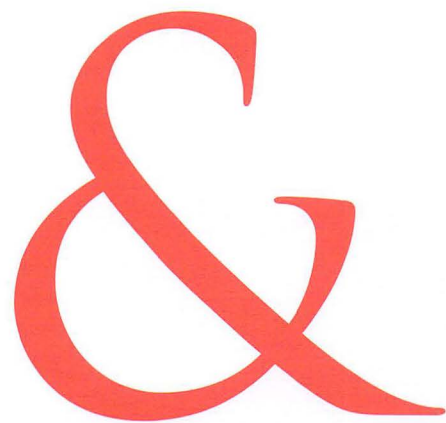


PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Spring/Summer 2010



A Quiet Place at New York City Opera

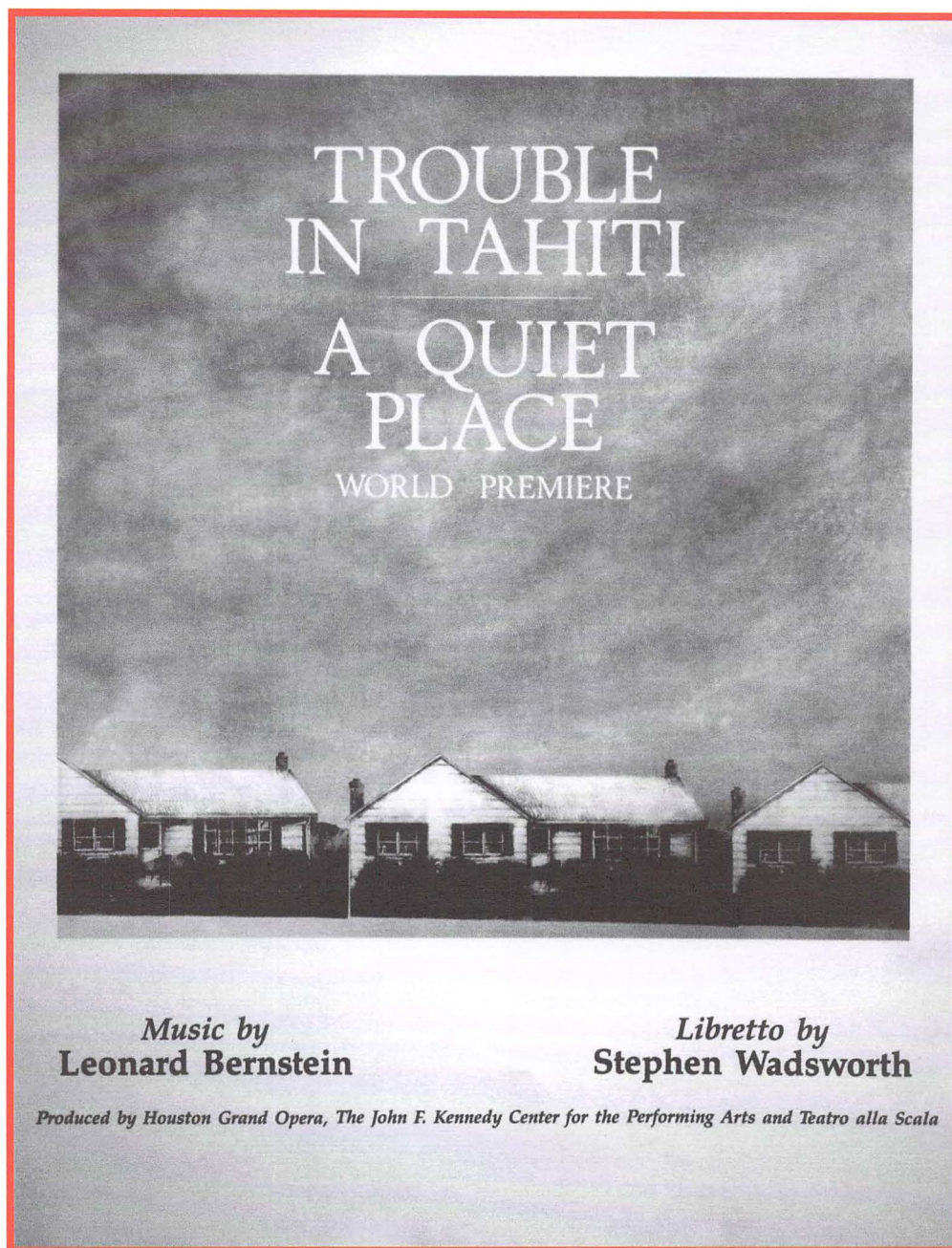
by George Steel

Leonard Bernstein himself said that all of his works — symphonies, piano pieces, songs, all of it — were theatrical. But his works for the stage have a special place in the history of American music. So I am overjoyed to say that New York City Opera will open its 2010-11 season with *A Quiet Place*, Bernstein's final completed stage work, with a libretto by Stephen Wadsworth. It is undoubtedly one of Bernstein's greatest musical achievements.

As a composer, LB always sought "undiscovered country." It is so typical of him that a late work like *A Quiet Place* would be full of struggle and experimentation. Every note he wrote "cost," as he would say: he paid in sweat and blood (or really cigarettes and Tums) for music that seems inevitable and even, paradoxically, effortless. He completed *A Quiet Place* through Herculean effort and self-sacrifice. It is an amazing work — and one that we need more than ever. It is not afraid to challenge and to break new ground — and it reaches in some ways further than other Bernstein works to integrate his many musical languages.

