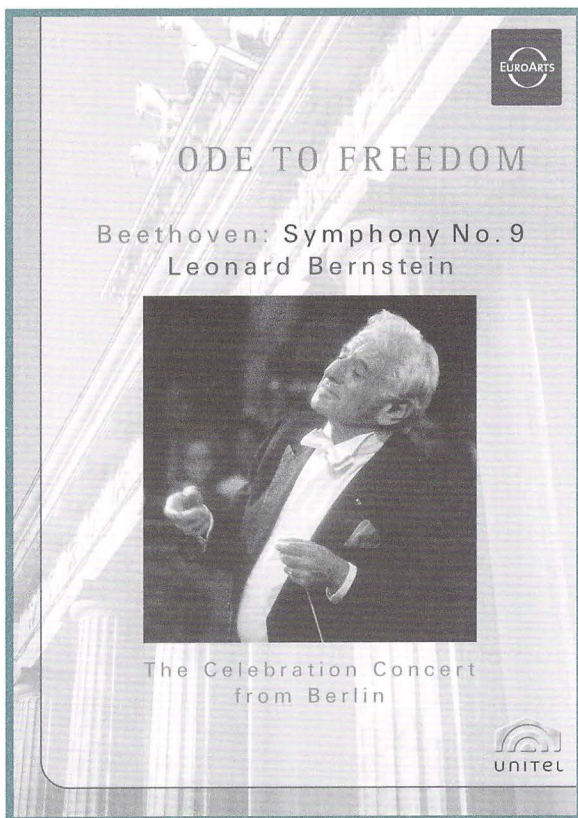
Hearing Bernstein is a poignant experience. Unobtrusively and unforgettably we become aware of what the world had (and enjoyed) in Bernstein; he was passion incarnate, the personification of musical enthusiasm and dedication. Beethoven long ago stated that music conveys mental messages in sensual terms. Bernstein gave us a vivid picture of that process.

Not one, but three choirs supported him at his great Berlin concert: the Bavarian Radio Chorus; members of the Radio Chorus of what had been East Berlin, now emerging as one of the best choirs in the world; and the large Children’s Choir of the Dresden Philharmonie. It was only natural to have children participate and carry their experience of this performance into their adult lives. The solo quartet was June Anderson, soprano; Sarah Walker, mezzo-soprano; Klaus König, tenor; and Jan-Hendrik Rootering, bass.

Combined under Bernstein, they all gave more than a concert: they lit a torch for the love of freedom and the longing for freedom that extended far beyond the occasion. On the plaza, thousands of spectators, quietly and emotionally moved, watched with bated breath this musical event televised from the hall: Bernstein, Beethoven’s sceptre in his hand, joining in the call for freedom. ■

*Klaus Geitel is one of Europe’s most respected music critics and writers about music. He is based in Berlin, Germany. Translation: Janet & Michael Berridge.*

*The DVD of this performance has been released by EuroArts in Europe, Naxos in the United States and by DreamLife in Japan.*



Bernstein had the soloists and chorus sing in the final movement of Beethoven’s *Ninth Symphony* — indeed symbolized for many Germans a depth of joy they had hitherto hardly known: freedom, a gift from the gods.

There had always been speculation that Schiller had played a verbal game of hide-and-seek: that his poem really referred to freedom, not simply joy. In despotic times, it had seemed easier to announce (and to digest) that all people were to be brothers in joy than in the all-embracing brotherhood that can only exist in intellectual freedom. When it



# Bringing Mozart To Life

by Mary Jo Heath

*The following is excerpted from a longer article that appeared in the Greenwich Times (Connecticut) on July 28, 2006.*

Taking children to classical concerts is a win-win situation for everybody. The parenting handbook ought to make it clear that you get bonus points on these occasions. And if the concert is all Mozart, the points are doubled.

On Sunday afternoon in the Venetian Theater at the Caramoor Center for Music & the Arts, my nine-year-old daughter and I attended a family concert titled, *Mozart You Kid You!* It featured the Orchestra of St. Luke's conducted by Michael Barrett with narration by Jamie Bernstein, outfitted in a beautiful period costume complete with wig, in the role of Mozart.

Produced and written by Barrett and Bernstein, the daughter of the late composer Leonard Bernstein, it's a show they've done before. It's a great way to introduce children to Mozart by having "him" talk about his life as a talented kid, his life on the road, and all the problems of being adored by kings and princesses who would commission him for a work or two but never offer him a full-time job.

