

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Spring/Summer 2007



The *Candide* Ruckus in Europe

by Jamie Bernstein

We have all gained a more profound understanding of the word “kerfuffle” as a result of the Paris performances of *Candide* at the Théâtre du Châtelet last December, and the noisy aftermath that followed.

First, there were the very mixed reviews of this innovative production conceived by the Canadian opera director Robert Carsen. France *L'Express* hailed the show as “a well-deserved triumph.” *Opera News* called it “a visually spectacular Christmas treat... a thrilling display of directorial virtuosity.” *Le Parisien* was more ambivalent: “soit on adore, soit on déteste.” (You love it or you hate it.) *Le Monde* was resolutely sour: “...dreary because it tried desperately to be funny.” The audiences, however, were vociferous in their approval, in a town where audiences are not known for their generosity.

Then the rest of Europe weighed in. “Gormless anti-Americanism,” huffed the *Brussels Journal*. “Offensive to Voltaire,” thundered *MusicalAmerica.com*. Meanwhile, opera companies from all over began inquiring about importing the production to their own stages.



MARIE-NOELLE ROBERT COURTESY THE CHÂTELET THÉÂTRE

“What a day for an auto-da-fé!”

And then, there was the abrupt cancellation of the production’s next destination in June, at the illustrious Teatro Alla Scala in Milan — shortly followed by a cancellation of the cancellation. (Or, as the *Toronto Star* put it, “calling the calling-off off.”)

In the process of all this melodrama, *Candide* has received more attention than the work has had in quite some time.

At the heart of the controversy is Carsen’s radically new approach to Bernstein’s 1956 operetta/musical. Although the show has had

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To Our Readers

Leonard Bernstein sure loved showbiz. He loved its collaborative nature, the volatility and brilliance of the performers, the pressure cooker as opening night approached. So he would undoubtedly be elated to know that the score to one of his lost showbiz forays — *Peter Pan* — has been lovingly restored and engraved. Now this rare version of *Peter Pan* can see the light of stages everywhere.

Ballet counts as showbiz — with less chatter — and here, too, another little-seen Bernstein work is back in the public eye: his last ballet collaboration with Jerome Robbins, *Dybbuk*. Robbins had removed the work from the New York City Ballet's repertoire, but the company returned it to its birthplace earlier this year, in a presentation bursting with pride and passion. Meanwhile, *Wonderful Town* has been touring the U.S.; *On the Town* is returning to the English National Opera; and in the hardest-to-miss development, the controversial production of *Candide* at Paris's Théâtre du Châtelet is continuing on to La Scala after all — despite a momentary spasm of cancellation.

One big reason Bernstein loved showbiz was his lifelong friend Betty Comden, who is remembered in this issue. Betty, Adolph and Lenny all came up together in the New York City of the early 1940's. From sweltering, roach-infested apartments and underground nightclubs, the three artists eventually found themselves at the top of the showbiz heap — opening at the grandest Broadway theatres, frequenting the Russian Tea Room, and living in glamorous skyscrapers. The three of them never took their good fortune for granted, and remained devoted to one another to the end. I hope there's a big old piano in heaven, where Lenny's banging away the old Revuers' numbers while Betty and Adolph roar the lyrics around his head.

J.B. ■

The *Candide* Ruckus in Europe, continued

(continued from page 2)

many collaborators and tinkers over the decades, no one had ever thought to bring the story into the very period in which it was written. The entire Châtelet production takes place inside a vintage TV screen, which is broadcasting "Volt-Air TV." Images from mid-twentieth century America — cars, housewives, suburban bliss — hurtle by to the tune of the antic *Candide Overture*. Voltaire's global romp has been transplanted to the U.S., featuring encounters with Mormons, oil barons, Las Vegas hustlers and Senator Joe McCarthy himself. Cunegonde,

bathing trunks in the colors of their nation's flag. In successive articles, descriptions of this scene devolved into a "beach party" with heads of state "dancing in their underwear."

When La Scala's director, Stephane Lissner, announced after attending the show in Paris that the production did not suit La Scala's "artistic program" and therefore would not be coming into Milan after all, speculation in the press immediately turned to the scene with the five heads of state. No journalistic outlet could resist the temptation to put the names of the five world leaders in the same sentence with the word "underpants."

Even Italian director Franco Zeffirelli, a devoted Bernstein colleague, weighed in on the controversy, defending La Scala's right to withdraw its support from "a form of self-indulgent exhibitionism." (Zeffirelli had recently endured a bit of melodrama himself at La Scala during his extravagant production of "Aida," when tenor Roberto Alagna stormed offstage mid-scene after being booed by the audience.)

Carsen and Lissner evidently worked out a solution to their differences, and *Candide* will appear, with some as yet unspecified changes, at La Scala in May as originally scheduled.

Ticket sales at the La Scala box office are likely, if anything, to increase as a result of this production's added notoriety. Truly, there is no such thing as bad publicity... and somewhere far above us, Voltaire and Bernstein and all the other authors are having the best of all possible laughs. ■



"Candide's Lament"

instead of being a courtesan in Paris, becomes a Marilyn Monroe-like movie star.

But the scene that grabbed the headlines was Carsen's waggish update of Voltaire's five exiled kings in "The King's Barcarolle," transformed into George W. Bush, Jacques Chirac, Tony Blair, Vladimir Putin and Silvio Berlusconi. The world leaders are all floating on rubber rafts in an oil-slicked sea (quite a brilliant piece of theatrecraft in itself), each wearing a tie and

MARIE-NOËLLE ROBERT COURTESY THE CHÂTELET THÉÂTRE

Artful Learning Goes to College

Artful Learning is an arts-based school reform model inspired by Leonard Bernstein's vision that music and the other fine and performing arts can be used to improve academic achievement and instill a love of learning in students of all ages. The model's four main elements, Experience, Inquire, Create and Reflect — encourage and support best teaching practices and are used to improve the manner in which both students and teachers learn.