Bernstein had an uncanny understanding of the theatrical power of music, and all his talent and experience are on display in

(continued on page 2)



COURTESY HOUSTON GRAND OPERA

Poster from the Houston Grand Opera premiere production

Inside...

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- 4 White Plains West Side Story Project
- 5 Artful Learning Spring 2010 Update
- 7 Bernstein Beyond the Couch and Concert Hall
- 8 In the News
- 12 Some Performances

To Our Readers

Even now, 20 years since Leonard Bernstein's death, his presence is ubiquitous.

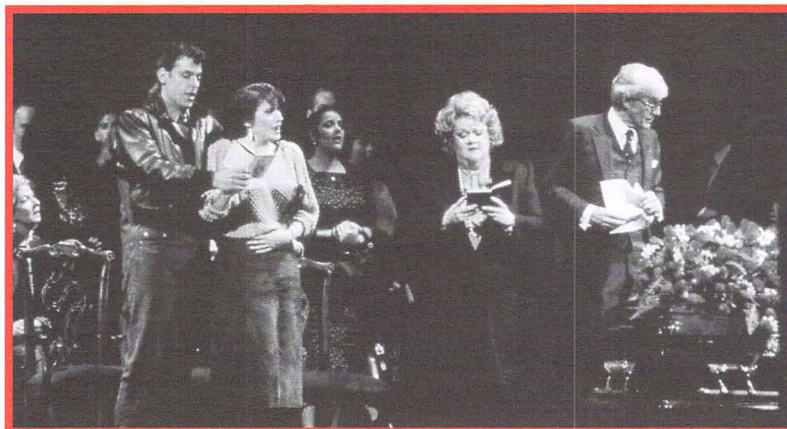
Festivals featuring the music of Leonard Bernstein seem to be sprouting all over the world, from Seattle to Japan. New books, articles, CDs and DVDs are all issuing forth in the coming months. Even psychiatrists are getting in on the action. (Bernstein would be flattered.)

Certain Bernstein works that are performed less often are suddenly appearing in multiple locations, including *Trouble in Tahiti* and *Mass*. And most exciting of all, Bernstein's ambitious opera, *A Quiet Place*, is at long last getting its New York City premiere, at New York City Opera this fall.

