

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Spring/Summer 2008



The Best of All Possible Worlds

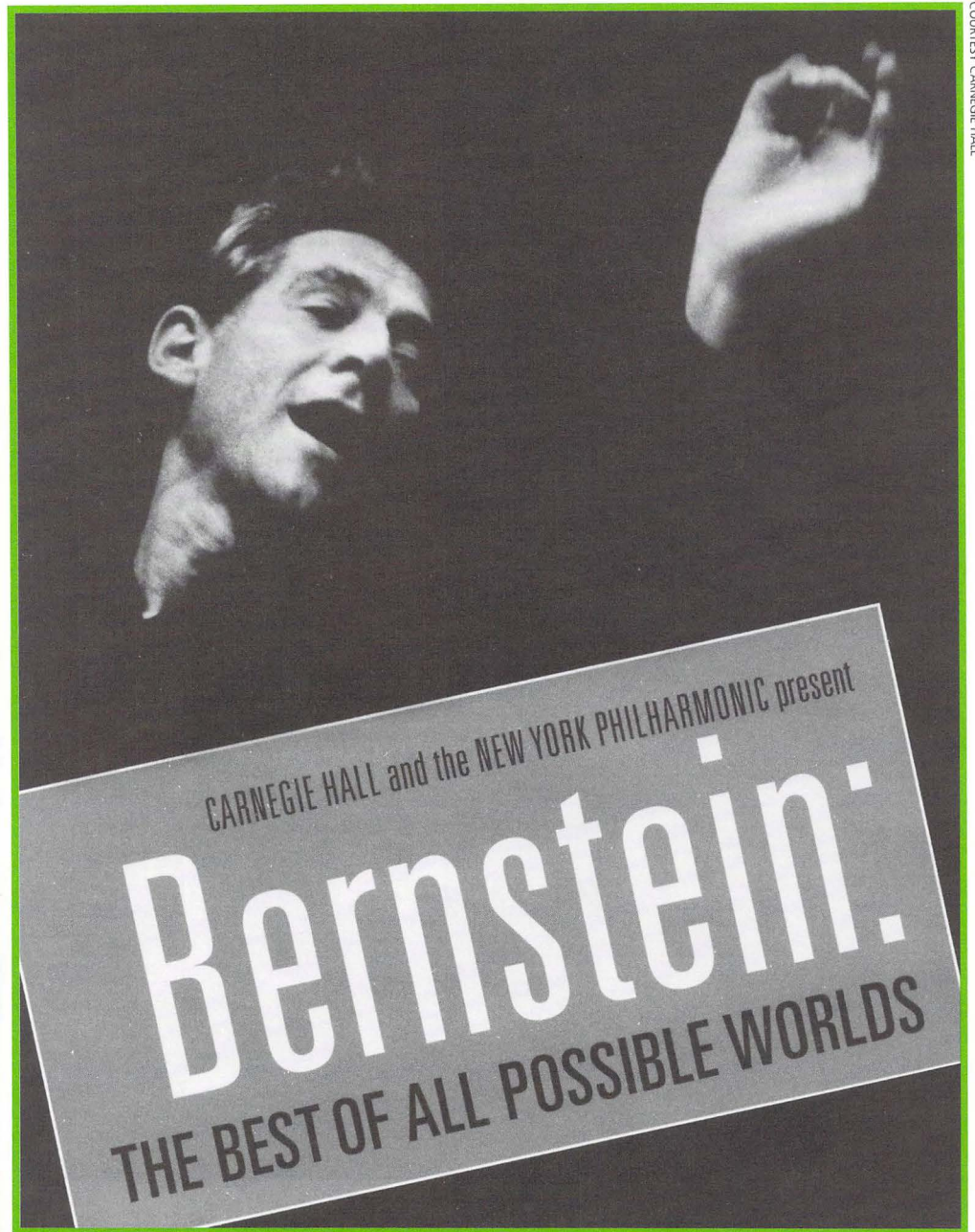
by Craig Urquhart

Carnegie Hall and the New York Philharmonic will join forces in a New York City – wide festival, *Bernstein: The Best of All Possible Worlds*. The festival will commemorate the 90th anniversary of Bernstein's birth as well as the 50th anniversary of his appointment as Music Director of the New York Philharmonic.

Beginning on September 24 and running through December 13, 2008, the festival will feature more than 30 events at Carnegie Hall, Avery Fisher Hall, New York City Center, and other venues throughout the city. The celebration will include concerts, recitals, musical theater, lectures and film screenings, as well as educational programming.

"All of us at Carnegie Hall are very proud to be presenting jointly, with his great orchestra, the New York Philharmonic, this special celebration of Leonard Bernstein," said Carnegie Hall's Executive and Artistic Director Clive Gillinson. "Lenny appeared on Carnegie Hall's stage more than 400 times in his career, with audiences experiencing his talents as performer, composer, and master educator. Well beyond our walls, he inspired an entire

(continued on page 2)



COURTESY CARNEGIE HALL

Inside...

3 The 90th Worldwide
8 In the News

4 Spring Break in Snow
Proves To Be Education

10 Selected Performances

7 Leonard Bernstein:
American Original

14 Looking Ahead

To Our Readers

We were pretty sure people weren't forgetting who Leonard Bernstein was, but now, as his 90th birthday year gets underway, the veritable cavalcade of events being prepared in his honor is making us feel like Bernstein is more on the map than ever. All over the world, orchestras, soloists, opera companies and publishers are cooking up every sort of celebration. *Candide* is sprouting like kudzu. The symphonies are being programmed at a record pace.

We're only sorry that Leonard Bernstein's devoted helpmates, Harry Kraut, Margaret Carson and Robert Lantz, will miss the festivities this year. The scope of the Carnegie Hall – New York Philharmonic partnership in celebrating Bernstein's 90th this fall is very much in the grand Harry Kraut tradition of ambitious projects reaching out to the maximum audience. And how we will miss Ms. Carson and Mr. Lantz in the audience, adding their keen observations and dry wit to the proceedings.

Meanwhile, throughout all the hoopla, the Leonard Bernstein Center continues to do the work closest to Bernstein's heart: bringing the love of learning to children and teachers alike, in ever-increasing numbers of school districts across the country, and making inroads in Germany and Asia as well.

J.B. ■

The Best of All Possible Worlds, *continued*

generation, bringing music to the center of people's lives all around the world. A celebration of Lenny is a celebration of life and a celebration of music. Lenny *was* music! We look forward to joining our partners in placing special focus on someone who was not only a remarkable artist and a great New Yorker, but also someone who truly belonged to the world."

"Leonard Bernstein's New York Philharmonic legacy is like no other," said the orchestra's President and Executive Director Zarin Mehta. "From the moment of his legendary conducting debut in 1943 to his final concert, from the players on stage to adoring audiences in New York and around the world, Leonard

"We look forward to placing special focus on someone who was not only a remarkable artist and a great New Yorker, but also someone who truly belonged to the world."

Bernstein inspired nearly everyone he encountered. Even today, Lenny's legacy – as conductor, composer, and educator – continues to resonate throughout the New York Philharmonic. We look forward to celebrating Leonard Bernstein and his music with our partner, Carnegie Hall, and hope that all New Yorkers will join us."

Bernstein: The Best of All Possible Worlds launches on September 24 with the 2008–09 season Opening Night Gala at Carnegie Hall. Michael Tilson

Thomas and the San Francisco Symphony Orchestra will be joined by soloists Dawn Upshaw, Thomas Hampson, and Yo-Yo Ma in a program showcasing highlights from Bernstein's operatic and stage works, including selections from *Fancy Free*, *A Quiet Place*, *On the Town*, *Wonderful Town*, *Candide* and *West Side Story*.