Students are first introduced to a "Masterwork" for exposure to the rigorous and important ideas that classic works provide. The Masterwork helps create an engaging learning environment, for example, a Calder mobile has been used to represent the concept of balance.

After the Experience phase with the Masterwork, students are invited to Inquire and begin building their own understanding of the concept. Questions about what is seen heard or felt are used to frame the Inquiry phase. During the Create phase, students generate an original creation based on their experience with the selected Masterwork and the questions generated during Inquiry. The Reflection portion of the process provides the opportunity to think more deeply about the Masterwork and the three preceding elements.

Masterworks are at the heart of the Artful Learning model. They are defined as human achievements that speak to universal truths in unique and insightful ways. The model does not limit Masterworks to the arts; for example, works by Bernstein, Bach and Monet as well as the Declaration of Independence, the Periodic Table of the Elements and the Great Wall of China have all been used as Masterworks.

Masterworks may be explored in a variety of ways depending on the context of the classroom.

Marta Robertson, an Associate Professor of music in the Sunderman Conservatory at Gettysburg College, offers a glimpse of her first experience using the LBC model in a Contemporary music Class with Aaron Copland's *A Lincoln Portrait* as the Masterwork:

Inspired by the Bernstein Model and the engaged teachers I have met at training sessions, I envisioned my Contemporary music course as my first sustained opportunity to teach using the four-fold learning cycle of Experience, Inquire, Create and Reflect. In hindsight the Fall semester was a powerful example of learning — not only for the students, but also for me.

The year 2009 marks the bicentennial of Abraham Lincoln's birth. My goal was to create a unit commemorating the anniversary and to capitalize on Gettysburg College's historical association with the Gettysburg Address. As a musicologist, my long-term research interest has been Aaron Copland. What better Masterwork to tie these threads together than *A Lincoln Portrait*?

As a Masterwork, *A Lincoln Portrait* not only sustained inter-disciplinary scrutiny; it provided one of the "Bernstein Moments" I had observed in seasoned Bernstein Teachers — joyful, collaborative learning for them and their students.

Leonard Bernstein Center for Learning



Leonard Bernstein

Gettysburg College

I was particularly excited about the opportunity to incorporate student expertise from the various disciplines across campus to supplement my own interdisciplinary connections to the work. Following a semester of inquiry and experience, the final project I assigned was for the students to create a Bernstein Unit for *A Lincoln Portrait* from the perspective of their academic major, connected to the College's Curricular goals of Integrative Thinking, Multiple Inquiries and Effective Communication. With the zeal of a new initiate, I enthusiastically explained this context on day one of the course and launched into a See/Hear/Feel experience and then formed human sculptures to the heroic chords of Copland's score. I must admit I was unprepared for the bewilderment and even open resistance of some students to the Bernstein model's fundamental assumption that arts can be used for cross-disciplinary inquiry. On the other hand, one student reassessed her choice of major after observing the intellectual passion demonstrated by the other students in our class.

As a result of my experience last fall, I can incorporate these experiences for growth (mine and the students) into the next revision of the course.

I have come to think of my favorite teaching moments from the course as my "Bernstein Moments." One day we were

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Reviving *Dybbuk*

by Jenifer Ringer

What makes some ballets stand out more than others in my memory is the feeling of joy and satisfaction I am left with after dancing them. During my seventeen year career as a dancer with the New York City Ballet, I have performed many different kinds of ballets; some have

a work environment that was both exciting and committed. Neither the score nor the new dance vocabulary was easy for us — they both required much repetition by the dancers until we were able to hit the musical accents important to the choreography. But this repetition and the close attention we had to pay to the music forced us to be

the talents of Robbins and Bernstein and to be allowed to add our own artistic efforts in the arena of a live stage performance. When everything finally came together on the revival's opening night, the work we had all put into the ballet paid off; the audience did not simply see steps put to music, but rather experienced an emotional story of individuals



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Dancing *Dybbuk*, New York City Ballet: Jenifer Ringer and Benjamin Millepied.

large casts requiring most of the company, some have only two people. Very rarely, the cast of a ballet becomes a family of sorts, and we all know that we are part of something unique.

When we began reviving, this past winter, Jerome Robbins's *Dybbuk*, it was apparent from the start that this ballet was going to be special. Leonard Bernstein's music was commissioned specifically for the story, and the emotions it evoked in the dancers immediately created

more engaged with both the composition and the choreography it had inspired. This was a ballet we had to delve into deeply.

Dybbuk is one of the few ballets I have performed at which, after the curtain had fallen at the end of the ballet, the dancers themselves clapped. We were not clapping because we felt that we had done such a good job. We clapped because we had just experienced something wonderful. It was a privilege to be entrusted with a piece of art that combined

in community, personal loss, and love beyond the grave. The dancers felt the bond of having danced something that was precious. And I was given the gift of an experience that reawakened in me a sense of inspiration. ■

Jenifer Ringer is a Principal Dancer with the New York City Ballet.