Leonard Bernstein used to say he was proudest of his achievements as an educator. If he could see the talented young musicians benefiting from the numerous scholarships in his name; the workshops for young people developed from such works as *Mass* and *West Side Story*; and above all the growth of the visionary *Artful Learning* teaching model, he would continue to be proud indeed.

J.B. ■

A Quiet Place at New York City Opera, continued



© JIM CALDWELL

Dialogue scene from Houston Grand Opera production

this towering score: the dramatic transformations of the tunes (from, say, a rage aria into a chorale of sublime remorse); complex multi-layered choral and vocal writing (in the funeral readings) that gives *Otello* a run for its money; ardent love duets; and just plain gorgeous tunes.

I had the great fortune to be present at the creation of *A Quiet Place*. With hardy others, I shared the agony of LB's dour daily procession to the studio in Fairfield, CT, where he went to compose. But I also shared the delirium when he emerged with something beautiful.

Incredible as it may seem, our production will be the New York City premiere of this signal work.

He could be touchingly proud of a bit of composerly craft (the suave preparation of a suspended ninth in Junior's entrance music, for example) and also plagued by uncertainty about tiny details (whether or not to end Dede's garden aria with a "button") or larger looming questions ("Is it all too difficult to take?"). Or more happily, he could be certain, through his unique supernatural instinct, of the "rightness" of a musical idea.

As the piece grew, Charlie Harmon would send me dispatches from around the world on the progress of composition, usually including a photocopy of a few precious pages of manuscript. Finally I had the honor of working as an assistant to LB during the 1984 production in Washington, DC.

A Quiet Place has never been far from my mind. As I begin my second season as General Manager and Artistic Director of New York City Opera, I am thrilled to be able to bring this great work to New York. Incredible as it may seem, our production will be the New York City premiere of this signal work.

Christopher Alden, who shares my passion for bringing *A Quiet Place* back to the stage, will direct a remarkable cast: baritones Louis Otey and Christopher Feigum as the older and younger versions of Sam, mezzo-soprano Patricia Risley as Dinah, soprano Sara Jakubiak as Dede, baritone Joshua Hopkins as Junior, and tenor Dominic Armstrong as François. Jayce Ogren will conduct.

A Quiet Place will open on October 27, 2010, with eight performances through November 21.

For More information about *A Quiet Place* visit www.leonardbernstein.com/works_a_quiet_place.htm ■

George Steel is General Manager and Artistic Director of New York City Opera.

