

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall/Winter 2008/2009



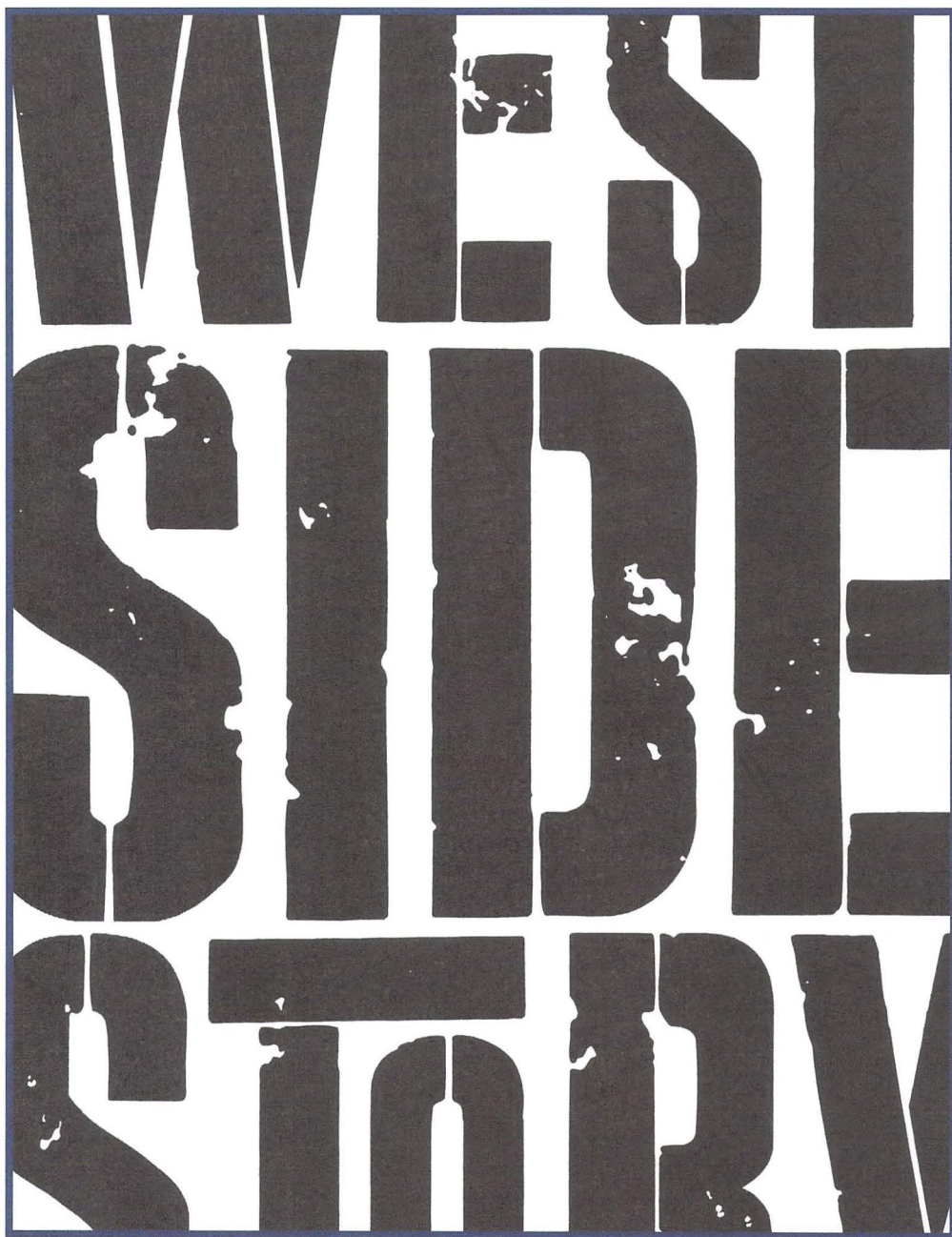
West Side Story: Returns to Broadway

*"Could it be? Yes it could;
Something's coming,
something good!"*

West Side Story will return to Broadway in a new production directed by Arthur Laurents, who wrote the book of the show. Produced by Kevin McCollum, James L. Nederlander, Jeffrey Seller with Terry Allen Kramer, Freddy DeMann, Roy Furman, Robyn Goodman, Walter Grossman, Sander Jacobs, Hal Luftig, Roy Miller and Broadway Across America, *West Side Story* will open on Broadway on Thursday, March 19, 2009 with preview performances beginning on Monday, February 23, 2009 at the Palace Theatre. From December 15, 2008 through January 17, 2009, *West Side Story* will play an out-of-town engagement at the National Theatre in Washington, D.C., where the musical had its world premiere in 1957. The original Jerome Robbins choreography will be restaged by Tony Award nominee Joey McKneely (*The Boy from Oz*, *The Life*).

"This show will be radically different from any other production of *West Side Story* ever done,"

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[To Our Readers]

We barely have time to write in this space to enumerate all the worldwide events and convey all the excitement surrounding the celebration of Bernstein's 90th birthday. There could barely have been more hoopla had he been here personally. (But there would have been more hugs.)

New York City has been at the front of the birthday parade. In an unprecedented move, Carnegie Hall and the New York Philharmonic have collaborated on a citywide festival, *Leonard Bernstein: the Best of All Possible Worlds*, featuring countless concerts and events covering every nook and cranny of Bernstein's career. He seemed to be everywhere this fall: on the radio, on posters, on television, in magazines. Only the Presidential campaign seemed to be getting more attention.

As if all this were not enough, we also have the Broadway revival of *West Side Story* to look forward to in the early spring.

Needless to say, it has been profoundly gratifying to see so much attention and praise lavished upon our excellent musical hero. We are fairly certain he wouldn't have minded either.

J.B. ■

West Side Story: Returns to Broadway, continued

said Arthur Laurents, who was recently nominated for a 2008 Tony Award for his direction of *Gypsy*, another one of his shows. "The musical theatre and cultural conventions of 1957 made it next to impossible for the characters to have authenticity. Every member of both gangs was always a potential killer even then. Now they actually will be. Only Tony and Maria try to live in a different world."

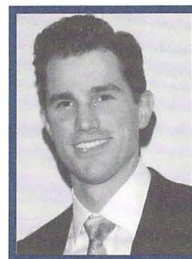
This production, with Patrick Vaccariello conducting 30 musicians in the orchestra pit, will introduce the unprecedented element of selectively weaving Spanish throughout both the book and songs.

This show will be radically different from any other production of *West Side Story* ever done...

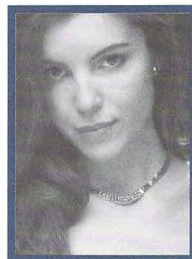
West Side Story, which premiered at the Winter Garden Theatre on September 26, 1957, features one of Broadway's most luminescent collaborations. Jerome Robbins, who conceived the idea for the musical, was joined in its creation by three theatrical luminaries: Arthur Laurents (book), Leonard Bernstein (music) and Stephen Sondheim (lyrics).