Dybbuk: A New Engraving

by Garth Edwin Sunderland

Dybbuk, created in collaboration with Jerome Robbins for New York City Ballet in 1974, is one of Leonard Bernstein's lesser-known, but most dramatic and adventurous scores for the stage. The ballet is an abstract adaptation of the famous Yiddish play by S. Ansky, about a woman possessed by the spirit of her dead love. Reacting to the Jewish mysticism that permeates the drama, Bernstein employed sophisticated numerical techniques derived from Kabbalah, creating music that is at turns eerie, thrilling and savage.

Robbins was dissatisfied with the ballet, and reworked it twice after its premiere. Eventually *Dybbuk* fell out of the repertoire entirely, going unseen for over a generation. Only in the past few years has it found its way back to the stage, in major revivals at San Francisco Ballet (2005) and New York City Ballet (2007).

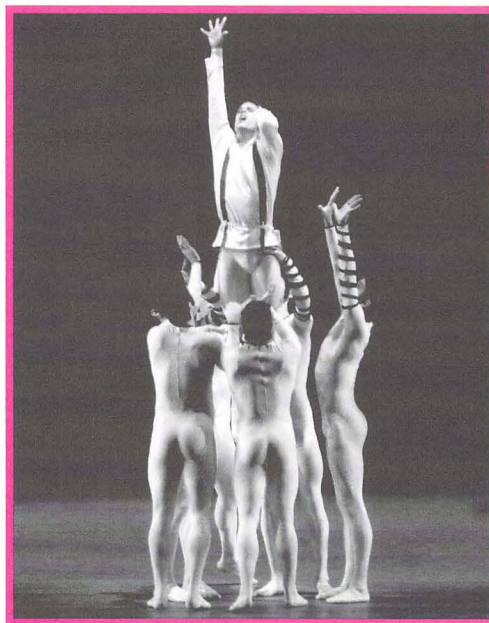
The orchestral score has been almost as neglected. Bernstein created two concert suites shortly after the premiere of the staged version, making changes to the music and expanding the role of the two male vocal soloists. But the *Dybbuk* print masters were cannibalized to create the suites, leaving no usable source for the original ballet — all that remained were poor copies of his manuscript score, which were very difficult even to read, let alone conduct from (see example). The parts, too, were quickly prepared, and had many errors. Because of the state of the materials, *Dybbuk* was virtually impossible for an orchestra to play, and it essentially vanished from the orchestral radar.

These problems are now resolved in a new critical edition. The full score incorporates all of Bernstein's final changes and corrections, drawn from his own conducting score. I was fortunate to be able to "try out" an early

proof of the new score with the San Francisco Ballet orchestra under the direction of conductor Andrew Mogrelia, who then recorded the complete work, using the new edition, with the Nashville Symphony Orchestra. Further corrections from those rehearsals were then incorporated into the final edition, from which new orchestral parts have been extracted.

Dybbuk is a challenging work, dark and dangerous. The same can no longer be said of the materials from which it is performed. The new edition will allow this unjustly neglected score, one of Bernstein's finest, to reach the wide audience that it surely deserves. ■

Garth Edwin Sunderland is Music Editor for the Leonard Bernstein Office, Inc., and is a composer and interdisciplinary artist.



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Dancing *Dybbuk*, New York City Ballet: Benjamin Millepied and Company.

Left To Right
Manuscript copy
New engraving

Peter Pan Editor's Note



COURTESY ALASTAIR MUIR

London King's Head Theatre's recent production of *Peter Pan*.

by Garth Edwin Sunderland

This spring, the Leonard Bernstein Music Publishing Company releases a new edition of Bernstein's songs and incidental music for Peter Pan. This new edition includes a full score, piano vocal score and orchestral parts. All are available for rental from Boosey & Hawkes, Ltd.

The history of Leonard Bernstein's songs and incidental music for J.M. Barrie's play *Peter Pan* is a complicated one. His involvement in the 1950 Broadway production, starring Boris Karloff and Jean Arthur, was relatively minimal in comparison to his other Broadway works. Invited to provide only a few dances and incidental cues, he found himself "losing his head" and surprised the producers by writing seven songs as well, including original lyrics. Bernstein was in Europe during the rehearsal period for the show, unable to par-

ticipate in the creative process as he usually would for a new theatre work. It was Trude Rittman, credited as Musical Coordinator, who took his material and worked it into the production according to its needs, extracting reprises and underscores from Bernstein's larger numbers and adapting Tink's musical speech fragments to fit the play dialogue. This *Peter Pan* is not a musical — Bernstein did not structure a musical/dramatic totality as he did for his other stage works, and was not a direct collaborator in the production. Nevertheless, the score demonstrates a clear use of motivic development, and a consistency of gesture, innocence, and wit that together form a cohesive whole.

Many curious changes were made to the score after it left Bernstein's hands. The lovely *Dream With Me* was jettisoned as Wendy's final song, in favor of an inexplicable reprise of *Who Am I*. An additional scene was created for the death of Hook

(not included in this edition, or for that matter in the play itself) which sutured *Plank Round* and *Neverland* together with new lyrics of dubious authorship (they were certainly not written by Bernstein or Barrie), to provide a pat moral to this morally ambiguous story. For the original cast recording, Bernstein's instrumental numbers, for reasons unknown, were replaced with new cues by Alec Wilder (which has led to the misconception that Bernstein's incidental music was not used for the Broadway production), and the songs themselves were altered to accommodate spoken narration and new introductions. Many of these recording-specific alterations to the songs were in turn reincorporated into the orchestral materials for the show. For the national tour, with Lawrence Tibbett as Hook, Bernstein contributed a new song, *Captain Hook's Soliloquy*, but the tour was cancelled mid-run, and the song went unheard for decades.