Mass in Virginia

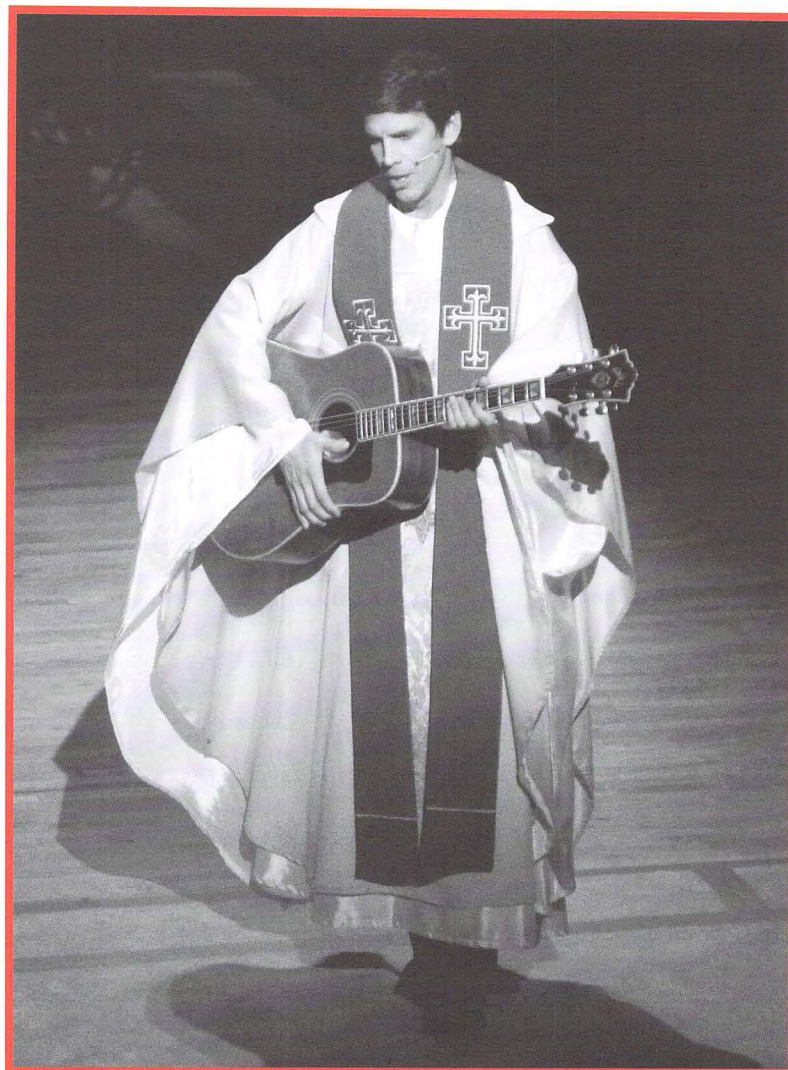
This past spring the Virginia Arts Festival presented Mass, featuring the Virginia Symphony and Chorus. Inspired by the occasion, conductor JoAnn Faletta shared her reactions.

by JoAnn Faletta

As I approached the great honor of conducting Leonard Bernstein's *Mass*, I was reminded so strongly of my personal experiences with this extraordinary man during my student days at Juilliard. The Maestro would come to the school to work with my four colleagues and me — occasions that were filled with the most exalted anticipation and the greatest fear as well. We were amazed to discover that this, the greatest American musician of the 20th century, was a gentle, encouraging conducting mentor. His kindness to us, coupled with his astonishing musical insights, made the sessions with him unforgettable: truly highlights of my artistic life.

Underneath the “larger-than-life” exterior of Leonard Bernstein; under the charm, the overwhelming magnetism, the confidence and love of life, one could occasionally glimpse a trace of sadness. From the distance of over two decades, I wonder now if that was an expression of an unresolved question, a yet-to-be fulfilled hope, a yearning for something never expressed in words. As I studied his *Mass*, I was struck again by Bernstein's personal quest for answers. What is the meaning of life? Where is God? What is our time here on earth about?

His *Mass* broaches those questions, and shocks us with honesty, with pain, with yearning for answers that are always beyond our reach. It echoes all the doubts and hopes we have had in our own personal lives, even while it is a searing portrait of a time of public turmoil and trouble in our country. *Mass* is powerful because



© RACHEL GREENBERG

John McVeigh, *Celebrant*, at Virginia Arts Festival

it is a true expression of the composer's own search for meaning. Bernstein holds nothing back from us: he bares his soul and his pain; he draws us in, battered and confused, and wraps his arms around us to comfort us.

In many ways, Bernstein's *Mass* revealed to me even more powerfully his closeness to two composers he idolized. Like Gustav Mahler, Bernstein filled his *Mass* with the entire world: a huge and kaleidoscopic landscape of every emotion, simultaneously irreverent and profound. Like the solitary and deaf Beethoven, he finds in his personal anguish the flame that has sustained him throughout his life: the hope that music will help find the answers, that music will make us whole, that music will draw people together, that music can change the world.

And, in the final analysis, *Mass* illustrates so clearly that Bernstein — with all of his connection to the past, present and future — looms large as a unique artist, and the towering and unrepeatable figure of our musical time. No one but Leonard Bernstein could have written this piece. No one but Leonard Bernstein could have created such a vibrant and troubling mirror of our world. No one but he could have loved us enough to share his most intimate doubts, hopes and dreams with the untold millions who are the beneficiaries of his incomparable legacy. ■

JoAnn Faletta is Music Director of Virginia Symphony and Buffalo Philharmonic.