Marking the 50th anniversary of Bernstein's appointment as their Music Director, the New York Philharmonic will present Avery Fisher Hall programs showcasing Bernstein's three symphonies with works by other 20th – century American composers. Music Director Lorin Maazel will lead the Philharmonic in Bernstein's *Symphony No. 2: The Age of Anxiety*, paired with works by Mahler, Boulez, and Maazel himself on September 25–27. David Robertson will conduct a program featuring Bernstein's *Symphony No. 1: Jeremiah*, as well as works by Copland, Elliott Carter and Christopher Rouse on October 30–November 1. On November 24, New York Philharmonic Music Director Designate Alan Gilbert will lead The Juilliard Orchestra in Bernstein's *Symphony No. 3: Kaddish*, paired with Beethoven's *Symphony No. 3: Eroica*.

On November 14, 1943, Leonard Bernstein stepped onto the stage of Carnegie Hall for the first time, substituting at the last minute for the ailing Bruno Walter and making his historic New York Philharmonic debut. On November 14, 2008, the 65th anniversary of that special occasion will be celebrated with an unusual occurrence: The New York Philharmonic will travel back to its old residence, Carnegie Hall, for an all-Bernstein program led by Music Director Designate Alan Gilbert. The concert will feature

The 90th Worldwide

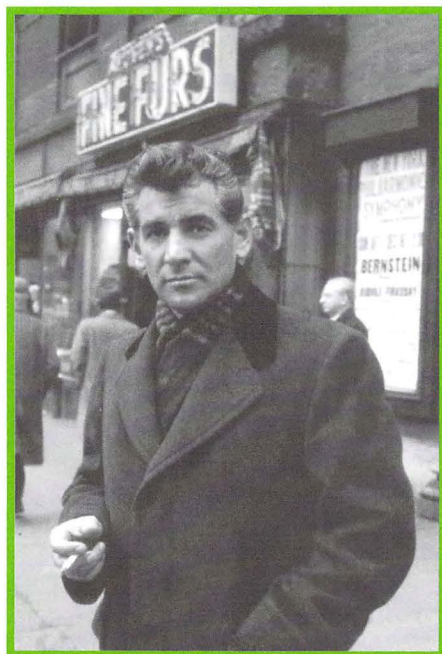
by Craig Urquhart

Bernstein's music for the concert hall, theater and film, including the two suites from *West Side Story*.

Among other exciting musical festival highlights are a semi-staged production of the Bernstein/Robbins/Comden and Green musical, *On The Town*, as part of New York City Center's *Encores!* series (November 19–23); performances of Bernstein's *Mass* with Marin Alsop and the Baltimore Symphony Orchestra (October 24–25); and a one-night-only concert with the Israel Philharmonic Orchestra, featuring the rarely heard *Concerto For Orchestra*, led by Gustavo Dudamel at Carnegie Hall (November 16).

A number of New York cultural partners will broaden the reach of the festival, presenting Bernstein-themed performances, film screenings and panel discussions. Joining Carnegie Hall and the New York Philharmonic in these special festivities are Absolutely Live Entertainment, The Jewish Museum, Lincoln Center for the Performing Arts, New York City Center and The Paley Center for Media. ■

For a complete listing of events please visit www.bernsteinfestival.org.



COURTESY NEW YORK PHILHARMONIC

Leonard Bernstein

New York City is certainly not the only place in the world that is celebrating Leonard Bernstein in 2008. Earlier this year, the Philadelphia Orchestra presented a *Bernstein Festival*. The Dallas Symphony also paid tribute to Bernstein with three all-Bernstein concerts conducted by Andrew Litton. February saw the Toronto Philharmonic present a 90th Birthday celebration under the baton of Kerry Stratton. Jamie Bernstein and Michael Barrett accompanied by members of the Israel Philharmonic and four vocal soloists on a five-city tour presenting Bernstein's Broadway music. In March, the Sydney Symphony joined in with a Bernstein Tribute conducted by Wayne Marshall.

On March 31 in New York City, the Collegiate Chorale and the Orchestra of St. Luke's gave the New York premiere of *A White House Cantata*. In celebration of both Jerome Robbins's and Leonard Bernstein's 90th birthdays, the New York City Ballet presented four programs in May featuring several of their collaborations: *Fancy Free*, *Dybbuk* and *West Side Story Suite*.

Also in May, the Boston Pops presented multiple Bernstein tribute concerts with performances of *Suite from Fancy Free*, *Suite from On The Waterfront*, *Overture to Candide* and selections from Broadway shows featuring the Boston Conservatory's Theater Division. Keith Lockhart conducted with special guest, John Williams.

June marks the inauguration of the Gettysburg Festival, a highlight of which will be a performance of *Songfest* conducted by Charly Prince.

On July 18, the Pacific Music Festival will join in the celebrations with a concert featuring the PMF Orchestra, members of the Sapporo Symphony, Anne Akiko Meyers, violin; Peter Schmidl, clarinet; Makoto Ozone, piano and three conductors – Tadaaki Otaka, Luis Biava and Kentaro Kawase. Japan will also see a flurry of Bernstein concerts presented by conductor Yutaka Sado with the Hyogo Performing Arts Center Orchestra that will take place in the Grand Hall of the Center.



Leonard Bernstein

July also features a seven-concert Bernstein Series presented by the Singapore Symphony as well as a concert by the Shanghai Symphony in memory of Bernstein. August will bring more grand celebrations. Tanglewood Music Center will repeat the Boston Pops Bernstein tribute, while the Blossom Music Center will present the Blossom Festival Orchestra in a special concert featuring Jamie Bernstein as narrator, with Loras John Schissel conducting. On August 24 the Schleswig Holstein Music Festival will present *Viva Lenny! The Great Bernstein Gala Concert*.

In September, the San Francisco Symphony Orchestra will honor Bernstein in concert; Michael Tilson Thomas will conduct the all-star program which will be repeated at the Gala Opening of Carnegie Hall. Marin Alsop and the Baltimore Symphony Orchestra will also pay tribute to Bernstein in performances of *Symphony No. 1: Jeremiah* and multiple performances of *MASS* in Baltimore, New York and Washington, DC.

Many other celebrations are planned throughout the world in the coming months, to be reported in our next edition. In the meantime, to find out more please visit www.leonardbernstein.com. ■


Leonard Bernstein
Gettysburg College

Spring Break in Snow Proves To Be Education

During March the Leonard Bernstein Center for Learning at Gettysburg College was featured in the Des Moines Register. Ten education majors from the Gettysburg College spent their spring break observing teachers and students in the West Des Moines school district using the Leonard Bernstein Artful Learning method in their classrooms.

by **Cynthia Reynaud**

The snowy plains of West Des Moines weren't exactly what 20-year-old Allison Rudolph had envisioned as the perfect spring break destination, but sitting at

as a focal point for teaching and learning in all academic subjects.

"It's been a wonderful experience," Rudolph said. "I wouldn't trade it for Florida or Cancun or any of that."

The students visited classrooms at Crestview Elementary, Hillside Elementary and Phenix Early Childhood Center last week. Hillside and Phenix faculty went through three years of training to become certified Artful Learning schools.