Bernstein's music for *Peter Pan* lay fallow for over half a century, largely forgotten save for a very few sporadic, small-scale productions, and overshadowed by the 1954 full-blown musical treatment (with lyrics by Betty Comden and Adolph Green, and direction and choreography by Jerome Robbins, Bernstein's long-time friends and collaborators). But in 2001, the conductor Alexander Frey came to the Leonard Bernstein Office with the proposal to record the score in its entirety, including *Dream With Me* and *Captain Hook's Soliloquy*, for which new orchestrations were created by Sid Ramin and myself. The recording has been a great success, leading to the first significant theatrical productions in over a generation. However, the only materials available at the time of the recording were a set of parts created by a civic theatre in the 1980s, which were unsuitable for editorial use, and it became clear

Peter Pan Editor's Note, continued

that to enable the work to thrive, a full orchestral score (all previous editions have been conducted from the piano/vocal) and new parts would need to be created.

The greatest challenge in preparing this new edition was determining what, exactly, *Peter Pan* should be — to untangle the thicket of changes, cuts, transpositions, and omissions that history

The original 1950 orchestral parts had at some point been sent to the Bernstein archive at the Library of Congress. This return to the source material afforded many opportunities and surprises.

had woven around the score, return the specific cues and songs to Bernstein's original musical intentions, and to present the music in a theatrically viable way that could be usefully employed in a production of Barrie's play. Fortunately, the original 1950 orchestral parts had at some point been sent to the Bernstein archive at the Library of Congress. This return to the source material afforded many opportunities and surprises — it was finally possible to assess and redress the many modifications that had been made to the individual numbers over the years. All cuts have been restored, and the songs returned to their original keys. At the same time, it became clear that many of the small underscore cues and scene changes in the more recent materials, which are taken from the larger numbers, had been added at some point after the original production, and that other moments of the play required cues for which there was no music specified. Since Bernstein never chose

to create a definitive plan for the music's incorporation into the play, I have integrated the best of these cues into this edition, and inserted additional cues where necessary (for example the Nursery Piano reprise of *Who Am I* in the final scene.)

This edition therefore reflects the most thorough incorporation of the music into the play, and for the first time presents it in an accurate and comprehensive orchestral full score. I am very grateful to Alexander Frey for his tireless dedication to bringing Bernstein's music for *Peter Pan* to light. Credit must also go to Scott Eyerly, who proofed this score through the many stages of its very complicated development. With this edition, the major barrier to productions of Leonard Bernstein's *Peter Pan* has been broken, and this score can now be heard as the piece of theatrical wonder that it is. ■

Artful Learning Goes to College, continued

(continued from page 3)

analyzing the symphony orchestra through Copland's orchestration in *A Lincoln Portrait*. I suggested that the conductor of an orchestra implementing her artistic vision could be compared to the CEO of an organization. Soon a management major had extended the analogy to the four families of the orchestra as workplace teams with specific tasks to accomplish. A Sociology major then deepened the analogy, comparing the cultural embeddedness of the orchestra to

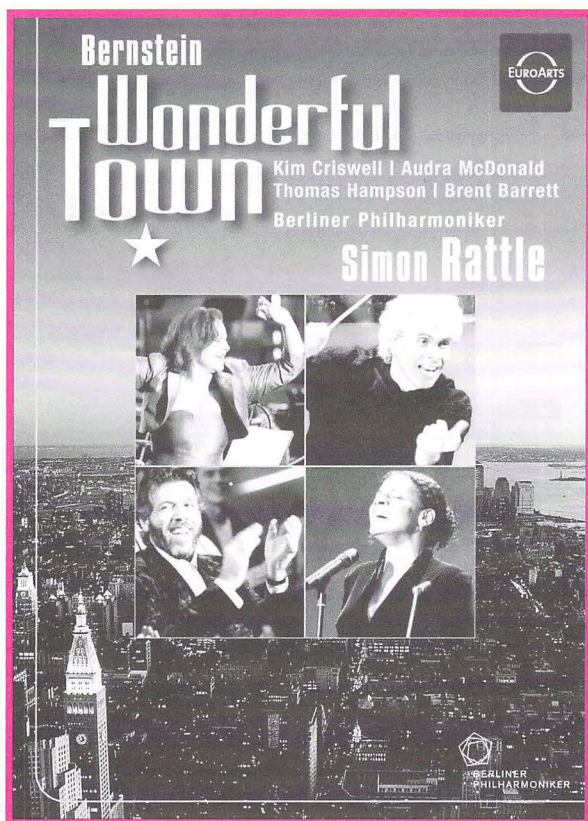
the sociological model of the individual embedded in a population, further embedded in a community. As more students contributed examples from their respective fields of study, it became clear that we were comparing how disciplines organize information to create meaning. As a Masterwork, *A Lincoln Portrait* not only sustained interdisciplinary scrutiny; it provided one of the "Bernstein Moments" I had observed in seasoned Bernstein Teachers — joyful, col-

laborative learning for them and their students. In the context of a college classroom, through the use of the Masterwork *A Lincoln Portrait*, students were provoked to reexamine their assumptions about the supposedly discrete and mutually exclusive nature of the arts and their own disciplines. ■

Wonderful Town and McCarthy-Era Politics

by Carol J. Oja

In the course of writing a book about Bernstein's Broadway shows, I am exploring archival treasures related to *Wonderful Town* in the Bernstein Collection at the Library of Congress. They tell much about the work's lickety-split collaborative conception in the winter of 1952–53 and its extensive revisions in out-of-town tryouts. Most strikingly, they show a process of rounding off political edges.