West Side Story transports the iconic tale of Shakespeare's *Romeo and Juliet* to the turbulent streets of New York City's Upper West Side in the 1950's. The star-crossed lovers, Tony and Maria, find themselves caught between rival street gangs of different cultural backgrounds. The lovers' doomed struggle to exist together in a world of violence, hate and prejudice inspired one of the most innovative musical masterpieces of all time.

West Side Story features such classic songs of the American musical theatre as *Something's Coming*, *Tonight*, *America*, *I Feel Pretty* and *Somewhere*.



Matt Cavenaugh as "Tony"



Josefina Scaglione as "Maria"

The cast of 37 will star Matt Cavenaugh (*A Catered Affair*, *Grey Gardens*) as "Tony," Karen Olivo (*In the Heights*) as "Anita," Cody Green (*Movin' Out*) as "Riff" and George Akram (*The Farrelly's Stuck on You*) as "Bernardo." The role of "Maria" will be played by Broadway newcomer Josefina Scaglione from Buenos Aires. She was chosen for the role after an exhaustive international search. Also in the cast will be Steve Bassett as "Lt. Schrank," Kyle Brenn as "Boy Soprano," Joshua Buscher as "Diesel," Mike Cannon as "Snowboy," Kyle Coffman as "Arab," Joey Haro as "Chino," Eric Hatch as "Big Deal," Curtis Holbrook as "Action," Michael Mastro as "Glad Hand" Danielle Polanco as "Consuela," Jennifer Sanchez as "Rosalia," Lee Sellars as "Krupke," Tro Shaw as "Anybodys," Ryan Steele as "Baby John," Greg Vinkler as "Doc" along with Madeline Cintron, Lindsay Dunn, Matthew Hydzik, Marina Lazzaretto, Chase Madigan, Kaitlin Mesh, Pamela Otterson, Sam Rogers and Amy Ryerson as "The Jets" and Isaac Calpito, Haley Carlucci, Peter John Chursin, Yurel Echezaretta, Manuel Herrera, Yanira Marin, Mileyka Mateo, Kat Nejat, Christian Elan Ortez, Michael Rosen, Manuel Santos, Michaeljon Slinger and Tanairi Sade Vazquez as "The Sharks."

Tickets for the new Broadway production of *West Side Story* are available through TicketMaster.com. Tickets for the pre-Broadway engagement at the National Theatre in Washington, D.C. are on sale through Telecharge.com. ■

Lenny Remembered

by Kenneth LaFave

In 1985, I took a job writing press releases for The New York Philharmonic. It was a helluva position for a guy right out of music grad school and fresh from the backwoods of Tucson, Arizona. I'd sit at my desk on the fourth floor of Avery Fisher Hall penning releases about this concert or that, while rehearsals were piped in from the hall below. This was so I could hear when the breaks came, in case I needed to run downstairs and get musicians' permissions for photographs and quotes.

One day, the music over the intercom was Aaron Copland's *Fanfare for the Common Man*, a short, simple piece known forward and backward by most lovers of American music. Zubin Mehta, the Philharmonic's music director, was leading the rehearsal. I sat concentrating on a release about the upcoming concerts celebrating Copland's 85th birthday, vaguely aware that the rehearsal had come to an unscheduled stop. Then all of a sudden, it started up again, and when it did, I literally jumped in my seat. It was still the Copland *Fanfare*, but... different, transformed, re-energized, bold. The music had taken on a new sense of urgency.

Leonard Bernstein, the orchestra's Laureate Conductor, had taken over the rehearsal.

That was Bernstein the conductor. I treasured his performances of Mahler, of the

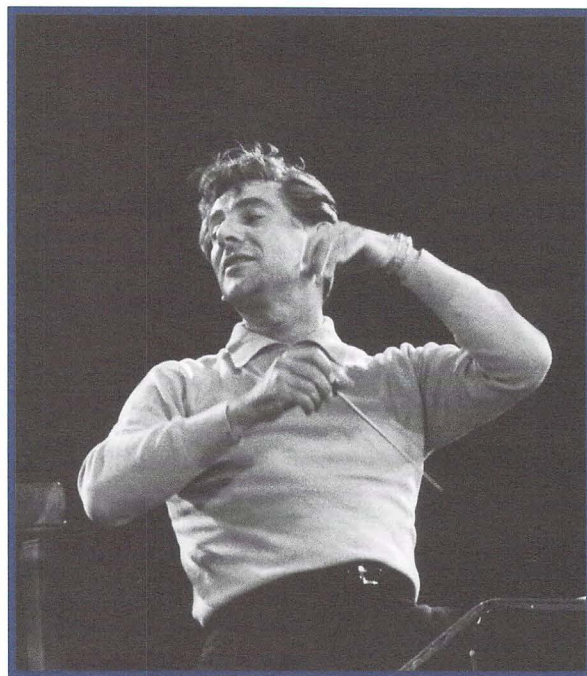
Lenny wanted everyone to love music as he did, and so he spared no energy performing music, composing music, and educating people...

American symphonists, of Haydn and Schumann. I treasured even more Bernstein the composer. "There is no more beguiling melodist," my teacher Ned Rorem wrote of Bernstein on the occasion of Lenny's 70th birthday.

Bernstein's uniquely enchanting gift owed largely, in my view, to the congruence of his particular talents with the mood and musical language of New York City in the 1940s and '50s, and specifically the harmonic pungency and rhythmic kick of the Broadway musical. The musical was the lingua franca that made possible a constant cross-pollination between commercial and non-commercial music in that era. Like George Gershwin before him, Bernstein wrote for the popular stage and the concert hall, without any fundamental change in melodic-harmonic-rhythmic method.

As evidence, consider the middle movement of Bernstein's *Chichester Psalms*. The main melody was originally set to a completely different text for an abandoned musical, with lyrics by the legendary Betty Comden and Adolph Green. Yet it makes the transition from Broadway to sacred concert work without anyone being the wiser. Then there's a theme in the scherzo of Bernstein's *Symphony No. 2: Age of Anxiety*, which had earlier been a song called *Ain't Got No Tears Left*, again with words by Comden and Green.