Wednesday, Phenix teacher Jessica George's second-graders buzzed about the classroom showing off their activities to the college students. The day's

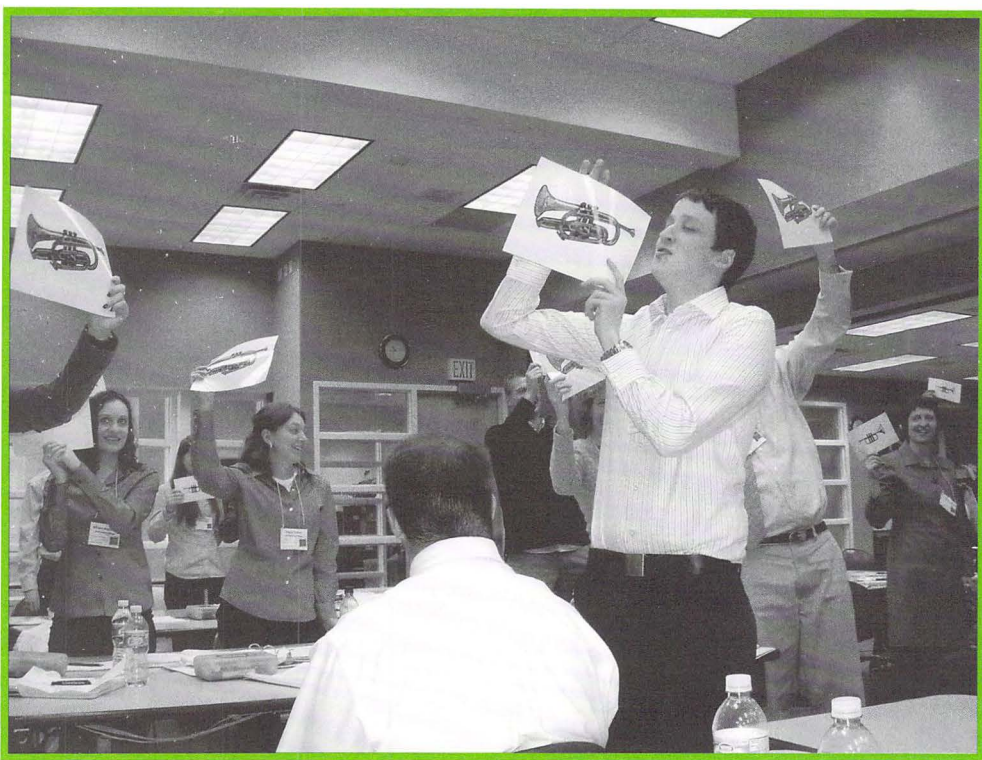
shaped pieces of paper to get them to balance on the edge of a table. "It's fun when you get to do it yourself," Sophia said. "Watching someone do it is boring." On the other side of the room, Deviece Coleman, 7, drew pictures of fish in relevance to where they live in the ocean. "I like art and drawing," he said. "This is more play than work."

"Part of the reason teaching using the arts is effective is because it makes learning fun and engaging," said Alison Kenny-Gardhouse, president of Connexionarts, an arts-in-education consulting firm based in Toronto. "When you present things to your students that are arts infused, you are giving them an opportunity to learn in a variety of different ways," Kenny-Gardhouse said.

West Des Moines school district leaders decided to offer this method of learning after winning a Grammy award in 1999. "I think for my kindergartners, allowing them to take risks with the songs and rhymes... it allows them to do more creative things for their writing," said Anne Kooker, a kindergarten teacher at Crestview Elementary.

The West Des Moines school district joins districts in Los Angeles; Portland, Oregon; Lafayette, Louisiana; Duluth, Minnesota; Chicago and Atlanta that use the arts method in schools, and new sites continue to pop up, said Ken Pool, executive director of the Leonard Bernstein Center for Learning at Gettysburg College. "This has been such a learning experience and a wealth of new knowledge," Rudolph said. "I can't wait to implement some of the strategies in my own classroom." ■

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GETTYSBURG COLLEGE

Students and Faculty in Level I training.

a miniature table surrounded by 7- and 8-year-olds made the cold weather worth it.

Rudolph, a junior at Gettysburg College, was one of 10 education majors from the Pennsylvania college who spent their spring break observing teachers and students in the West Des Moines school district using the Bernstein Artful Learning method in their classrooms. The method uses the arts

lesson: balance. Unlike most second-grade classrooms, these children weren't bound to their desks in front of the teacher. Instead, they were paired in groups with other students and given supplies and directions to complete unconventional activities on their own.

Sophia Jacobsen, 7, and Bianca Solis, 8, spent the hour strategically placing clothespins on crescent-

Teachers Reflect on The Bernstein Model

The Bernstein Model has changed the way I teach. It has made me think outside the box. It has helped me create an environment within my classroom where students are comfortable to be creative and take risks in their own learning.

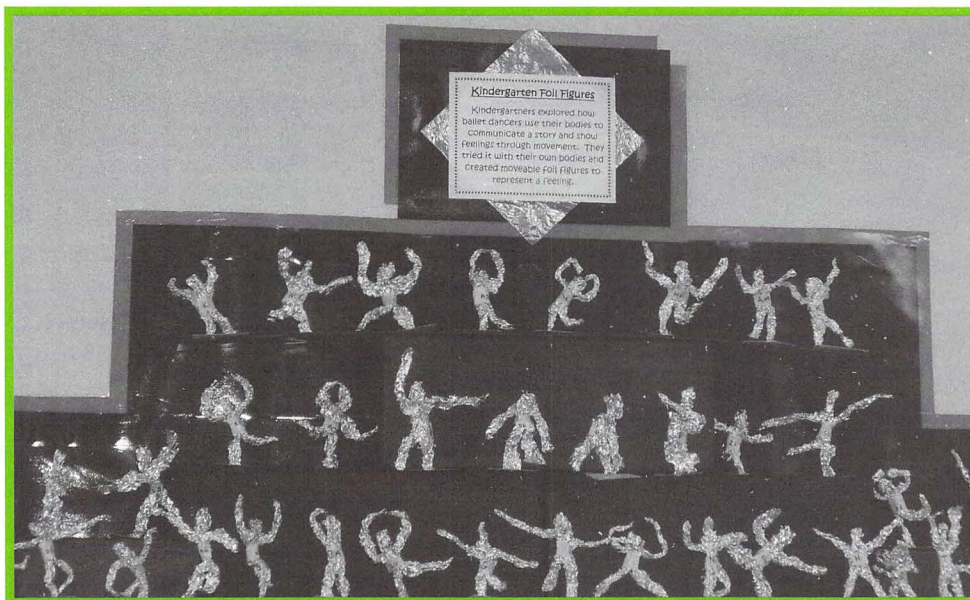
Kristy Dietzenbach
Teacher

The Bernstein model for teaching has inspired me to be a better teacher and truly have a passion for what I do. Everyday, I come to school excited and ready to teach my students. Incorporating the arts into everyday learning at school is a powerful way for all students to be successful in their learning.

Britni Johnson
Special Education Teacher

Bernstein has expanded my repertoire of good teaching practices with arts-based strategies that are highly engaging and interactive. Bernstein has expanded my knowledge of the arts and increased my awareness of artful expression.