Given *Wonderful Town's* thoroughly affable comedic surface, it takes a minute to adjust to the idea that it might have any political profile. But once a person starts probing, multiple such layers begin to peel off — many more, in fact, than this brief essay can explore. The show is of course based on *My Sister Eileen* by Ruth McKenney, who was almost as well-known in the 1930s and 1940s for agit-prop texts as for her screwball comedy. One critic dubbed her the “Red Gracie Allen.”

But that's only the beginning. *Wonderful Town* opened at the height of the McCarthy and HUAC hearings, during a period when many of Bernstein's colleagues were under siege. Within months of the show's opening, Jerome Robbins and Lillian Hellman testified before HUAC, and Aaron Copland was called in by McCarthy. Furthermore, the producers of *Wonderful Town* succumbed to right-wing pressure and closed down for one night in April 1953, when an alleged “left-wing group,” as the newspapers put it, purchased a block of tickets.

One of the most explicit political moments uncovered in the sketches relates to “What a Waste,” the number sung by the character “Bob Baker,” a literary editor for “The Manhatter” (that is, *The New Yorker*). In the published version, he hands out

cynical advice about how the city's intense competition can “waste” young talent. In an earlier version of the lyrics, however, each verse tells a zany story about a public figure who did the “wasting.” Ulysses S. Grant drank too much, Oscar Levant frittered away his time on the couches of psychiatrists, and so on. Ten such profiles flit by, almost all of which end with the same tag line as the final version (“What a waste, what a waste, what a waste of money and time”).

The third verse, however, has an entirely different tag and a radical message. It opens with “Eric the Red,” who is presented as someone who “died” and “went up to heaven” but St. Peter wouldn't “open up.” The verse concludes, “He's a red, he's a red, there's no room in heaven for him.” Conjuring up this banished Viking was a clever way of lamenting McCarthy-era woes (I am grateful to Jack Gottlieb for clarifying the reference). But this was farther out on a limb than any American public figure could afford to go in early 1953, and the entire set of lyrics bit the dust at some unknown point in the revision process. ■

Carol J. Oja is a Professor of Music at Harvard University; she is currently writing a book about Bernstein for the series “Broadway Masters,” published by Yale University Press.

Wonderful Town

Columbia Theatricals presented a tour of *Wonderful Town*, based on the recent Tony Award-winning Broadway run. With over 40 presentations last winter and this early spring, audiences delighted in the production from Kansas to West Point. *Wonderful Town* has been having a revival of interest

following the successful run on Broadway. Recently EuroArts from Berlin released a DVD of the Berlin Philharmonic's 2005 New Year's Concert performance of the musical, featuring the Berlin Philharmonic conducted by Simon Rattle with soloists Thomas Hampson, Brent Barrett, Audra McDonald, Kim Criswell and

others. This May 23, 24 and 25 the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome will present a concert version of the work, and on June 9 the L'Orchestre Philharmonique de Monte Carlo will also present a concert version. ■

Remembering Betty!

1919–2006

by Jamie Bernstein

For Alexander, Nina and me, Betty Comden was a most precious member in our extensive collection of honorary aunts. Whipsmart, with her glossy hair and snappy outfits, she was affectionate and naturally elegant — and could crack wise like nobody's business: Boy, could she make our father laugh. They adored each other. She could play word games with Steve Sondheim and not quaver. She could quote Shakespeare and Ibsen and Bugs Bunny. She was as knowledgeable and enthusiastic in Carnegie Hall as she was at the Broadhurst Theatre. Her memory for literature, history, movies and music rivaled Adolph Green's — and that's really saying something.

Betty and Adolph — even when we were little, we understood that there was some kind of mind meld going on, but that their two bodies had completely separate lives, with completely separate spouses and children. The nature of their lifelong collaboration seemed remarkable to us only through our adult eyes. As kids, we saw it as the most natural thing in the world.

It seemed to us that what grownups mostly did was have fun — especially when they worked. In our father's studio,



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Betty Comden and Adolph Green

he and Betty and Adolph spent hours engulfed in a murk of cigarette smoke (although Betty herself never smoked), laughing and screaming around the piano. During our parents' parties, we could hear Betty from our beds upstairs; the timbre of her voice was unmistakable. She would say something and then the whole room would erupt into laughter. We just couldn't wait to be grownups.

In the 1960's, we finally got old enough to be invited along to the legendary New Year's Day parties at the home of Betty and her husband, Steve Kyle. According to my uncle, we missed the really great parties, back in the 40's and 50's. I hate when grownups say that. It's probably true, but still, on January First we thought we'd gained entrance through the gates of heaven itself. Betty went on having that New Year's Day party right up to a couple of years ago, when her living room was still as jam-packed as ever.

While our father was still alive, we gathered for Passover at our big apartment in the Dakota. Betty was always there with us. After our father died and we sold the Dakota apartment, the seder moved to Betty's. She clearly loved having the raucous hordes of Kyles, Comdens, Greens, Bernsteins et alia, all crammed around a table that snaked through her entire living room — with the littlest kids mostly under that table, of course. In those pink silk pajamas, Betty looked simultaneously glamorous and *heimische*. Here was a no-holds-barred career woman for sure, yet nothing ever compromised Betty's feminine daintiness and sense of domestic grace.

Every time we were at Betty's, Nina and Alexander and I would fixate yet again on that amazing collection of framed, autographed photos on her piano. We certainly had some pretty interesting people



COURTESY LEE MINDEL

on the piano in our house, but Betty had us beat. Charlie Chaplin! Gene Kelly! Groucho Marx! This was a level of glamor we couldn't begin to touch.