No memories of Lenny Bernstein would be complete without recalling the way he loved to talk to people about music. This was Bernstein the Educator. Some have said it was Lenny's ego that led him to speak at length about music, about composers' lives, about the arts and what they mean to us. I say nay. It was Lenny's absolute and uncompromising love for music that urged him to speak about it. One evening before a concert at the New York Philharmonic, Mahler's Seventh led by Lenny, we could not find him. By "we" I mean the backstage personnel, including yours truly, who were



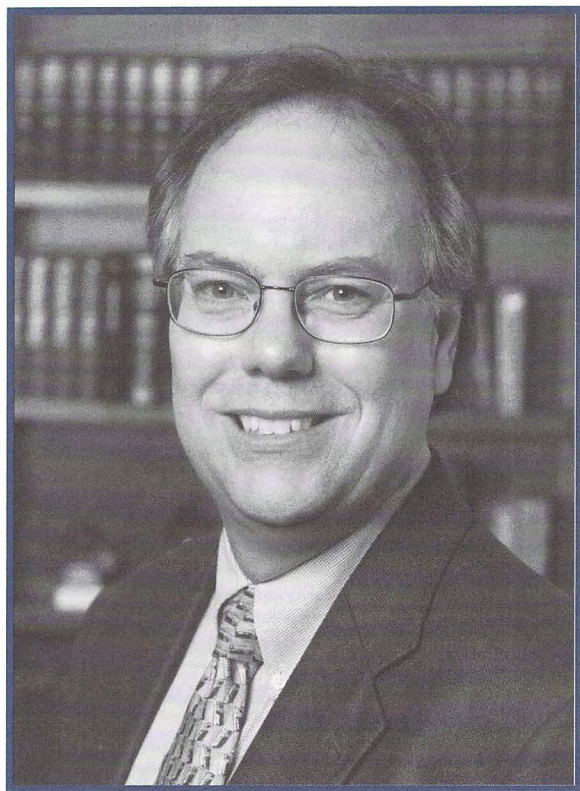
Leonard Bernstein

in charge of making sure everyone was in their places and ready to go at concert time. Lenny wasn't in his dressing room and we couldn't locate him at any of the usual backstage spots. Finally, we found him in a darkened corner backstage, talking about Mahler... to the janitor. The janitor was mesmerized – and perhaps somewhat baffled – as he listened to Lenny exult about music and nature and what it means to be a musician.

Lenny wanted everyone to love music as he did, and so he spared no energy performing music, composing music, and educating people about how music relates to our most basic experiences as humans. Bernstein took a lot of criticism for not sticking to one musical discipline, but in my book his appetite for all aspects of music was indicative of a large soul, of an unqualified capacity for love and life. We'll never see his like again. ■

Kenneth LaFave is a composer and writer whose recent works include the percussion concerto, Canto de Alba, and Diet! The Musical. This tribute originally appeared at his blog, composerlafave.typepad.com.

Leonard Bernstein Scholar-in-Residence



COURTESY NEW YORK PHILHARMONIC

James M. Keller

James M. Keller, the New York Philharmonic's Program Annotator, has been appointed the Leonard Bernstein Scholar-in-Residence at the New York Philharmonic for the 2008-09 season. From this new position he hosts the *Insights Series* lectures; gives a number of Pre-Concert Talks; conducts in-depth research into the rich holdings of the Philharmonic's Archives; and provides scholarly support to a variety of Philharmonic endeavors. He will continue to serve as Program Annotator.

"James M. Keller has been a valuable member of the Philharmonic family since 1995, so we are all delighted that he is increasing his presence with this appointment," says Theodore Wiprud, the Philharmonic's Education Director. "His lively, informative program notes only begin to hint at what he can share as a public scholar. We look forward to the depth and wit of his

presentations through his *Insights Series* events and Pre-Concert Talks, and the results of his investigations of our Archives. His participation in the 2008-09 season will lead to wonderful lifelong learning offerings at the Philharmonic."

The Leonard Bernstein Scholar-in-Residence program at the New York Philharmonic honors and recognizes the enduring contribution of Bernstein, the Orchestra's Music Director from 1958 to 1969 and subsequent Laureate Conductor. The position was created in the 2005-06 season to coincide with the 15th anniversary of Bernstein's death on October 14, 1990. Charles Zachary Bornstein served as the first Leonard Bernstein Scholar-in-Residence from 2005-06 through 2007-08. In the 2008-09 season Mr. Bornstein continues to give Pre-Concert Talks as well as an *Insights Series* lecture. ■

Bernstein Scholarships

During his lifetime, Leonard Bernstein was devoted to helping young artists obtain an education. He established a Leonard Bernstein Scholarship Fund at the Indiana University School of Music, a Leonard Bernstein and Felicia Montealegre Bernstein Fellowship Fund at the Tanglewood Music Center and The Felicia Montealegre Scholarship at Columbia University's School of the Arts. We are pleased to share with you the names of this year's recipients. ■

LEONARD BERNSTEIN SCHOLARSHIP FUND (INDIANA UNIVERSITY SCHOOL OF MUSIC)

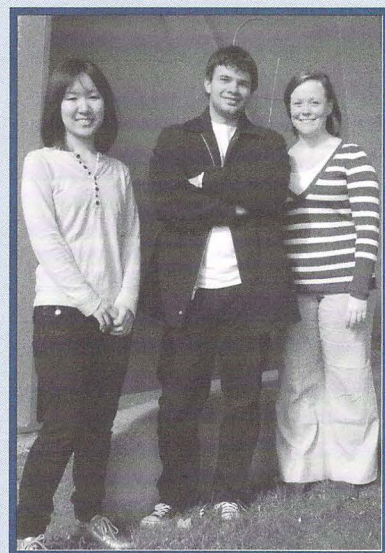
- Mikela Asano, *Violin*
- Ivan Ugorich, *Viola*
- Ashley Walla, *Horn*

THE LEONARD BERNSTEIN AND FELICIA MONTEALEGRE FELLOWSHIP FUND (TANGLEWOOD)

- Yao Chen, *Composition*
- Helen Grime, *Composition*
- Tatiana Vassiliev, *Vocal Piano*

THE FELICIA MONTEALEGRE SCHOLARSHIP AT COLUMBIA UNIVERSITY SCHOOL OF THE ARTS

- Jonathan H. Luke, *Actor*
- Meera Kumbhani, *Actor*



COURTESY JACOBS SCHOOL OF MUSIC

Indiana University Scholarship recipients: Mikela Asano, Ivan Ugorich and Ashley Walla

Artful Learning: Educators Unite to Study *West Side Story* June 17-21, 2008

by Judith Clurman

Leonard Bernstein once said, "I am proud and honored to be part of it."¹ The "it" he was referring to was *West Side Story*. I, too, was proud and honored to have been part of "it" as I served as Artistic Consultant for the Leonard Bernstein Center for Learning (LBC) this past year. The LBC is a K-12 comprehensive school model which places the arts at the center of learning and harnesses the idea that the arts cross all disciplines. Schools that employ the LBC method provide their teachers with a system that organizes curriculum around a "masterwork;" teachers in all subjects design their units of study around the same masterwork, creating an atmosphere of creativity, cohesiveness and intense student participation.

Once a year, these teachers that use the LBC's "Artful Learning" method convene at a conference at Gettysburg College.

Working with Kenneth Pool, Executive Director of the Leonard Bernstein Center, with LBC Chairman Alexander Bernstein and with LBC consultants, I created the 2008 LBC "masterwork" conference. I chose the obvious: *West Side Story*. Not only did the musical celebrate its 50th birthday last fall, but it also fit the LBC educational model perfectly.

Our conference was a combination of interactive workshops, small group discussions, and master class activities. Each session, named after a song from the show, reflected the Bernstein "model." The participants used the same four elements they employed with their own students: they experienced, inquired, created and reflected.