**On the way home I asked my daughter to tell me what she liked best about the concert. "Mozart," she said, "he was great."**

Mozart's tale was woven together with excerpts of his music — everything from single movements of symphonies and concertos, to overtures, vocal excerpts and some fun tricks as well — in a fast-paced and engaging script. It played a bit loose with history a couple times but no matter, so did the movie "Amadeus."

There was lots of fun along the way. "Maestro Mike," as "Mozart" called him, even



Jamie Bernstein as Mozart.

obliged with a couple of Mozart's famous party tricks — playing the piano blindfolded and playing upside down and backwards by lying on the piano bench. And the audience participated too by singing in three parts.

But the best fun was created by the serious talent on display. Having the Orchestra of St. Luke's demonstrate their well-known

artistry of Mozart's scores was the luxury casting that his music deserves. The young soloists, particularly 13-year-old pianist Frank Zheng, were all gifted musicians. Zheng performed Mozart's very first piano piece followed by a duet with Barrett that Mozart wrote for himself and his sister, Nannerl, and a movement from *Piano Concerto No. 5*. Zheng was extremely musical and showed a sparkling technique that projected well to the audience.

Peter Goldsmith, Thomas Riley, Jr. and Garrett Eucker, all members of the Metropolitan Opera Chorus were charming as the spirits in one of the trios from *The Magic Flute*. And they did a great job teaching the audience our trio. Soprano Emily Sinclair sang, "An die Freude." Bernstein's narration was all too high decibel and could be calmer with the same effect.

On the way home I asked my daughter to tell me what she liked best about the concert. "Mozart," she said, "he was great." Yes, 250 years after his birth, he still is. ■

*Mary Jo Heath is an announcer for WQXR-FM in New York and WSHU-FM in Fairfield, CT.*

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# IN THE news

## Leonard Bernstein Prize

At an August 2006 post-concert ceremony, Rolf Beck, director of the Schleswig Holstein Music Festival, Jorg-Dietrich Kamuschke, president of the Spakassen-Finanzgruppe and Alexander Bernstein presented the 24-year old American cellist Alisa Weilerstein with the fifth annual Leonard Bernstein Prize.

Alisa Weilerstein has attracted widespread recognition for playing that combines natural virtuosity and technical assurance with impassioned musicianship. She is already in continual engagements by orchestras around the world including the Baltimore Symphony, Cincinnati Symphony, Cleveland Orchestra, Pittsburgh Symphony, San Francisco Symphony, Orchestre National de France, Royal Scottish National Orchestra and the Tonhalle Orchestra Zurich. She makes regular appearances at festivals such as the Aspen Music Festival, Blossom Music Festival, Caramoor, Santa Fe Chamber Music Festival, Spoleto USA, and the Verbier Festival.



Alexander Bernstein congratulates Alisa Weilerstein.

In January 2007 Ms. Weilerstein will make her New York Philharmonic subscription debut performing the Elgar Cello Concerto with Zubin Mehta conducting. Other highlights of her 2006-07 season include recitals with violinist Maxim Vengerov and pianist Lilya Zilberstein at Carnegie Hall, Théâtre des Champs-Élysées in Paris and the Barbican in London.

The Leonard Bernstein Award is a 10,000 Euro prize awarded to a young artist to help further their career. Previous recipients have been the pianists Lang Lang and Jonathan Biss, and violinists Lisa Batiashvili and Erik Schumann. The prize is funded by the Sparkassen-Finanzgruppe. ■

## A New Kaddish Narration

This past summer the Lucerne (Switzerland) Festival presented the Lucerne Symphony performing Bernstein's *SYMPHONY NO. 3: KADDISH* with Samuel Pisar as Reader, under the baton of John Axelrod. Bernstein had written the original text for the Reader's narration, but remained

dissatisfied with the outcome. So in 1988 he urged his friend Pisar, a Holocaust survivor, to write a new text. Writing in the *Financial Times*, reviewer George Loomis wrote, "Given Pisar's remarkable story of endurance as a teenager in the death camps, the text is at times unbearably moving.

Bernstein's music takes on a greater focus as a result, but Pisar also supplies an element of hope that comports with the earthy rhythms and consoling music Bernstein gave the Kaddish texts." The performance was recorded for Naxos records and will be available in the future. ■



## New Publications

The Leonard Bernstein Music Publishing Company and Hal Leonard are pleased to announce a series of new publications of music by Leonard Bernstein.