One summer when I was about 7, our father decided that my brother and I would help him write a show. The characters all had fake Japanese names that were scatological family in-jokes. We didn't get very far in the collaboration, but what I remember is my father playing something we were "working on" (whatever that could have possibly meant) — and as I leaned casually against the piano on my little elbows, I felt — I felt — just like Betty Comden! ■

Selected Performances

Spring/Summer 2007

For a complete listing visit:
www.leonardbernstein.com

April

- 4** **Tel Aviv, Israel:** SHIVAREE; Israel Philharmonic Orchestra; Gustavo Dudamel, conductor; Frederic R. Mann Auditorium.
- 7, 8** **Vienna, Austria:** OVERTURE TO CANDIDE; Wiener Symphoniker; Yakov Kreizberg, conductor; Musikverein.
- 20, 21, 25, 28** **Tucson, AZ:** CANDIDE (Chelsea version); Arizona State University Lyric opera Theatre; Graham Whitehead, director; William Reber, conductor; Evelyn Smith Music Theatre.
- 20–28** **London, UK:** ON THE TOWN; English National Opera; London Coliseum.
- 21** **Leipzig, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Jugendsinfonieorchester der Musikschule Leipzig; Ron-Dirk Entleutner, conductor; Gosser Saal Gewandhaus.
- 22** **Berlin, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Rundfunk Sinfonie Orchester Berlin; John Axelrod, conductor; Konzerthaus.
- 24** **Clayton, Australia:** SYMPHONIC DANCES FROM WEST SIDE STORY; Monash University School of Music; Jeffrey Crellin, conductor; Robert Blackwood Hall.
- 26** **Tucson, AZ:** SYMPHONY NO. 1: JEREMIAH; Symphony Orchestra; Carole Fitzpatrick, soprano; David Schildkret, conductor; Grammage.
- 27, 28** **Birmingham, AL:** SERENADE; Alabama Symphony Orchestra; Philippe Quint, violin; Christopher Confessore, conductor; Jemison Concert Hall.
- 29** **Philadelphia, PA:** SYMPHONIC DANCES FROM WEST SIDE STORY; The Curtis Institute of Music; Christoph Eschenbach, conductor; Verizon Hall.

May

- 1** **Tel Aviv, Israel:** SHIVAREE; Israel Philharmonic Orchestra; Gustavo Dudamel, conductor; Frederic R. Mann Auditorium.
- 2** **Philadelphia, PA:** SYMPHONIC DANCES FROM WEST SIDE STORY; The Curtis Institute of Music; Christoph Eschenbach, conductor; Verizon Hall.
- 3** **New Haven, CT:** THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC SUITE FROM ON THE WATERFRONT; New Haven Symphony Orchestra; Jung-Ho Pak, conductor; Woolsey Hall.
- 3** **Ithaca, NY:** PRELUDE, FUGUE AND RIFFS; Cornell University Wind Ensemble; Cynthia Johnston Turner; Bailey Hall.
- 3–13** **Winston-Salem, NC:** WEST SIDE STORY; North Carolina School of the Arts; Gerald Freeman, director; John Mauceri, musical director; Stevens Center.
- 3–28** **London, UK:** ON THE TOWN; English National Opera; London Coliseum.
- 3, 5–7** **Tel Aviv, Israel:** DIVERTIMENTO; Israel Symphony Orchestra; Asher F. Fisch, conductor; Mann Auditorium.
- 3–5** **Minneapolis, MN:** SYMPHONIC DANCES FROM WEST SIDE STORY; Minnesota Orchestra; Edo de Waart, conductor; Orchestra Hall.
- 5–7** **Rishon Lezion, Israel:** DIVERTIMENTO; Israel Symphony Orchestra; Asher Fisch, conductor; Rishon Lezion.
- 7** **Madrid, Spain:** SERENADE; Orquesta y Coro de Madrid; Victor Martin, violin; Isaac Karabtchevsky, conductor; Auditorio Nacional.
- 11** **Vienna, Austria:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; Wiener Jeunesse Orchestra; Bobby McFerrin, conductor; Rathausplatz.
- 11, 13, 14** **Dusseldorf, Germany:** SYMPHONY NO. 3: KADDISH; Düsseldorf Symphoniker; Brigitte Fassbaender, Reader; Arpiné Rahdjian, soprano; Markus Bosch, conductor; Tonhalle.
- 13** **Cleveland, OH:** OVERTURE TO CANDIDE; Cleveland Orchestra Youth Orchestra; Jayce Ogren, conductor; Severance Hall.
- 18** **Berlin, Germany:** CLARINET SONATA; Sabine Meyer, clarinet; Fazil Say, piano; Konzerthaus Kleiner Saal.

May, continued

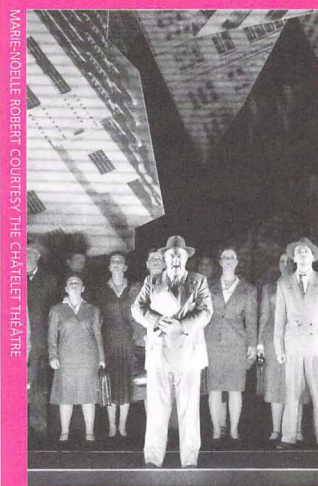
- 18–20 Los Angeles, CA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Los Angeles Philharmonic; Miguel Harth-Bedoya; conductor; Walt Disney Hall.
- 22, 23 Berlin, Germany:** SYMPHONY NO. 3: KADDISH (Samuel Pisar Version); Deutsches Symphonie Orchester, Rundfunkchor Berlin, Staatsand Domchor; Samuel Pisar, Reader; Jutta Koch, soprano; Yutaka Sado, conductor; Philharmonie.
- 26, 28, 29 Rome, Italy:** WONDERFUL TOWN in concert; Orchestra dell'Accademia Nazionale di Santa Cecilia; Wayne Marshall, conductor; l'Auditorium di Roma.
- 26–29 Tel Aviv, Israel:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Orli Shaham, pianist; David Robertson, conductor; Fredric R. Mann Auditorium.
- 29 St. Gallen, Switzerland:** SERENADE; Munchener Kammerorchester; Patricia Kopatschinskaja, violin; Alexander Liebreich, conductor; Tonhalle.
- 31 Tel Aviv, Israel:** SYMPHONIC DANCES FROM WEST SIDE STORY; David Robertson, conductor; Fredric R. Mann Auditorium.