Judy Snyder
Kindergarten Teacher



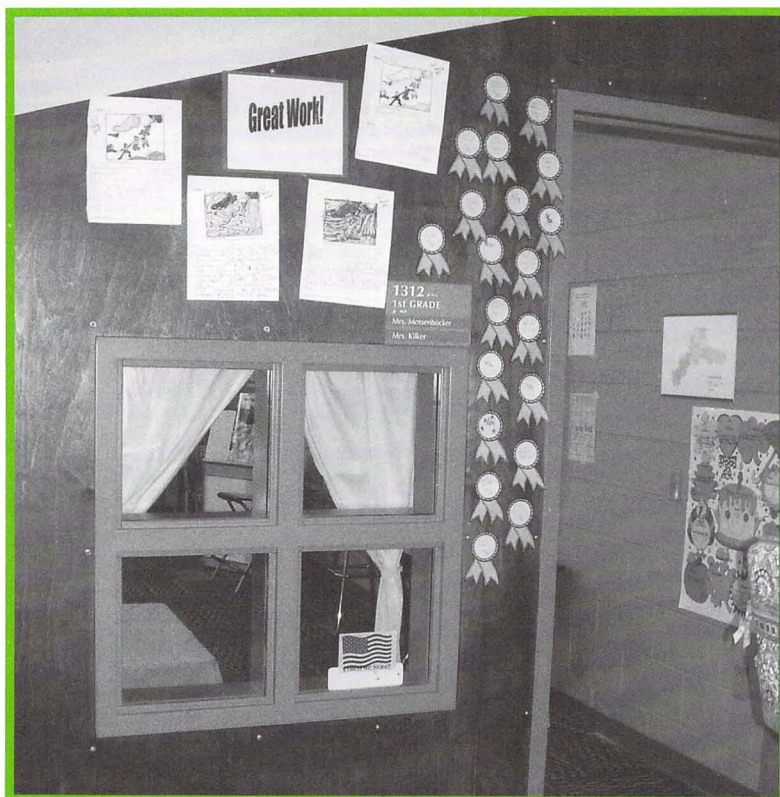
Kindergarten student work based on a Norman Rockwell painting.

The Bernstein Model has brought passion, excitement, and ownership to my teaching. The same three words can be used for how my students feel about their learning through the Bernstein Model. It's a collaborative effort with teachers, students, administrators and the community – and IT WORKS!

Mrs. Cooper
Fourth Grade Teacher

The Bernstein model is the be all, end all, for me. I adore the model. It teaches concepts via curriculum and that is what life is about – understanding concepts. If we can send forth balanced kids, who can adapt and understand systems that they will encounter in life, I think we have done a good job in fourth grade. Each of our units not only covers integrated curriculum but also relates the concept to the child and their lives. I am enthralled with the art education I have acquired through choosing master works. I even served as a docent at the Des Moines Art Center for a group I belong to. I have learned to play the violin. The little bit I know about the arts has whetted my appetite for learning more. I hope the Bernstein model does that for our students. I think at Hillside we provide an environment and curriculum that not only gives students a deeper understanding of the curriculum but excites them as well. They feel more powerful and confident. They know they belong to the Bernstein environment. They have the freedom to explore the inner artist in themselves, and most of all, it is such great fun for all of us. I think the Artful Learning Model is the BEST thing to happen to education, kids, and me!

Candy McMains
Fourth Grade Teacher ■



A welcoming entrance to the classroom.

Harry J. Kraut:

April 11, 1933 – December 11, 2007

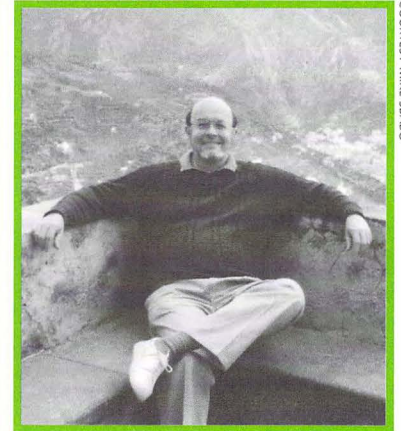
by Nina Bernstein Simmons

When Harry Kraut came into our lives in 1971 with the founding of Amberson Productions, I felt a mixture of pride and relief: at last, Daddy would have an office to go to, like normal dads! To my disappointment, however, I soon learned that Daddy was as allergic to the office as ever; the REAL power in the swivel chair belonged to Harry Kraut. And thank God for that. As Daddy's own father was the first to point out, his son was hopeless at business. With the exponential growth of his career, someone very capable had to oversee all the aspects of his multi-faceted life. Enter Harry.

Over the following decades, Jamie, Alexander and I learned just how powerful Harry really was. He could make popes, presidents and queens appear; he could make deranged stalkers go away. He turned Leonard Bernstein

into a superstar. When it came to Leonard Bernstein, Harry's imagination took flight. No arena would go unconquered. Thus, together with Unitel, they made over 200 films. With Deutsche Grammophon, they also made hundreds of recordings. They published books, spawned music festivals, and – of course – played innumerable concerts with the world's greatest orchestras. Was it all too much? Perhaps. But I don't remember Daddy ever asking for less.

With Daddy's death in 1990, Harry's role took on the aspect of a Cerberus. He demanded that the Bernstein legacy be treated with supreme reverence. He remained, as always, a shrewd negotiator and a loyal colleague, helping to maintain Bernstein's relevance in the musical world up to this very day. With respect to us siblings, he guarded our collective well-being with a touchingly paternal ferocity.



COURTESY MIKE SBABO

Harry in a rare moment of relaxation.

It was devastating to lose Harry, especially alongside the deaths of Robby, Maggie and Floria. These were the guardians at the gates of our lives for so many years. We thank Harry for looking after us, even when we didn't want him to. We send him blessings and hope most fervently that wherever he is, there is caviar and foie gras. ■

Diminished Ranks

by Jamie Bernstein

It is bad enough to lose longtime loved ones – but it's far worse when you lose several of them at the same time. In addition to the incalculable loss of Harry Kraut, the Bernstein crew lost four important members over the past year.

Margaret Carson was Leonard Bernstein's press agent for decades. Tough, classy and good-looking, she could easily have been the template for the original Career Gal. She had a sixth sense for what would work and what was right. We already sorely miss her deadpan wit, her stalwart presence at all Bernstein-related events, and of course her extraordinary collection of hats.

Speaking of hats, we are also missing the millinery excellence of Floria Lasky. Among her many illustrious activities, Floria

represented the Estate of Jerome Robbins (for which reason we had occasion to see her often). No artist could hope for a more fiercely loyal protector and advocate.

Floria was partial to very tall fur hats. When she strode, hat first, into a meeting, she was so formidable that it took many of us a long time to discover what a thoroughly engaging, witty and warm woman she actually was.

Truly, truly: they don't make women like these any more.

Later in the year, we lost David Oppenheim, one of Leonard Bernstein's closest, dearest friends dating back to his 20's. Bernstein dedicated his *Clarinet Sonata* to David, who also premiered and recorded it. He was best man at my parents' wedding. David's first wife, the actress Judy Holliday, was in the original cast of the *Revuers*, the Comden & Green cabaret act

that launched them all. David and his second wife, Ellen Adler, continued as longtime participants in the Bernstein family's inner circle of beloved friends.

And finally, Robert Lantz. To say that he was Leonard Bernstein's agent does not begin to explain the scope of Robby's influence. His devotion and love were as dependable as sunlight. With his courtly European manners and laser-like intelligence, he glided through the combined worlds and coasts of theatre and movies like a divine messenger. And more often than not, his messages were pulverizingly funny.