The long awaited *Bernstein on Broadway* tops the list. This is a new edition of the legendary collection that has been out of print for years. The collection includes 30 songs from seven shows, with plot synopses and information about each musical, including commentary by Bernstein and a new introduction by John Mauceri.

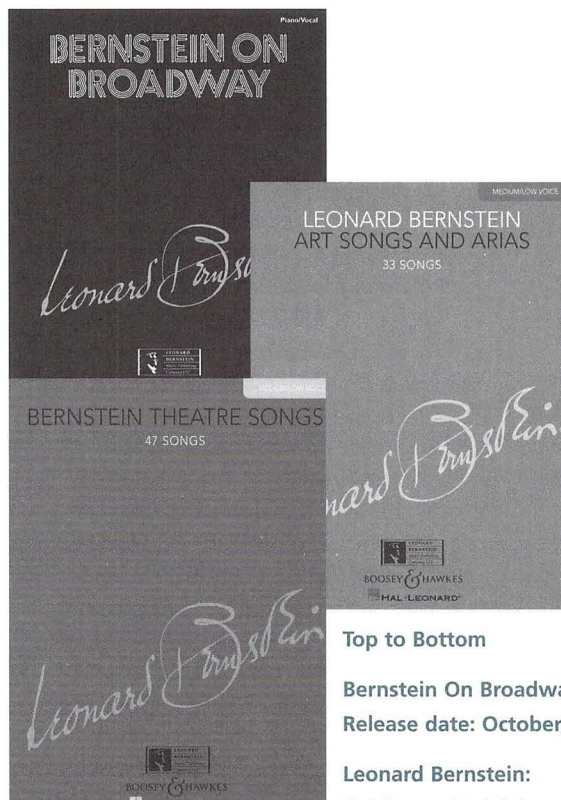
*Art Songs and Arias* is a new collection, including previously unpublished material and arias that have never been published separately from the complete vocal scores. Included in the 29 selections are *I Hate Music*, "Dede's Aria" from *A Quiet Place*, selections from *Songfest*

and the little known song, "My Twelve Tone Melody." This publication is available in High Voice and Medium/Low voice volumes.

Also new this autumn is *Bernstein Theatre Songs* in three volumes; High Voice, Low Voice and Duets and Ensembles. This collection is a fantastic resource, featuring Bernstein's theatre songs from *On The Town*, *Wonderful Town*, *Candide*, *West Side Story*, *Mass*, *Peter Pan*, *1600 Pennsylvania Avenue*, among others. It includes several songs cut from the shows that have never been available before.

Rounding out the new publications are string orchestra arrangements of "America" and "One Hand, One Heart". ■

For further information, please visit <http://www.halleonard.com/>



### Top to Bottom

**Bernstein On Broadway**

Release date: October, 2006

**Leonard Bernstein:  
Art Songs And Arias**

Release date: October, 2006

**Bernstein Theatre Songs**

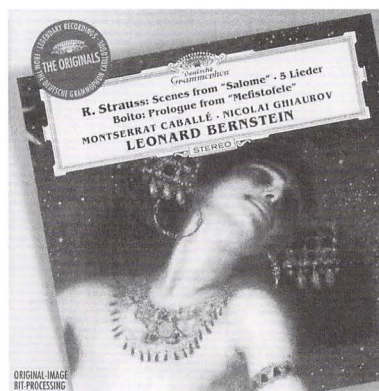
Release date: November, 2006

## New CD Releases

Deutsche Grammophon has released Bernstein's previously out of print recording of the *Prologue in Heaven* scene from Boito's *Mefistofele*. This performance features the Vienna Philharmonic and Nicolai Ghiurov, bass. The recording also includes Bernstein's legendary collaboration with Montserrat Caballé and the National Orchestra of France, performing the "Final Scene" and "Dance

of the Seven Veils" from Strauss' *Salome* as well as Strauss's *Five Songs for Voice and Orchestra*.

As part of their *Composers on Broadway* series, Decca has released a CD devoted to selections from Bernstein's shows *Candide*, *West Side Story*, *On the Town*, *Wonderful Town*, *1600 Pennsylvania Ave* and *Trouble in Tahiti*. ■





# [ Selected Performances ]

## Fall/Winter 2006/2007

For a complete listing visit:  
www.leonardbernstein.com

### October

- 2 Erfurt, Germany:** CHICHESTER PSALMS; Orchester der Gymnasiums Blankensee; Augustiner-Kirche.
- 7 Dunedin, New Zealand:** CHICHESTER PSALMS; City of Dunedin choir; David Burchell, conductor; Dunedin Town Hall.
- 9 Schweifurt, Germany:** OVERTURE TO CANDIDE; Slowakische Philharmonie; Peter Feranec, conductor; Theatre der Stadt.