We began each morning with a coffee hour called *Dance at the Gym*: The Fabulous Fifties – Were They Fabulous? We showed 1950s news clips as well as scenes from TV shows and movies dating from the era. Some of



Alexander Bernstein participates in a workshop.

the conference topics included: *Maria*: Tension and Resolution; *Gee, Officer Krupke*: Text and Tableau; *Dance at the Gym*: The Classroom as a Museum; *The Rumble*: The Evils of Prejudice; *Cool*: Page to Stage – Characterization in *West Side Story*; *Quintet*: Creating a Museum; *Tonight*: Comparisons and Contrasts; *America*: The Magic of Movement; and *Dance at the Gym*: The Sounds of the Street/Percussion Workshop.

Guest artists and teachers included: Mark Eden Horowitz, a Senior Music Specialist in the Music Division of the Library of Congress; Jamie Bernstein, the composer's daughter; LBC staff member Charles Dittrich; LBC consultants Alison Kenny-Gardhouse and Susan Stauter; massage specialist Hank Blumenkranz; American Ballet and New York City Ballet dancer/choreographer Robert LaFosse; psychotherapist Gene Guberman; composer and Philadelphia Orchestra/Juilliard educator Thomas Cabaniss; University of Michigan and "Silk Road" percussionist Joseph Gramley; and Phyllis Staplin, Director of Curriculum and Pamela Ballard, Instructor and Art Chairperson,

both from the West Des Moines, Iowa school district.

It was extremely gratifying to be involved with so many dedicated professionals who were so thoroughly committed to sharing the joy of teaching and learning. Though the task of education reform is challenging, the reward is in the proven outcome that learning can be successful by being fun.

Please go to http://www.leonardbernstein.com/artful_learning.pdf and read about the conference in detail. ■

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Judith Clurman has served as Director of Choral Activities at The Juilliard School, as a guest artist teacher at Cambridge University and has conducted and collaborated in numerous projects at Carnegie Hall and Lincoln Center. She was co-director of Harvard's Leonard Bernstein, Boston to Broadway: Concerts and Symposia in October, 2006.

¹Leonard Bernstein, "West Side Story Log," August 20, 1957, published by Leonard Bernstein Office, 1982.

IN THE news

Carnegie Hall Opening



CHRIS LEE

vocal soloists Dawn Upshaw, Christine Ebersole and Thomas Hampson. Yo-Yo Ma and Mr. Hampson brought the house to tears with a selection from Bernstein's *Songfest: To What You Said*. An ensemble of the Vocal Arts Department with the Drama Division of The Juilliard School presented lively selections from *West Side Story*. After the concert, elegantly dressed patrons were whisked away in buses to the Waldorf Astoria for a full-tilt gala dinner, complete with crabmeat Louis and filet mignon. Clive Gillinson, executive and artistic director of Carnegie Hall, spoke with great warmth about Leonard Bernstein's relationship to Carnegie Hall and the city of New York. Thomas Hampson and Yo-Yo Ma, seemingly still under the spell of their magical collaboration earlier in the evening, were among the last to leave, and could not seem to stop affectionately clowning around with each other. ■

Gee, Officer Krupke!



CHRIS LEE

Alexander Bernstein, Nina Bernstein Simmons and Jamie Bernstein.

Oh, what a night! September 24th was the Gala Opening Night of Carnegie Hall's 118th season. The evening was also the launch of the city-wide festival *Leonard Bernstein: The Best of All Possible Worlds* celebrating the life of that longtime New Yorker. The San Francisco Symphony, under the baton of Bernstein's friend Michael Tilson Thomas, presented an all-Bernstein program featuring

www.leonardbernstein.com

The Leonard Bernstein Office, Inc. is pleased to announce a new look for www.leonardbernstein.com. It has all the features you have come to expect laid out in a more user friendly and efficient way. New features include links

from the discography and videography to amazon.com, an easier to read Calendar of Events, a more user-friendly store and many other new features. Come and explore the new website. ■



Peter Pan in Santa Barbara

The Santa Barbara Theatre is presenting the first production of Leonard Bernstein's complete music for J. M. Barrie's classic fantasy play *Peter Pan*, scheduled to run from December 17th to the 28th. This version uses J. M. Barrie's classic *Peter Pan*, the comic-fantasy play that has entranced young and old for over 100 years. The actors will be accompanied by a live orchestra performing the songs and incidental music by Leonard Bernstein, from the original 1950 Broadway Production which starred Jean Arthur as Peter Pan and Boris Karloff as Captain Hook and Mr. Darling.

SBT Managing Director Ellen Pasternack said, "We're thrilled to present this beautiful and joyous play to audiences of all ages as our gift for the December holidays."

Albert Idhe, SBT's Producing Director and *Peter Pan*'s director, adds: "This version of *Peter Pan* was the first professional play I ever saw, and it hooked me on theatre for life. Many critics have said that it's the best *Peter Pan* ever to appear on Broadway."

Ms. Pasternack added, "Our quest to unearth the rights took a year and a half, and a trip to London. In 2005, I discovered that conductor Alexander Frey, working with the Leonard Bernstein Office, had released a CD of the complete songs and previously unrecorded incidental music. When Mr. Frey heard that the Santa Barbara Theatre had secured the rights to stage



COURTESY SANTA BARBARA THEATRE

Peter takes flight!

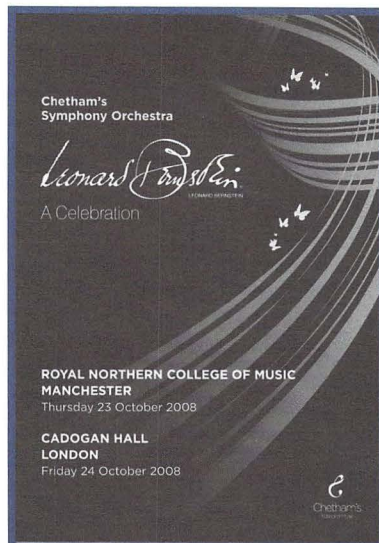
Bernstein's *Peter Pan*, he called from Berlin to ask if he could conduct the show. It didn't take us long to say yes!"

For more information, please call the Lobero Theatre at 805.963.0761 or go to www.sbttheatre.org. ■

Chetham's School of Music: *Leonard Bernstein – A Celebration*

Chetham's School of Music, the largest music school in the UK (located in Manchester, England), presented *Leonard Bernstein – A Celebration* in October. The celebration featured multiple performances by staff and students, including evening recitals, symphonic performances, a film, a children's concert and a Rush Hour series that explored the composer's best-loved as well as his lesser-known works.

Joining the celebration was Bernstein biographer Humphrey Burton, who delivered a lecture on the composer before a screening of the film *Leonard Bernstein: A Total Embrace*. This film was produced by Nina Bernstein Simmons, Bernstein's youngest daughter, who was also in attendance. Both also presented pre-concert talks at two concerts given by Chetham's Symphony Orchestra: one at Royal Northern College of Music in Manchester and another at Cadogan Hall, London. ■



Schleswig Holstein Music Festival Honors Bernstein

In August the Schleswig Holstein Music Festival presented the seventh annual Leonard Bernstein Prize to a young performer to boost their career. This year the 10,000 Euro prize was presented to pianist Anna Vinnitskaya, who performed the *Rachmaninoff Piano Concert No. 2*. The prize is made possible by Sparkasse im Giroverbandes für Schleswig Holstein. On hand to present the prize was bank president Jörg-Dietrich Kamischke; Rolf Beck, the Director of the Festival; and Alexander Bernstein.