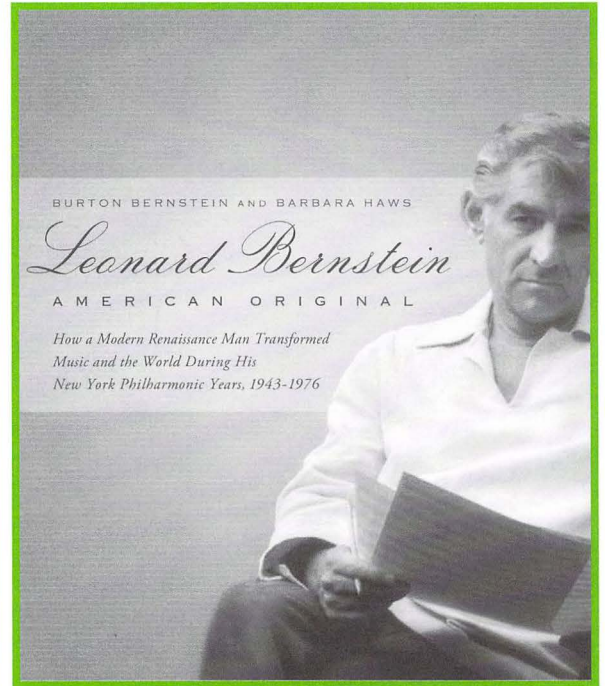
We miss Margaret, Floria, David, Robby – and of course Harry. We send all our affection to their respective families, which feel very much like an extension of our own. ■

Leonard Bernstein: American Original

Leonard Bernstein's brother Burton Bernstein and New York Philharmonic Archivist and Historian Barbara Haws have brought together an array of writers to share and examine Leonard Bernstein's historic relationship with New York City and its Philharmonic for the book *Leonard Bernstein American Original: How a Modern Renaissance Man Transformed Music and the World During His New York Philharmonic Years, 1943-1976*. Haws says, "The intent of the book is not simply to provide another telling of the Bernstein story, but to place him in a particular context and to explore the synergies that arose between the person and the context."

Composer John Adams; American historians Paul Boyer and Jonathan Rosenberg; music historians James Keller and Joseph Horowitz; conductor and radio commentator Bill McGlaughlin; musicologist Carol Oja; and music critics Tim Page and Alan Rich all contribute essays. Burton Bernstein contributes reminiscences as well.

The book incorporates nearly 150 images that include some photos never before published, excerpts from writings, marked scores, and manuscripts. The book, which coincides with Bernstein's 90th birthday as well as the 50th anniversary of his first season as Music Director of the New York Philharmonic, will be published by Harper Collins in September of 2008. ■



A Jewish Legacy

As part of the city-wide Bernstein celebration this fall, the Jewish Museum will present a concert of mostly unknown works on Jewish themes that will shed new light on some of Bernstein's more celebrated pieces. The program includes the world premiere of *A Choral Quilt*, arranged by Jack Gottlieb, conjoining a message of comfort, home and family found in six Bernstein theater works. Other rarities to be heard are songs the composer wrote as a teenager as well as the first performance of a later song written in reaction to anti-Semitism. An ensemble number cut from *West Side Story*, lyrics by Sondheim,

will be heard for the first time in New York. This, combined with another ensemble piece from an aborted musical project with lyrics by Comden and Green, will be revealed, in a surprising transformation, as a beloved Bernstein choral setting in Hebrew.

The celebrated performing artists are mezzo-soprano Janice Meyerson; baritones Robert Abelson and Richard Holmes; soprano Heather Buck; tenor Michael Steinberger and a boy soprano to be announced. The piano duo of Eric Birk and Bernadette Hoke will be featured both as soloists and as accompanists.

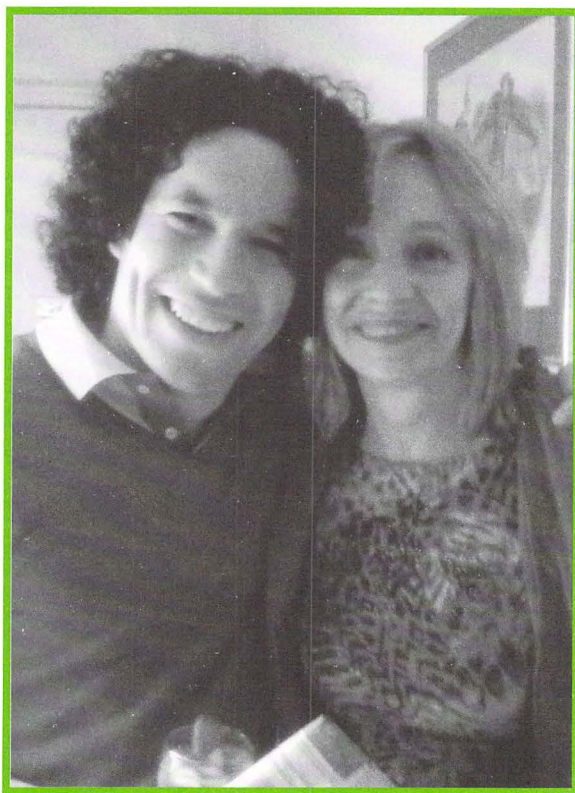
Conductor Johannes Somary will direct the Amor Artis Chamber Choir in Bernstein's setting of a text from synagogue liturgy; a popular tune of Israeli pioneer days; and a joyful theater piece about the ancient Hebrews delivered from bondage, among other choral works.

The concert will be illuminated by projections of still photographs and footage from the composer's personal and professional life, with a talk narrated by composer Gottlieb, Bernstein's longtime editor. The concert will take place, October 23, 2008 at 8 PM. ■

For more information:
www.bernsteinfestival.org

IN THE news

Gustavo Dudamel Receives Award



COURTESY JAMIE BERNSTEIN

Gustavo Dudamel and Jamie Bernstein celebrate.

Last November in New York, Conductor Gustavo Dudamel and the Simón Bolívar Youth Orchestra of Venezuela received the 2007 WQXR *Gramophone* Special Recognition Award. Alexander Bernstein presented the award.

“This award is given in special recognition of an organization or person that has made an exceptional contribution to expanding the boundaries of classical music,” said Alexander Bernstein, when presenting the award at Carnegie Hall before a rehearsal. “This orchestra, you, Maestro Dudamel, and the awesome ‘System’ put in place in Venezuela by Dr. José Antonio Abreu embody the spirit and purpose of my father’s entire life in music and education. Your fearlessness, hard work, commitment, love and respect for one another, and sheer joy

in music-making are a marvel that would surely leave even Leonard Bernstein speechless. José Antonio Abreu... has shown that music is a force for social change,” said Bernstein.

The award is part of a partnership between WQXR, the *New York Times*-owned-and-operated classical music radio station (96.3 FM) and the British magazine, *Gramophone*.

The Simón Bolívar Youth Orchestra of Venezuela was founded in 1975 by Dr. Abreu, an economist and musician, under the auspices of the *Fundación del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela* (as *El Sistema* is formally known). The scope of *El Sistema*’s reach, along with the extraordinary musicians it has produced, including Dudamel, have turned it into an unparalleled national achievement. ■

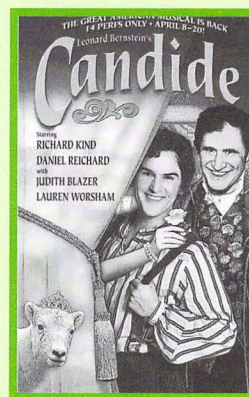
Candide Everywhere

Eclectic as Bernstein was, his work has a thumbprint that grows more distinct as time passes. Everything about the melodies and rhythms of songs like The Best of All Possible Worlds, Glitter and Be Gay, Auto da Fé and Make Our Garden Grow tells you that they’re Bernstein’s; if you knew his music but hadn’t heard these pieces before, you would guess their authorship in a matter of seconds.