- 9 Galicia, Spain:** SERENADE; Real Filharmonía de Galicia; Daniel Hope, violin; Antoni Ros Marba, conductor; Auditorio de Galicia.
- 10 Oviedo, Spain:** SERENADE; Real Filharmonía de Galicia; Daniel Hope, violin; Antoni Ros Marba, conductor; Auditorio P. Felipe.
- 11 Topeka, KS:** OVERTURE TO CANDIDE; Washburn Symphony Orchestra.
- 18 Liverpool, UK:** OVERTURE TO WEST SIDE STORY; Royal Liverpool Philharmonic Orchestra; Carl Davis, conductor; Philharmonic Hall.
- 19 Flensburg, Germany:** CHICHESTER PSALMS; Sonderjyllands Symfoniorkester; Matthias Janz, conductor.
- 26, 27 Hannover, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Niedersächsisches Staatsorchester Hannover; Frank Beermann, conductor; Opernhaus.

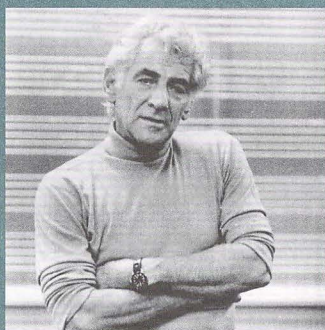
### Event Spotlight

**Leonard Bernstein, BOSTON TO BROADWAY** October 12-14

Concerts and Symposia at Harvard University  
www.bernsteinatharvard.org



Concerts and Symposia at Harvard University



- 10 London, United Kingdom:** SERENADE; English Chamber Orchestra; Stephanie Gonley, violin; Roy Goodman, conductor; Cadogan Hall.
- 12-14 Cambridge, MA:** *Leonard Bernstein, BOSTON TO BROADWAY; Concerts and Symposia at Harvard University. See Event Spotlight.*
- 14 Melbourne, FL:** OVERTURE TO CANDIDE; Brevard Symphony Orchestra; Christopher Confessore, conductor; King Center for the Performing Arts.
- 19 Rostock, Germany:** ON THE TOWN; Ensemble Volkstheater Rostock; Cush Jung, director; Volker M. Plangg, conductor; Grosses Haus.

### November

- 4, 9, 11, Berlin, Germany:** FANCY FREE; **16, 18** Staatsballett Berlin; Jerome Robbins, choreographer; Staatsoper unter den Linden.

### December

- 3 St. Cloud, MN:** CHICHESTER PSALMS; St. Cloud Symphony Orchestra; William Schrickel, conductor; St. Augustine Church.
- 11 Paris, France:** CANDIDE; Robert Carsen, director; John Axelrod, conductor; Théâtre Châtelet. (See page 3 for additional performances).
- 12 Berlin, Germany:** FANCY FREE; Staatsballett Berlin; Jerome Robbins, choreographer; Staatsoper unter den Linden.
- 14 Halle, Germany:** PRELUDE, FUGUE AND RIFFS; Staatskapelle Halle; Nicolay Filipov, clarinet; Hans Rotman, conductor; Volkspark.
- 31 Weimar, Germany:** OVERTURE TO CANDIDE; Staatskapelle Weimar. Carl St. Clair, conductor; CCN Weimar Halle.

### January

- 1 Weimar, Germany:** OVERTURE TO CANDIDE; Staatskapelle Weimar; Carl St. Clair, conductor; CCN Weimar Halle.
- 11-13 Cleveland, OH:** OVERTURE TO CANDIDE; Cleveland Orchestra; Franz Welser-Most, conductor; Severance Hall.



- 13 Berlin, Germany:** OVERTURE TO CANDIDE; Rundfunk-Sinfonieorchester Berlin; Michael Sanderling, conductor; Konzerthaus.