June

- 1 Tel Aviv, Israel:** SYMPHONIC DANCES FROM WEST SIDE STORY, SYMPHONY NO. 2: THE AGE OF ANXIETY; Orli Shaham, pianist; David Robertson, conductor; Fredric R. Mann Auditorium.
- 1–20 Nurnberg, Germany:** ON THE TOWN; Bayerische Theaterakademie; Gil Mehmert, director; Opernhaus.
- 19 Monte Carlo:** WONDERFUL TOWN (concert version); l'Orchestre Philharmonique de Monte Carlo; Wayne Marshall, conductor; Auditorium Rainier III.
- 10, 11 Hamburg, Germany:** SUITE FROM WEST SIDE STORY, OVERTURE TO CANDIDE; Philharmonisches Staatsorchester Hamburg; Yutaka Sado, conductor; Philharmonie.

- 10 Berlin, Germany:** SERENADE; Deutsches Symphonie Orchestra; Gidon Kremer, violin; Eri Klas, conductor; Philharmonie.
- 11, 14 Oslo, Norway:** CANDIDE (Concert version); Norwegian National Opera Orchestra and Choir; John Mauceri, conductor; Konserthus.
- 20, 22, 26, 28 Milan, Italy:** CANDIDE; Robert Carsen, director; John Axelrod, musical director; La Scala. See Event Spotlight.
- 21 Barcelona, Spain:** SYMPHONIC DANCES FROM WEST SIDE STORY; Asc. Sup. Mus. Catalunya; TBA, conductor; Asc. Sup. Mus. Catalunya.
- 22, 24 Cottbus, Germany:** MASS; Opera Choir; Children's Choir of Cottbus; Singakademie Cottbus; Christian Mobius, conductor; Oberkirch St. Nikolai.
- 24 Geneve, Switzerland:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestre de la Suisse Romande; Yutaka Sado, conductor; Victoria Hall.
- 30 Thun, Switzerland:** CANDIDE (Concert Version), Stefisburger Kammerchor; Nicolas Fink, conductor.

Event Spotlight



MARIE-MOÏELLE ROBERT COURTESY THE CHATELET THEATRE

**CANDIDE at La Scala
Milan, Italy**
June 20, 22, 26, 28
July 4, 6, 10, 13, 18

Director	Robert Carsen
Conductor	John Axelrod
Candide	William Burton
Cunegonde	Anna Christy
Pangloss,	
Martin,	
Cacambo,	
Voltaire	Lambert Wilson
Old Lady	Kim Criswell

July

- 4, 6, 10, 13, 18 Milan, Italy:** CANDIDE; Robert Carsen, director; John Axelrod, musical director; La Scala. See Event Spotlight.

July, continued

- 7** **Orange, France:** SYMPHONIC DANCES FROM ON THE TOWN; Orchestre de le Suisse Tomande; Yutaka Sado, conductor.
- 7** **Leipzig, Germany:** GLITTER AND BE GAY, MAMBO FROM WEST SIDE STORY; Gewandhausorchester; John Maiceri, conductor; Rosental.
- 7, 8** **Chatham, NY:** A BERNSTEIN CELEBRATION; OVERTURE TO CANDIDE, ORCHESTRAL SUITE FROM CANDIDE, SELECTIONS FROM CANDIDE, WEST SIDE STORY, CONCERT SUITE NO. 1, SYMPHONIC DANCES FROM WEST SIDE STORY; Columbia Festival Orchestra; Gwen Gould, conductor; The Tent at Performing Spaces for the 21st Century.
- 11** **Norway, MI:** CANDIDE (New York City Opera Version); Pine Mountain Music Festival Orchestra and Resident Artists; Joshua Major, director; Steven Byess, conductor; Norway Vulcan Fine Arts Center.
- 11** **Marquette, MI:** CANDIDE (New York City Opera Version); Pine Mountain Music Festival Orchestra and Resident Artists; Joshua Major, director; Steven Byess, conductor; Kaufman Auditorium.
- 12** **Saratoga Springs, NY:** DYBBUK; New York City Ballet; original choreography by Jerome Robbins; Performing Arts Center.
- 15** **Houghton, MI:** CANDIDE (New York City Opera Version); Pine Mountain Music Festival Orchestra and Resident Artists; Joshua Major, director; Steven Byess, conductor; Rozsa Performing Arts Center.
- 17** **Saratoga Springs, NY:** DYBBUK; New York City Ballet; original choreography by Jerome Robbins; Performing Arts Center.
- 19** **Wiesbaden, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Royal Philharmonic Orchestra; Carl Davis, conductor; Kurhaus.
- 21-23** **Klagenfurt, Austria:** CHICHESTER PSALMS; Kaertner Madrigalchor; Klaus Kuching, conductor; Dom.