– Allan Kozinn,
The New York Times

[To Mr. Kozinn, we say
“Hear, hear!”]

Like its eponymous globe-trotter, *Candide* the musical is all over the map this year. This spring, the New York City Opera presented fourteen performances of its acclaimed production directed by Harold Prince. Meanwhile, across the ocean in Dresden, Germany, the Staatsoperette continues to present performances of its innovative, critically acclaimed production. In June, The English National Opera will present the London premiere of the controversial Robert Carsen production that raised eyebrows as well as ovations last year at the Châtelet in Paris and La Scala in Milan. Crossing back over the ocean, *Candide*-style, to the United States,



the Wolf Trap Opera Company with the National Symphony Orchestra will present a concert version of the work on the Wolf Trap stage in July. Next autumn, *Candide* will travel to the Arden Theatre Company in Philadelphia as well as the Lyric Opera of San Diego. We’ve got jet lag already! ■

A White House Cantata Receives New York Premiere

In 1976 Alan Jay Lerner and Leonard Bernstein presented their eagerly anticipated first Broadway collaboration, *1600 Pennsylvania Avenue*. It proved to be their last; the show was a colossal failure, closing after only seven performances.

The show proposed to retell the history of the first hundred years of White House residents: the Presidents and their wives upstairs, and successive generations of a family of servants (at first slaves) downstairs. In its bicentennial year, America was not in the mood to examine its seismic flaws of racial injustice. In any event, the collaborators were so dejected by the show's failure that they withdrew the work entirely. There was not even a cast recording – a fact that has chagrined several generations of Bernstein fans.

Bernstein was a resourceful recycler, and some of the *1600* material showed up in later works such as *Songfest* and *A Quiet*

Place. But the greater part of the score languished in obscurity. In 1997, there was at last a breakthrough of sorts. The Lerner and Bernstein Estates agreed to fashion some of the numbers into a concert work for orchestra, soloists and choir; the new work was called *A White House Cantata*. The first performance in 1997 in London resulted in a recording by the London Symphony Orchestra with Kent Nagano conducting. However, it was not until this year that the *Cantata* was heard in New York. On March 31, Robert Bass conducted the Collegiate Chorale and the Orchestra of St. Luke's in a spirited performance of *A White House Cantata*. Dwayne Croft and Emily Pulley portrayed the various American presidents and their first ladies.

On *Variety.com*, Steven Suskin wrote: "*1600* features some of the finest music Bernstein ever wrote. Working in an impressive variety of styles, the composer outdid himself, creating an assortment far too good to be left on the shelf."



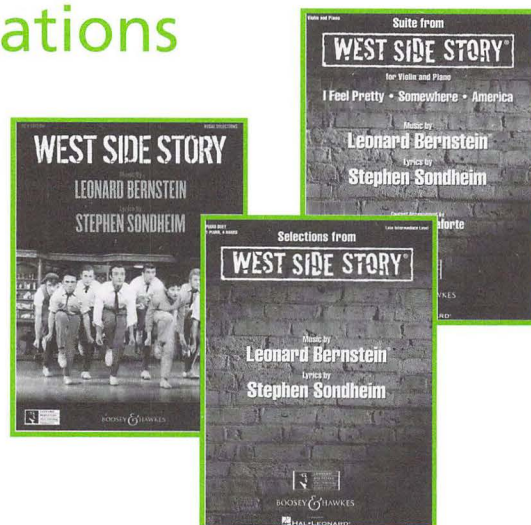
Kalif Jones and Anita Johnson

Peter G. Davis for *MusicalAmerican.com* wrote: "We now have a viable way of hearing some long inaccessible but vintage Bernstein theatre music. Now that Bernstein's hometown has finally heard *A White House Cantata*, we should not have to wait for another election year to encounter this lively score again." ■

New West Side Story Publications

The Leonard Bernstein Music Publishing Company, Inc; Boosey & Hawkes and Hal Leonard are pleased to announce three new *West Side Story* publications: *Suite from West Side Story for violin and piano* arranged by Raimundo Penaforte;

Selections from West Side Story for piano duet, and a new edition of vocal selections. The edition of vocal selections features photos, facsimiles of some of the original manuscripts, excerpts from Bernstein's log and other special features. ■



Selected Performances

Spring/Summer 2008

For a complete listing visit:
www.leonardbernstein.com

April

- 3 Haifa, Israel:** SYMPHONY NO. 1: JEREMIAH; The New Haifa Symphony Orchestra; Edna Prochnic, mezzo-soprano; John Axelrod, conductor; Teatron Hazafon K. Haim.
- 4-6 Phoenix, AZ:** CHICHESTER PSALMS; Phoenix Symphony Orchestra; Michael Christie, conductor; Phoenix Symphony Hall.
- 8-20 New York, NY:** CANDIDE; New York City Opera; Harold Prince production; Arthur Masella, director; Daniel Reichard, Candide; Lauren Worsham, Cunegonde; Richard Kind, Dr. Pangloss; George Manahan, conductor; New York State Theater.
- 9, 10 Dresden, Germany:** CANDIDE; Staatsoperette Dresden; Winfried Schneider, director; Ernst Theis, conductor; Staatsoperette.
- 10-12 Cleveland, OH:** CHICHESTER PSALMS; Cleveland Orchestra and chorus; Robert Porco, conductor; Severance Hall.
- 16 Salzburg, Austria:** SYMPHONY NO. 1: JEREMIAH; Studierende der Universitaet Mozarteum; Dennis Russell Davies, conductor; Grosse Studio.
- 18 Manchester, UK:** WEST SIDE STORY; Royal Northern College of Music; Stefan Janski, director; Gregory Batsleer, conductor; Bruntwood Theatre.
- 18, 20 Philadelphia, PA:** SYMPHONY NO. 3: KADDISH; Philadelphia Orchestra; Kelly Naisieff, mezzo-soprano; Samuel Pisar, speaker; John Axelrod, conductor; Verizon Hall.
- 19 Liverpool, UK:** CHICHESTER PSALMS; Formby Choral Society; David Holroyd, conductor; Philharmonic Hall.
- 23-26 Ithaca, NY:** MASS; Cornell University; Ithaca Performing Arts Department; Schwartz Center for the Performing Arts.
- 26 Glasgow, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; RSAMD Symphony Orchestra; David Danzmayr, conductor; Royal Scottish Academy of Music and Drama.

- 27 Weimar, Germany:** CHICHESTER PSALMS; MDR Rundfunkchor, Staatskapelle Weimar; Carl St. Clair, conductor; Neue Weimarhalle.
- 27 Linz, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY; Oberösterreichischen Jugendorchester; Andreas Schueller, conductor; Brucknerhaus.