## February

- 7 Evanston, IL:** Three Meditations from "Mass," Symphonic Dances from West Side Story, Evanston Symphony Orchestra, Lawrence Eckerling, conductor; Pick Staiger Concert Hall, Northwestern University.
- 9 New York, NY:** SYMPHONY NO. 2: THE AGE OF ANXIETY; American Symphony Orchestra; Leon Botstein, conductor; Avery Fisher Hall.
- 17, 18 Portland, OR:** OVERTURE TO CANDIDE; Oregon Symphony; Carlos Kalma, conductor; Arlene Schnitzer Concert Hall.
- 25 Vienna, Austria:** DIVERTIMENTO; Radio Symphony Orchestra; Wayne Marshall, conductor; Musikverein.

## March

- 3 Baltimore, MD:** SYMPHONIC DANCES FROM WEST SIDE STORY; Baltimore Symphony Orchestra; Marin Alsop, conductor; Joseph Meyerhoff Symphony Hall.
- 8 Cologne, Germany:** OVERTURE TO CANDIDE; Royal Concertgebouw Orchestra; Martyn Rabbins, conductor; Philharmonie.
- 10 St. Cloud, MN:** ORCHESTRAL SUITE FROM CANDIDE; St. Cloud Symphony Orchestra; William Schrickel, conductor; Paramount Theater.
- 10 Sondershausen, Germany:** SYMPHONY NO. 1: JEREMIAH; Loh-Orchester Sondershausen; Anja Daniela Wagner, mezzo-soprano; Hiroaki Masuda, conductor; Haus der Kunst.
- 11 Nordhausen, Germany:** SYMPHONY NO. 1: JEREMIAH; Loh-Orchester Sondershausen; Anja Daniela Wagner, mezzo-soprano; Hiroaki Masuda, conductor; Nordhausen Theatre.

- 15-18 Houston, TX:** OVERTURE TO CANDIDE; SYMPHONIC DANCES FROM WEST SIDE STORY; Houston Symphony Orchestra; Robert Spano, conductor; Jones Hall.
- 18 Berlin, Germany:** DIVERTIMENTO; Junge Deutsche Philharmonie; Eiji Oue, conductor; Philharmonie.
- 25 Newport News, VA:** CHICHESTER PSALMS; Virginia Symphony Orchestra and Chorus; JoAnn Faletta, conductor; Ferguson Center for the Arts.
- 29 Bautzen, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Neue Lausitzer Philharmonie; Ekehard Stier, conductor; Theatre.
- 30 Gorlitz, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Neue Lausitzer.
- 30 Portland, OR:** CHICHESTER PSALMS; Oregon Symphony; Portland Symphonic Choir; Carlos Kalmar, conductor; Arlen Schnitzer Concert Hall.

## [Note to Readers]

**Prelude, Fugue & Riffs** will be sent upon request. Please send all correspondence to:  
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We appreciate notice of any performances or events featuring the music of Leonard Bernstein or honoring his creative life and we shall do our best to include such information in forthcoming calendars.

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**Correction**  
 The caption for the manuscript of Jubilee Games: "Opening page in Bernstein's hand" (*Prelude, Fugue & Riffs*, Spring/Summer 2006) should have been ascribed to his editor, Jack Gottlieb.



# LOOKING ahead

## Watching Bernstein On DVD

The last few months have seen a flurry of DVD releases featuring Leonard Bernstein conducting the great orchestras of the world. Of special interest is the Euro Arts (Europe), Naxos (United States) and Dream Life (Japan) release of the historic *Ode to Freedom* concert of Beethoven's *Ninth Symphony*. Also being released is Bruckner's *Ninth Symphony* with the Vienna Philharmonic. Other Vienna Philharmonic DVD releases include *Mozart's Symphony No. 25 and the Clarinet Concerto* with Peter Schmidl as the soloist. On another DVD Bernstein appears as soloist in the *Mozart Piano Concerto No. 17* coupled with *Symphony No. 39*. In addition he conducts the Boston Symphony Orchestra on their release of the *Liszt Faust Symphony*.

Continuing the stream of DVD releases, Deutsche Grammophon has released the *Mozart Requiem* with the Bavarian Radio Symphony Orchestra and soloist Marie McLaughlin, soprano; Maria Ewing, mezzo-soprano; Jerry Hadley, tenor and Cornelius Hauptman, bass. This performance was filmed in the beautiful baroque Basilica in Diessen, Germany and is not only a musical feast but a visual one as well. DG has also released Bernstein's concert performance DVD of *Candide*, featuring a star-studded cast including Christa Ludwig, June Anderson, Jerry Hadley, Della Jones, Nicolai Gedda, Kurt Ollmann and Adolph Green as narrator with the London Symphony Orchestra and Chorus. ■



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