The following day, the Festival presented a Gala Concert, *Viva Lenny!* The NDR Radiophilharmonie was conducted by a former student of Bernstein's, Eiji Oue. Barbara Schöneberger narrated the concert, which featured vocal



Mrs. Dietrich Kamischke, Anna Vinnitskaya, Mr. Dietrich Kamischke, and Alexander Bernstein.

soloists Measha Brueggergosman and Lina Tetrushvili, sopranos, and Luciano Botelho, tenor. Makoto Ozono was the piano

soloist. The concert was broadcast throughout Europe by the European Broadcasting Union. ■

Vienna Remembers Bernstein

In September and October, several events in Vienna commemorated Leonard Bernstein on his 90th Anniversary. The first event, hosted by Renata Wunderer, was an intimate gathering of 200 friends and colleagues of the Maestro. The evening began with a performance of the *Socrates-Alcibiades* movement from *Serenade*, followed by a short film comprising footage

from Bernstein's early days in Vienna directing the State Opera, as well as his last appearance in Vienna. After the film, close confidants and collaborators Ernst Wolfram Marboe, Maximilian Schell, Otto Schenck, Renate Wunderer, Christa Ludwig and Peter Weiser shared stories and impressions of Bernstein, and all were in agreement he was "one of a kind." After the round table discussion members of the Vienna Philharmonic performed the *Mozart Clarinet Quintet*.

In October, the Friends of the Vienna State Opera presented a matinee concert honoring Bernstein. Participants in the event included Christa Ludwig, Adolf Dallapozza, Bernst Weikle, Prof. Peter Schmidl and Michael Bernstein, the Maestro's nephew. Thomas Dänemark moderated the afternoon event, which featured musical selections by Bernstein performed by Lurie Ciobanu, tenor and Katja Reichert, soprano. ■

Minnesota Orchestra to Celebrate Bernstein

Maestro Osmo Vänskä will lead the Minnesota Orchestra in a two-week, six-concert festival from January 15-25, 2009, exploring the music of Leonard Bernstein, from his *Jeremiah* Symphony to selections

from *West Side Story*. The festival culminates in a full staging of Bernstein's *Mass*, which calls for more than 300 performers in all. Raymond Ayers will sing the primary role of the Celebrant.

Jamie Bernstein will also participate in the festival by presenting her family concert, *The Bernstein Beat*, which explores the use of rhythm in her father's compositions. ■

Leonard Bernstein on DVD

As part of the worldwide celebration of the legacy of Leonard Bernstein in his 90th birthday year, Deutsche Grammophon (DG) and Medici Arts have released many new DVDs of Leonard Bernstein conducting the great orchestras of the world.

DG has released the complete Vienna Philharmonic Bernstein/Beethoven cycle, featuring all the symphonies and overtures; the *Choral Fantasy*; *String Quartet Op. 131* (scored for string orchestra, and one of Bernstein's finest recordings with the Vienna Philharmonic); and complete piano concertos featuring Krystian Zimerman. Also part of this seven-DVD set is the *Missa Solemnis* recorded with the Concertgebouw Orchestra and Chorus.

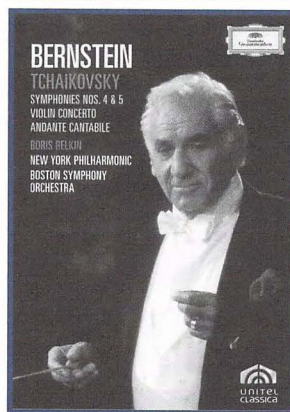
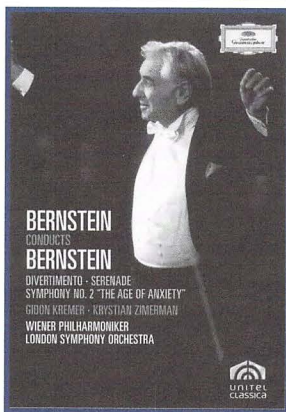
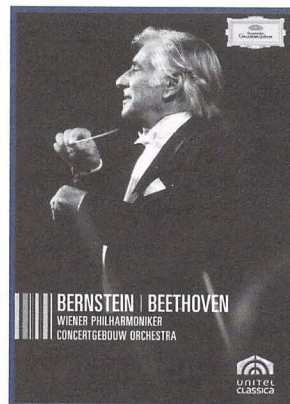
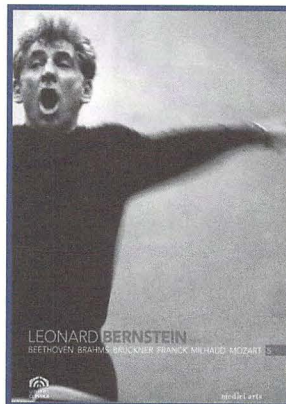
As part of the 90th birthday celebration, DG is releasing the complete symphonies of Robert Schumann, again with the Vienna Philharmonic. Another DVD features the New York Philharmonic performances of Gershwin's *An American in Paris* and *Rhapsody in Blue* with Bernstein conducting from the piano. This DVD is coupled with another New York Philharmonic performance of Charles Ives's

The Unanswered Question and a Symphonieorchester des Bayerischen Rundfunks performance of Ives's *Symphony No. 2*.

Another DG Release is an all-Tchaikovsky DVD featuring New York Philharmonic performances of the *Symphony No. 4*, *Andante Cantabile* and the *Concerto for Violin and Orchestra in D Major*. The DVD also presents a performance of *Symphony No. 5* with the Boston Symphony Orchestra.

The DG Bernstein conducts Bernstein DVD celebrates Bernstein conducting his own works with the New York Philharmonic, including performances of *Serenade* with violin soloist Gidon Kremer and *Symphony No. 2: The Age of Anxiety*, with Krystian Zimerman on piano. The Vienna Philharmonic is represented with *Divertimento*.

Medici Arts has released a deluxe five DVD box set of previously released concerts. The set contains some of Bernstein's most famous performances caught on film, including Brahms's *Symphonies Nos. 1 and 3* and *Franck's Symphony in D Major*, both with the Israel Philharmonic Orchestra. A first time DVD release presents performances of Milhaud's *La Création du Monde* and *Le Boeuf sur le Toit* performed by the Orchestre National de France. Bernstein conducts the Vienna Philharmonic in Mozart's *Symphony No. 39* and *Piano Concerto No. 17* with



Bernstein as piano soloist. Also included in the set is Bernstein's final concert in Vienna with the Vienna Philharmonic of Bruckner *Symphony No. 9*. Rounding out the set is the 1989 historic *Ode to Freedom* performance in Berlin of Beethoven's *Symphony No. 9*, which Bernstein conducted to celebrate the fall of the Berlin Wall. ■

Beijing Music Festival

On October 11, 2008, the Beijing Music Festival (BMF) presented *Bernstein Celebration at the BMF*, an all-Bernstein concert with the China Philharmonic and narrated by Bernstein's daughter Jamie. The concert, commemorating the composer's 90th birthday year,

included *Serenade*, *Three Dance Episodes from On The Town* and *Symphonic Dances from West Side Story*. Vera Tsu was the featured violin soloist in *Serenade* and Yang Yang was the conductor. Excerpts of the concert were included in a film telecast on October 21, seen simultaneously online and on the Jumbotron in Times Square, New York City.