May

- 1, 4, 6, 11 New York, NY:** *Bernstein Collaborations:* FANCY FREE, DYYBUK, WEST SIDE STORY SUITE; New York City Ballet; Jerome Robbins, choreographer; New York State Theater.
- 7-11, 15-17 Boston, MA:** *Bernstein Tribute:* ORCHESTRAL SUITE FROM FANCY FREE; ORCHESTRAL SUITE FROM ON THE WATERFRONT; OVERTURE TO CANDIDE; SELECTIONS FROM THE BROADWAY SHOWS; Boston Pops Orchestra; Boston Conservatory Theater division; John Williams, special guest; Keith Lockhart, conductor; Symphony Hall.
- 16 Murcia, Spain:** THREE DANCE EPISODES FROM ON THE TOWN; SYMPHONIC DANCES FROM WEST SIDE STORY; Orquesta Sinfónica Región Murcia; José Miguel Rodilla; Auditorio.
- 18 Quincy, MA:** *A Bernstein Birthday Bash!*, CHICHESTER PSALMS, OLYMPIC HYMN, SELECTIONS FROM CANDIDE AND WEST SIDE STORY; The Quincy Choral Society; John Nichols, conductor; Sacred Heart Church.
- 26, 27 Bremerhaven, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Städtisches Orchester Bremerhaven; Eugene Mursky, piano; Stephan Tetzlaff; conductor; Stadttheater.
- 28 Paris, France:** SYMPHONY NO. 3: KADDISH; Orchestre de Paris; Ana María Martínez, soprano; Samuel Pisar, speaker; John Axelrod, conductor; Salle Pleyel.

June

- 4, 5 Toronto, ON:** OVERTURE TO CANDIDE; Toronto Symphony; Peter Oundjian, conductor; Roy Thomas Hall.
- 4, 5 Dresden, Germany:** CANDIDE; Staatsoperette Dresden; Winfried Schneider, director; Ernst Theis, conductor; Staatsoperette.

- 5** **Copenhagen, Denmark:** *MAMBO!*, SELECTIONS FROM WEST SIDE STORY; Tivoli Symphony Orchestra; Alexander Shelley, conductor; Tivoli Gardens.
- 7** **London, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; London Philharmonic Orchestra; Vladimir Jurowski, conductor; Royal Festival Hall.
- 7, 8** **Hyogo, Japan:** SERENADE; Hyogo Performing Arts Center Symphony; Phillippe Aiche, violin; Yutaka Sado, conductor; Hyogo Performing Arts Center.
- 14** **Halle, Germany:** OVERTURE TO CANDIDE, THREE DANCE EPISODES FROM ON THE TOWN; Staatskapelle Halle; Bernd Ruf, conductor; Galgenbergschlucht.
- 16** **Kiel, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Schleswig-Holstein Festival Orchestra; Christoph Eschenbach, conductor; Schloss.
- 29** **St. Petersburg, Russia:** SYMPHONIC DANCES FROM WEST SIDE STORY; Schleswig-Holstein Festival Orchestra; Christoph Eschenbach, conductor; Mariinsky Theatre.

July

- 2-29** **Central City, CO:** WEST SIDE STORY; Ken Cazan, director; Gregory Tray, Tony; Sarah Jane McMahon, María; John Brail, conductor; Central City Opera House.
- 4, 5** **Lisbon, Portugal:** FANFARE FOR THE INAUGURATION OF JOHN F. KENNEDY; SELECTIONS FROM MASS; SYMPHONIC DANCES FROM WEST SIDE STORY; Chorus of the Teatro Nacional de São Carlos; Orquesta Sinfónica Portuguesa; David Levi, conductor; Teatro Nacional de São Carlos.
- 5** **Shanghai, China:** *In Memory of Leonard Bernstein*; SYMPHONIC DANCES FROM WEST SIDE STORY; OVERTURE TO CANDIDE; DIVERTIMENTO FOR ORCHESTRA; FANCY FREE, THREE DANCE EPISODES FROM ON THE TOWN; Shanghai Symphony Orchestra; Chen Xieyang, conductor; Shanghai Concert Hall.

- 5** **Wolf Trap, VA:** CANDIDE (CONCERT VERSION); Wolf Trap Opera Company; Stephen Lord, conductor; Filene Center at Wolf Trap.
- 5** **Frieberg, Germany:** CHICHESTER PSALMS; Kantorei der Christuskirche Freiburg; Jörg Endrebock, conductor; Martinskirche.
- 6** **Essen, Germany:** EL SALON MEXICO (arranged by Leonard Bernstein); Maki Namekawa and Dennis Russell Davies, pianos; Philharmonie.

Event Spotlight

VIVA LENNY!
THE GREAT BERNSTEIN
GALA CONCERT:



August 24
Kiel, Germany
Kielerschloss

NDR Radiophilharmonie
Moderator
Barbara Schöneberger
Soprano
Measha Bruegggosman
Conductor Eiji Oue

- 7-12** **London, UK:** CANDIDE; English National Opera; Robert Carsen, director; Rumon Gamba, conductor; Coliseum.
- 10** **Tel Aviv, Israel:** OVERTURE TO CANDIDE; Israel Philharmonic Orchestra; Zubin Mehta, conductor; Mann Auditorium.
- 10** **Ely, UK:** CHICHESTER PSALMS; Cambridge Philharmonic Society; Timothy Redmond, conductor; Cathedral.
- 11** **Singapore:** ORCHESTRAL SUITE FROM A QUIET PLACE; Singapore Symphony Orchestra; Wang Ya-Hui, conductor; Esplanade.
- 19** **Sapporo, Japan:** *Celebration of the 90th Anniversary of Leonard Bernstein's Birth*; OVERTURE TO CANDIDE; SERENADE; PRELUDE, FUGUE AND RIFFS; SYMPHONIC DANCES FROM WEST SIDE STORY; SYMPHONY NO. 2: THE AGE OF ANXIETY; PMF Orchestra; Sapporo Symphony Orchestra members; Anne Akikio Mayers, violin; Peter Schmidl, clarinet; Makoto Ozone, piano; Luis Biava, conductor; Kentaro Kawase, conductor; Art Park.

August

- 17 Lenox, MA:** *Bernstein Tribute:* ORCHESTRAL SUITE FROM FANCY FREE; ORCHESTRAL SUITE FROM ON THE WATERFRONT; OVERTURE TO CANDIDE; SELECTIONS FROM THE BROADWAY SHOWS; Boston Pops Orchestra; Boston Conservatory Theater division; John Williams, special guest; Keith Lockhart, conductor; Tanglewood Music Center, The Shed.
- 19 Singapore:** SYMPHONIC DANCES FROM WEST SIDE STORY; Singapore Symphony Orchestra; Lim Yau, conductor; Esplanade.
- 20–25 San Jose, CA:** WEST SIDE STORY; Children's Musical Theater of San Jose, casting TBA.
- 24 Cuyahoga Falls, OH:** *A Bernstein Celebration:* SELECTIONS FROM CANDIDE, WONDERFUL TOWN, ON THE TOWN and WEST SIDE STORY; Blossom Festival Orchestra; Jamie Bernstein, narrator; Loras John Schissel, conductor; Blossom Music Festival.
- 24 Kiel, Germany:** *Viva Lenny!* *The Great Bernstein Gala Concert:* NDR Radiophilharmonie; Barbara Schöneberger, moderator; Measha Brueggergosman, soprano; Eiji Oue, conductor; Kieler Schloss. See Event Spotlight.

September

- 12 Singapore:** SERENADE, ORCHESTRAL SUITE FROM CANDIDE; Singapore Symphony Orchestra; Huang Mengla, violin; Lim Yau, conductor; Esplanade.
- 17 San Francisco, CA:** FANCY FREE, SCENES FROM A QUIET PLACE; MEDITATION FROM MASS; SONGS FROM WEST SIDE STORY; ON THE TOWN; WONDERFUL TOWN; TROUBLE IN TAHITI; San Francisco Symphony; Dawn Upshaw, soprano; Peter Wyrick, cello; Michael Tilson Thomas, conductor; Davies Symphony Hall.