August

- 11** **Edinburgh, Scotland:** CANDIDE (Concert version); BBC Scottish Symphony Orchestra; Edinburgh Festival Chorus; Robert Spano, conductor; Usher Hall.
- 17** **Luzern, Switzerland:** SUITE FROM WEST SIDE STORY; Belchblaeser des Luzern Festival Orchestra; Jiggs Whigham, conductor; Konzertsaal.

September

- 14-16** **Dayton, OH:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Dayton Philharmonic Orchestra; Norman Krieger, piano; Neal Gittleman, conductor; Schuster Center.
- 15, 16** **Little Rock, AR:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Arkansas Symphony; Mischa Dichter, piano; David Itkin, conductor; Robinson Center Music Hall
- 19** **Bucharest, Romania:** MASS (Concert performance); Romanian National Radio Orchestra and Choir; Wayne Marshall, conductor; Sala Mare a Palatului.

[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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IN THE **news**

North Carolina School of the Arts To Celebrate 50th Anniversary of *West Side Story*

The North Carolina School of the Arts (NCSA), will celebrate the 50th Anniversary of *West Side Story* by performing a fully staged performance at the Roger L. Stevens Center in Winston-Salem, North Carolina, on May 3, 2007. A special Gala Benefit performance will be presented on May 5. The North Carolina production will continue through May 13, and then extend the run for one performance at Chicago's Ravinia Festival on June 8.

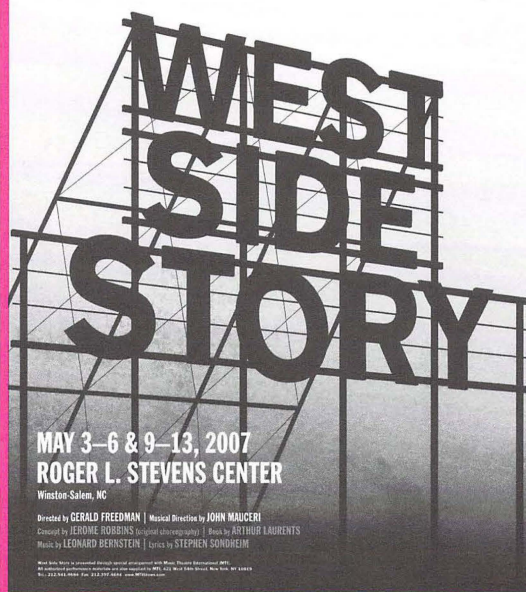
West Side Story will be directed by NCSA Drama Dean Gerald Freedman, who was assistant director to Jerome Robbins for the original 1957 Broadway production, as well as co-director, again with Robbins, of the 1980 Broadway revival. As part of the team that created the original Broadway production, Freedman worked closely with the show's creators. The musical director of this 2007 production will be internationally-renowned conductor John Mauceri. Maestro

Mauceri, the new Chancellor of the North Carolina School of the Arts, is a Musical Consultant to the Leonard Bernstein Office, Inc. In addition, the School has enlisted Guest Artist Kevin Backstrom, one of the few dancers certified by the Jerome Robbins Estate to stage the original choreography.

The *West Side Story* cast, orchestra, and crew will consist of approximately one hundred students chosen from all five of NCSA's professional training schools: Dance, Design and Production, Drama, Filmmaking, and Music. The all-school cast will be led by NCSA Senior Drama students Paul Baswell and Jordan Brown sharing the role of Tony and Katharine Elkington and Anna Wood as Maria.

During the *West Side Story* opening week, on May 5, a symposium in Winston-Salem will feature members of the Bernstein family along with notables from the original 1957 Broadway production. ■

North Carolina School of the Arts
**CELEBRATES A REVIVAL IN HONOR OF THE
50th ANNIVERSARY OF "WEST SIDE STORY"**



Festivals Feature Bernstein

Two recent festivals featuring the music of Leonard Bernstein have focused on *Candide*. In March The Catholic University of America 2007 President's Festival of the Arts presented *The Politics of Comedy* that culminated in three performances of *Candide* (Royal National Theatre Version). The festival included concert performances of Bernstein's chamber music as well as lectures by Bernstein scholar Elizabeth B. Crist and Voltaire

scholar Jennifer S. Tsein. Also presented was a lecture entitled *Candide and the Leonard Bernstein Collection at the Library of Congress*. Pre-concert events included conductor Murry Sidlin reminiscing about Bernstein.

During April, the Arizona State University (ASU) Herberger College School of Music, the ASU Jewish Studies Program and the Bureau of Jewish Education presented a series of concerts, recitals, films, lectures and an exhibition entitled:

Way of Happiness, Paths of Peace: Bernstein, Bloch and the Music of the Jewish Tradition.

The series presented the music of Bloch and Bernstein in the context of the long history of Jewish music. The ASU Lyric Opera Theatre presented *Candide* (Chelsea version) and the series culminated on April 26 with performances of Bernstein's Symphony No. 1: *Jeremiah* and Bloch's *Sacred Service*. ■

LOOKING ahead

On The Town returns to the English National Opera

Following a sell-out run in 2005, the English National Opera's successful production of *On The Town* returns to London's Coliseum for twenty performances beginning April 20 and running through May 25. *On The Town* was the best-selling production in ENO's history for a first run. It sold 47,000 tickets — the highest number of tickets in 75 years. Richard Fairman of the Financial Times wrote, "A brilliant production by the English National Opera, I would not have wanted to miss seeing it." ■

For more information visit:
www.eno.org



Chip, Gabey and Ozzie back *On The Town* in London.

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