北京国际音乐节艺术基金会
Beijing Music Festival Arts Foundation

Jamie Bernstein said, "seeing the China Philharmonic on the Jumbotron in Times Square playing *Times Square* from *On the Town* was the biggest kick imaginable!" ■

Selected Performances

Fall/Winter 2008/2009

For a complete listing visit:
www.leonardbernstein.com

October

- 2** **Jena, Germany:** PRELUDE, FUGUE AND RIFFS; Jenaer Philharmonie; Hans Rotmann, conductor; Volkshaus.
- 2, 4-5** **San Diego, CA:** CANDIDE (SCOTTISH OPERA VERSION); Jack Montgomery, director; Lyric Opera San Diego; James Lowe, conductor; Birch North Park Theatre.
- 7** **Manchester, UK:** TOUCHES; Peter Lawson, piano; Whiteley Hall, Chetham's. [Leonard Bernstein – A Celebration]
- 8** **Manchester, UK:** CLARINET SONATA, PIANO TRIO, VIOLIN SONATA; Chetham's School of Music; Baronial Hall, Chetham's. [Leonard Bernstein – A Celebration]
- 10** **Manchester, UK:** DANCE SUITE; PRELUDE, FUGUE AND RIFFS; Chetham's School of Music; Baronial Hall, Chetham's. [Leonard Bernstein – A Celebration]
- 11-12** **Berlin, Germany:** TROUBLE IN TAHITI (REDUCED ENSEMBLE VERSION; NEW PRODUCTION); Rachel Fiona Juschka, director; Students of Music School Hanns Eisler; Young Eun Hur, conductor; Tempodrom.
- 11** **Beijing, China:** OVERTURE TO CANDIDE, FANCY FREE, THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC DANCES FROM WEST SIDE STORY; Beijing Music Festival; Yang Yang, conductor; Jamie Bernstein, narrator; Concert Hall; Beijing Music Festival.
- 12** **München, Germany:** DIVERTIMENTO, SYMPHONIC DANCES FROM WEST SIDE STORY, TROUBLE IN TAHITI (ORIGINAL ORCHESTRAL VERSION); Kim Criswell, Rod Gilfry, Martene Grimson, Adrian Dwyer, Ronan Collett; Münchner Rundfunkorchester; Ulf Schirmer, conductor; Prinzregententheater.
- 12** **Eastbourne, UK:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; London Philharmonic Orchestra; Carl Davis, conductor; Congress Theatre.
- 12** **Gelsenkirchen, Germany:** CANDIDE (SCOTTISH OPERA VERSION; NEW PRODUCTION); Gil Mehmert, director; Orchestra, Chorus and Soloists of Musiktheaters im Revier; Rasmus Baumann, conductor; Musiktheater.
- 13** **Manchester, UK:** FIVE ANNIVERSARIES, FOUR ANNIVERSARIES, THIRTEEN ANNIVERSARIES; Chetham's School of Music; Whiteley Hall, Chetham's; Performance of the complete set of 27 Anniversaries. [Leonard Bernstein – A Celebration]
- 14** **Manchester, UK:** MISSA BREVIS, SYMPHONIC DANCES FROM WEST SIDE STORY; Chetham's School of Music; Martin Bussey, conductor; Whiteley Hall, Chetham's. [Leonard Bernstein – A Celebration]
- 16-18** **Baltimore, MD:** MASS (FULL VERSION); Peabody Children's Chorus; Morgan State University Choir; Baltimore Symphony Orchestra; Marin Alsop, conductor; Meyerhoff Symphony Hall.
- 17** **Vilnius, Lithuania:** JEREMIAH (SYMPHONY NO. 1); Liora Grodniik, mezzo-soprano; Lithuanian State Symphony Orchestra; Fabio Mastrangelo, conductor; Congress Hall.
- 17** **Singapore:** OVERTURE TO CANDIDE, DIVERTIMENTO, DREAM WITH ME, FANCY FREE-THREE DANCE VARIATIONS; Singapore Symphony Orchestra; Lan Shui, conductor; Esplanade Concert Hall.
- 18** **Jerusalem, Israel:** SERENADE (AFTER PLATO'S 'SYMPOSIUM'); Jerusalem Symphony Orchestra; Robert McDuffie, violin; Leon Botstein, conductor; Henry Crown Hall.
- 18** **Geislingen, Germany:** CHICHESTER PSALMS; Ansbacher Kammerorchester; Geislinger Singkreis; Gerhard Klumpp, conductor; Stadtkirche.
- 23-24** **Manchester, UK:** DIVERTIMENTO, JEREMIAH (SYMPHONY NO. 1), SYMPHONIC DANCES FROM WEST SIDE STORY; Chetham's Symphony Orchestra; Stephen Threlfall, conductor; Haden Freeman Concert Hall, RNCM. [Leonard Bernstein – A Celebration]
- 24** **New York, NY:** MASS (FULL VERSION); The Brooklyn Youth Chorus; Morgan State University Choir; Baltimore Symphony Orchestra; Marin Alsop, conductor; Stern Auditorium, Carnegie Hall.