- 18, 19 Knoxville, TN:** SYMPHONIC DANCES FROM WEST SIDE STORY; OVERTURE TO CANDIDE; Knoxville Symphony Orchestra; Lucas Richman, conductor; Tennessee Theatre.
- 20 Singapore:** THREE DANCES EPISODES FROM ON THE TOWN; Singapore Symphony Orchestra; Rossen Milanov, conductor; Esplanade.
- 24 Bethesda, MD:** SYMPHONY NO. 1: JEREMIAH; Baltimore Symphony; Kelly O'Connor, mezzo-soprano; Marin Alsop, conductor; Music Center at Strathmore.
- 25–27 Baltimore, MD:** SYMPHONY NO. 1: JEREMIAH; Baltimore Symphony; Kelly O'Connor, mezzo-soprano; Marin Alsop, conductor; Meyerhoff Symphony Hall.
- 26, 28 Detroit, MI:** ORCHESTRAL SUITE FROM CANDIDE; Detroit Symphony Orchestra; Thomas Wilkins, conductor; Max M. Fisher Music Center.
- 26–28 San Diego, CA:** CANDIDE (SCOTTISH OPERA VERSION); Lyric Opera San Diego; Jack Montgomery, director; James Lowe, conductor; Birch Park North Theatre.

[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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New Concert Narrations

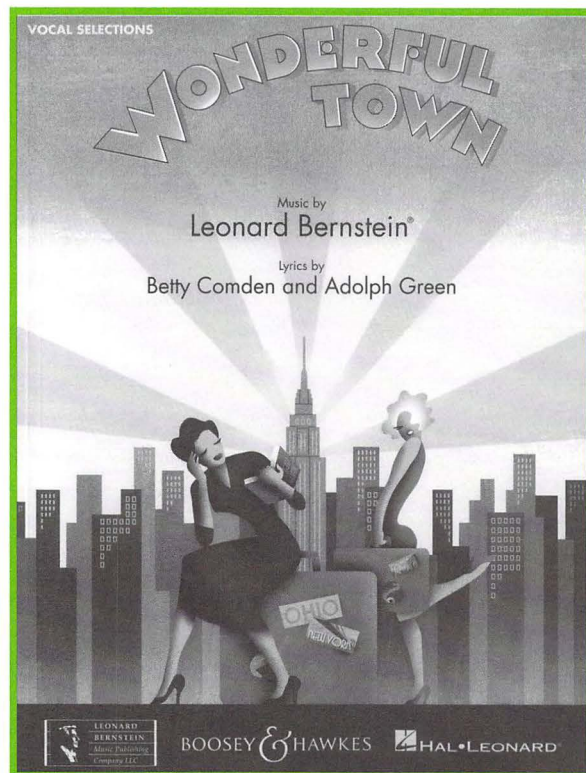
The Leonard Bernstein Music Publishing Company, Inc. has announced two new concert adaptations of theatrical works, for *Peter Pan* and *Wonderful Town*.

Nina Bernstein Simmons has adapted the concert staging for *Peter Pan* from the novel *Peter and Wendy* by J. M. Barrie. It tells the story of Peter Pan through the songs and incidental music Bernstein created for the 1950 Broadway production. This new version is for chamber orchestra, with singing roles for Wendy (soprano), Captain Hook (baritone), and TTBB men's chorus or quartet of Pirates and Lost Boys (with optional roles for an additional soprano and mezzo-soprano). The role of Peter is non-singing, and may be performed by an older boy or younger male actor (up to his mid-twenties). It is approximately 65 minutes long, and is easily accessible for the resources available to the presenter – with

minimal staging and costumes or with more elaborate direction. The minimum orchestra size is 15 with a complement of solo strings, which can be expanded to full string sections. It is appropriate for children 8 and older.

Theatrical star Kim Criswell has written a concert narration for the musical *Wonderful Town*. Her narration tells the story of *Wonderful Town*, eliminating dialogue and setting up the songs and scenes from the show. This narration was premiered in Rome and in Monte Carlo last year to great audience enthusiasm. Criswell, who has a performance history with the show, said, "By telling the story of the show, audiences who are not familiar with New York's Greenwich Village in the 1930s can enjoy the wit and humor of the story and the music."

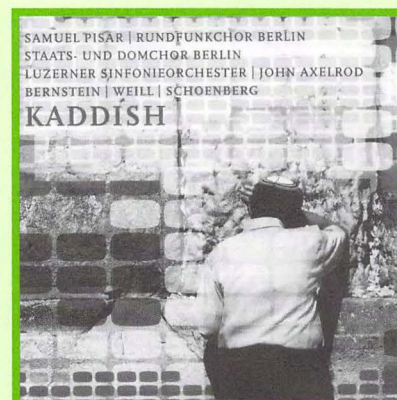
Both concert narrations are available from Boosey & Hawkes, Ltd. ■



A New Kaddish

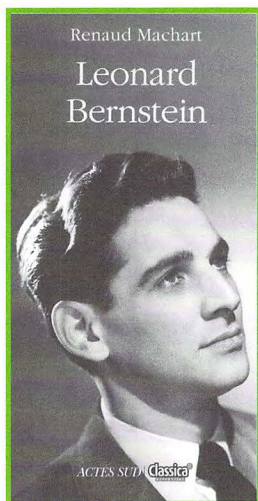
Nimbus Records has released a new recording of Bernstein's *Symphony No. 3: Kaddish*, with John Axelrod conducting the Luzerne Symphony Orchestra. This is the first recording to feature a new text by Samuel Pissar, who is also the Speaker on the recording. Bernstein had

asked his friend Pissar to consider writing a personal text for the symphony, as a means for Pissar to come to terms with his internment and the death of his family in Auschwitz. Pissar has performed this version in Chicago, Berlin, Philadelphia and Paris. ■



LOOKING ahead

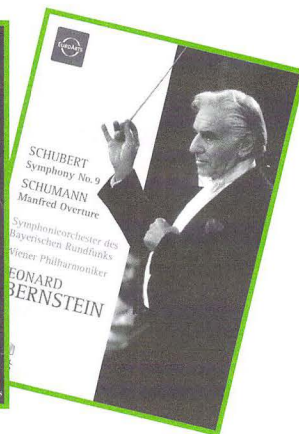
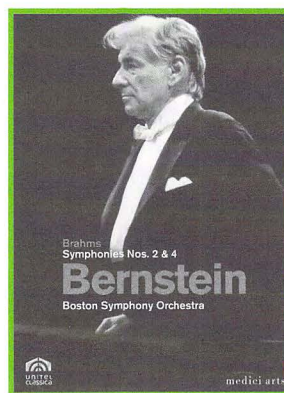
A New Biography



The French publishing company Actes Sud/Classica has recently published a biography of Leonard Bernstein. Written by the highly regarded Parisian journalist and broadcaster Renaud Machart, the book is the first biography of Leonard Bernstein to appear in the French language. In addition to telling the story of Bernstein's life, the book also focuses on Bernstein's music. ■

New DVDs

Medici Arts, Naxos and Unitel Classica have jointly released two new Leonard Bernstein DVDs. The first presents Bernstein conducting Brahms *Symphonies Nos. 2 and 4* with the Boston Symphony Orchestra. The second features the Vienna Philharmonic Orchestra performing the *Manfred Overture* by Schumann and the Bavarian Radio Symphony Orchestra performing Schubert's *Symphony No. 9*. ■



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