- 25 New York, NY:** MASS (FULL VERSION); The Brooklyn Youth Chorus; Morgan State University Choir; Baltimore Symphony Orchestra; Marin Alsop, conductor; United Majestic Theatre.
- 25-26 Delémont, Switzerland:** CHICHESTER PSALMS; Choeur Vivaldi Delémont; Mark Kölliker, conductor.
- 26 München-Laim, Germany:** CHICHESTER PSALMS; Junges Ensemble München; Ilse Krüger, conductor; Paul-Gerhardt-Kirche.
- 28 London, UK:** KADDISH (SYMPHONY NO. 3); Samuel Pisar, narrator; Kelly Nassief, soprano; Lucerne Symphony Orchestra; Philharmonia Chorus; Trinity Boys Choir; John Axelrod, conductor; Barbican Kaddish Commemorative Concert in support of The Holocaust Centre and Aegis Trust.
- 30 Birmingham, AL:** THREE DANCE EPISODES FROM ON THE TOWN; Alabama Symphony Orchestra; Justin Brown, conductor; Alys Stephens Center.
- 30-31 Atlanta, GA:** JEREMIAH (SYMPHONY NO. 1); Atlanta Symphony Orchestra; Nancy Maulsby, mezzo-soprano; Leonard Slatkin, conductor; Symphony Hall, Woodruff Arts Center.
- 30-31 New York, NY:** JEREMIAH (SYMPHONY NO. 1); Michelle DeYoung, mezzo-soprano; New York Philharmonic; David Robertson, conductor; Avery Fisher Hall, Lincoln Center.
- 30-31 Iserlohn, Germany:** OVERTURE TO CANDIDE, DIVERTIMENTO, SERENADE (AFTER PLATO'S 'SYMPOSIUM'), SYMPHONIC DANCES FROM WEST SIDE STORY; Vadim Gluzman, violin; WDR Rundfunkorchester Köln; Michail Jurowski, conductor; Parktheater.
- 1 New York, NY:** JEREMIAH (SYMPHONY NO. 1); Michelle DeYoung, mezzo-soprano; New York Philharmonic; David Robertson, conductor; Avery Fisher Hall, Lincoln Center.
- 2 Buxton, UK:** OVERTURE TO CANDIDE; Halle Orchestra; John Wilson, conductor; Opera House.
- 5 Dublin, Eire:** OVERTURE TO CANDIDE; National Symphony Orchestra of Ireland; Ion Marin, conductor; National Concert Hall.
- 8 Manchester, UK:** PRELUDE, FUGUE AND RIFFS; Chetham's School of Music. [Leonard Bernstein – A Celebration]
- 9 Hamm, Germany:** CHICHESTER PSALMS; Kirchengemeinde der Pauluskantorei; Heiko Ittig, conductor; Pauluskirche.
- 9, 11 Budapest, Hungary:** MASS (full version) Zuglo Philharmonia, King St. Stephen Symphony Orchestra and Oratorio Choir, students of the Zoltan Kodaly Hungarian Choir School; Kalman Zabotszky, conductor; Gyorgy Bohm, director; Béla Bartók National Concert Hall.
- 11 Hannover, Germany:** CHICHESTER PSALMS; Messias Kantorei Hannover; Bielefelder Philharmoniker; Guido Mürmann, conductor; Markuskirche.
- 14 New York, NY:** ON THE WATERFRONT-SYMPHONIC SUITE, SERENADE (AFTER PLATO'S 'SYMPOSIUM'), WEST SIDE STORY, CONCERT SUITE NO. 1, WEST SIDE STORY, CONCERT SUITE NO. 2; Glenn Dicterow, violin; Ana María Martínez, soprano; Paul Groves, tenor; New York Philharmonic; Alan Gilbert, conductor; Stern Auditorium, Carnegie Hall.
- 16 New York, NY:** CONCERTO FOR ORCHESTRA (JUBILEE GAMES), HALIL; Israeli Symphony Orchestra; Gustavo Dudamel, conductor; Stern Auditorium, Carnegie Hall.
- 16 Berlin, Germany:** THE BERNSTEIN BEAT; Christian Schruff, narrator; Deutsches Symphonie-Orchester Berlin; Lancelot Fuhr, conductor; Haus des Rundfunks.
- 19-20 Aachen, Germany:** DIVERTIMENTO; Sinfonieorchester Aachen; Marcus R. Bosch, conductor; Eurogress.
- 21 Kassel, Germany:** SONGFEST; Studenten der Musikakademie Kassel; Hans-Dieter Uhlenbruck, conductor; Musikakademie.
- 21 Berlin, Germany:** CLARINET SONATA; Ralf Forster, clarinet; Angela Gassenhuber, piano; Konzerthaus, Kleiner Saal.

November

- 1 New York, NY:** THE BERNSTEIN BEAT; Jamie Bernstein, host; Orchestra of St. Luke's; Michael Barrett, conductor; Carnegie Hall.
- 1 Lippstadt, Germany:** CHICHESTER PSALMS; Bochumer Symphoniker; Stadttheater.
- 1 Atlanta, GA:** JEREMIAH (SYMPHONY NO. 1); Atlanta Symphony Orchestra; Nancy Maulsby, mezzo-soprano; Leonard Slatkin, conductor; Symphony Hall, Woodruff Arts Center.

- 21 Wien, Austria:** CANDIDE (CONCERT VERSION); Steve Davislim, Patricia Petibon, Majana Lipovsek, Otto Sander; Wiener Singakademie; Tonkünstler-Orchester Niederösterreich; Kristjan Järvi, conductor; Konzerthaus, Großer Saal.
- 22 Freiburg, Germany:** MASS (FULL VERSION); John Cashmore, celebrant; Opernchor des Theater Basel; Jazzchor Freiburg; Knabekantorei Basel; Basel Sinfonietta; Karen Kamensek, conductor; Konzerthaus.
- 22 Hamburg, Germany:** OVERTURE TO CANDIDE; Landesjugendorchester Hamburg; Joseph Bousso, conductor; Laeiszhalle.
- 22-23 Lübeck, Germany:** OVERTURE TO CANDIDE, THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC DANCES FROM WEST SIDE STORY; Studenten der Hochschule; Bernd Ruf, conductor; Lübeck.
- 23 Basel, Switzerland:** MASS (FULL VERSION, SWISS PREMIERE); John Cashmore, celebrant; Opernchor des Theater Basel; Jazzchor Freiburg; Knabekantorei Basel; Basel Sinfonietta; Karen Kamensek, conductor; Konzerthaus.
- 23, 25 Winston-Salem, NC:** SYMPHONY NO. 3: KADDISH, CHICHESTER PSALMS, SIMPLE SONG; Winston-Salem Symphony and Chorale; UNCSA Cantata Singers; Winston-Salem Children's Chorus; Jamie Bernstein, narrator; Amy Johnson, soprano; Robert Moody, conductor; Stevens Center.
- 24 New York, NY:** KADDISH (SYMPHONY NO. 3); Julliard Orchestra; Young Person's Chorus of New York; Alan Gilbert, conductor; Avery Fisher Hall.
- 27-28, 30 Leipzig, Germany:** CANDIDE-SUITE FOR ORCHESTRA; Gewandhausorchester; Kristjan Järvi, conductor; Gewandhaus, Großer Saal.
- 28 Berlin, Germany:** THE AGE OF ANXIETY (SYMPHONY NO. 2); Benjamin Pasternack, piano; Orchester der Komischen Oper Berlin; Carl St. Clair, conductor; Komische Oper.
- 29 Oldenburg, Germany:** ON THE TOWN (PREMIERE OF NEW PRODUCTION); Roman Hovenbitzer, director; Oldenburgisches Staatstheater; Jason Weaver, conductor; Staatstheater, Großes Haus.
- 29 London, UK:** OVERTURE TO CANDIDE; Royal Academy of Music Junior Department; Peter Stark, conductor; Duke's Hall, Royal Academy of Music.

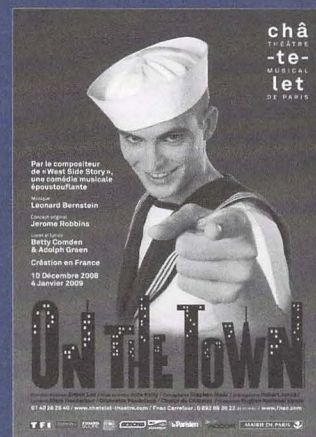
December

- 5-6 Pittsburgh, PA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Pittsburgh Symphony Orchestra; Leonard Slatkin, conductor; Heinz Hall
- 8-9 Augsburg, Germany:** CHICHESTER PSALMS; Philharmonischer Chor Augsburg; Philharmonisches Orchester Augsburg; Karl Andreas Mehling, conductor; Kongresshalle
- 10-13, 15-16, 18-21, 23-24, 26-28, 30-31 Paris, France:** ON THE TOWN; Théâtre du Châtelet; Orchestre Pasdeloup; Choeur du Châtelet; Jude Kelly, direction; David Charles Abell, conductor; Théâtre du Châtelet English National Opera production.

Event Spotlight

ON THE TOWN IN PARIS
December 10, 2008 –
January 4, 2009
Paris, France

After successful runs of *Candide* and *West Side Story*, the Théâtre du Châtelet will present 26 performances of the acclaimed English National Opera production of *On The Town*. This production was a triumphant success when it was presented in London in the summers of 2006 and 2007. The performances in Paris will begin December 10, 2008 and will run through January 4, 2009. For more information: <http://www.chatelet-theatre.com>.



- 11-12 Hannover, Germany:** CANDIDE-SUITE FOR ORCHESTRA, SYMPHONIC DANCES FROM WEST SIDE STORY; NDR Radiophilharmonie; Eiji Oue, conductor; NDR, Großer Sendesaal.
- 11-13 München, Germany:** KADDISH (SYMPHONY NO. 3); Angela Maria Blasi, soprano; Mervan Mehta, speaker; Philharmonischer Chor München; Tölzer Knabenchor; Münchner Philharmoniker; Zubin Mehta, conductor; Philharmonie.
- 13 New York, NY:** ARIAS AND BARCAROLLES; CLARINET SONATA; PRELUDE, FUGUE AND RIFFS; Members of the Brooklyn Philharmonic; Ricardo Morales, Jeremy Denk; Zankel Hall, Carnegie Hall.

January

- 1** **Potsdam, Germany:** OVERTURE TO CANDIDE; Brandenburgisches Staatsorchester Frankfurt; Howard Griffiths, conductor; Nikolaisaal.
- 1-4** **Paris, France:** ON THE TOWN; Theatre du Châtelet; Orchestre Pasdeloup; Choeur du Châtelet; Theatre du Châtelet English National Opera production.
- 2** **Frankfurt (Oder), Germany:** OVERTURE TO CANDIDE; Brandenburgisches Staatsorchester Frankfurt; Howard Griffiths, conductor; Konzerthalle "Carl Philipp Emanuel Bach".
- 5** **Heilbronn, Germany:** ON THE TOWN, selections for concert performance; Württembergisches Kammerorchester Heilbronn; Ruben Gazarian, conductor; Theodor-Heuss-Saal/Harmonie.
- 10** **Paris, France:** WEST SIDE STORY – CONCERT SUITE NO. 1; Orchestre Pasdeloup; Wolfgang Doerner, conductor; Salle Pleyel.
- 11** **Ludwigsfelde, Germany:** OVERTURE TO CANDIDE; Brandenburgisches Staatsorchester Frankfurt; Howard Griffiths, conductor; Kulturhaus.
- 12** **Berlin, Germany:** PIANO TRIO; Orchestersolisten der Deutschen Oper Berlin; Deutsche Oper.
- 15** **Köln, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; WDR Sinfonieorchester Köln; Jonathan Stockhammer, conductor; Philharmonie.
- 15-16** **Dresden, Germany:** CANDIDE (SCOTTISH OPERA VERSION); Winfried Schneider, director; Staatsoperette Dresden; Ernst Theis, conductor; Staatsoperette.
- 15,17** **Minneapolis, MN:** CANDIDE, selections for concert performance; WEST SIDE STORY, selections for concert performance; Christiane Noll, Rachel York, Aaron Lazar; Minnesota Orchestra; Osmo Vänskä, conductor; Orchestra Hall.
- 16** **Paris, France:** HALIL; Magali Mosnier, flute; Orchestre Philharmonique de Radio France; Andrey Boreyko, conductor; Salle Pleyel.
- 16** **Minneapolis, MN:** CHICHESTER PSALMS, DIVERTIMENO, HALIL, JEREMIAH (SYMPHONY NO. 1), SLAVA!; Minnesota Chorale; Minnesota Orchestra; Osmo Vänskä, conductor; Orchestra Hall.

- 18** **München, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Anke Schwabe & Andreas Kowalewitz, piano; Markus Steiner & Matthias Kern, percussion; Staatstheater am Gärtnerplatz.
- 21-22** **Aachen, Germany:** FANCY FREE-THREE DANCE VARIATIONS; Sinfonieorchester Aachen; Keri-Lynn Wilson, conductor; Eurogress
- 22-23** **Minneapolis, MN:** MASS (FULL VERSION);
25 Raymond Ayers, baritone; Minnesota Orchestra; Osmo Vänskä, conductor; Orchestra Hall.
- 25-31** **Minneapolis, MN:** THE BERNSTEIN BEAT, Minnesota Orchestra; Jamie Bernstein, narrator; Mischa Santora, conductor; Orchestra Hall.

February

- 5** **Zwickau, Germany:** THE AGE OF ANXIETY (SYMPHONY NO. 2); Hagen Schwarzrock, piano; Philharmonisches Orchester Plauen-Zwickau; Georg Christoph Sandmann, conductor; Gewandhaus.
- 6** **Madrid, Spain:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orquesta Nacional de España; Marc Minkowski, conductor; Auditorio Nacional de Música.

[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.

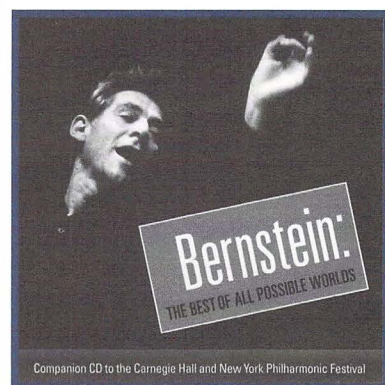
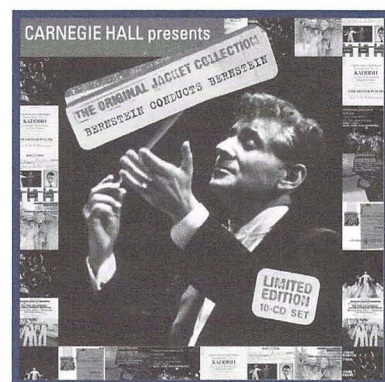
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LOOKING ahead

CD's Celebrate Bernstein

Carnegie Hall and Sony/BMG Masterworks have jointly released a unique, limited-edition 10-CD set entitled *Bernstein Conducts Bernstein*. Featuring the original jacket art, the boxed set includes all the recordings of Bernstein works that the composer recorded for Columbia Records. Included are works as far-ranging as the overture to *Candide* and the complete *Mass*.

Another compilation is on offer from Universal Classics, entitled *The Best of All Possible Worlds*. This 2-CD compilation features the composer conducting his own works on recordings Bernstein made during his years as a Deutsche Grammophon recording artist.



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