White Plains *West Side Story* Project

Quick, name this movie! It opens with an aerial view of a city, then pans down into a schoolyard, where a group of young men begin to snap their fingers. If you said *West Side Story*, you're right. But not completely, because now there's a new DVD, documenting the White Plains *West Side Story* Project, that opens the same way; except

instead of panning the breadth of New York City and landing on the Upper West Side, the view is the City of White Plains, NY.

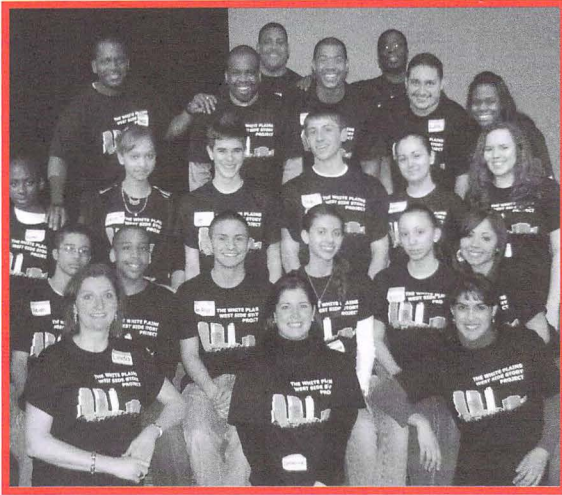
This all began when the US Department of Justice provided a grant for the City of Seattle's Police Department, 5th Avenue Theatre, and Police Foundation to use the universal themes of *West Side Story* as a catalyst for exploring issues of violence, youth-police relationships, diversity and immigration. At its completion, the DOJ provided new funding to the city of Seattle to replicate the project in five other American cities. White Plains was chosen to be the first.

In 2008 a team from Seattle brought its expertise to a White Plains "core team," made up of the members of the Mayor's Youth Council, and staff from the Youth Bureau, Public Safety, and School District. White Plains decided to modify Seattle's project and develop two major events: the White Plains Youth Summit and a White Plains *West Side Story* Performance. The Youth Summit brought together 225 middle and high school students to explore four core themes: cultural diver-

sity, youth-police relationships, conflict resolution, and youth voice (the importance of a youth presence in civic affairs). Each workshop was co-facilitated by a high school student, a police officer, a teaching artist and a youth worker. The performance showcased the evolution of the project and featured all original material produced by the youth including poetry, dance, song, and theater. A spectacular performance to a sold-out show culminated in a rousing standing ovation!

The timeless themes of *West Side Story* have been used to engage youth and the White Plains community creatively in an empowering learning opportunity through the arts to build effective solutions to challenging issues. Soon to be released by the Department of Justice, a toolkit will be available to help communities replicate the project in their own locales.

For more information, contact Linda Puoplo, City of White Plains Youth Bureau 914-422-1378 or lpuoplo@whiteplainsny.gov ■



COURTESY WHITE PLAINS WEST SIDE STORY PROJECT

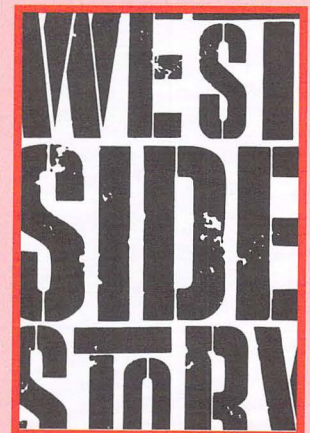
White Plains *West Side Story* Project core team members including youth, police officers, teaching artists and Youth Bureau staff at the Youth Summit in March 2008, held at SUNY Purchase, NY.

West Side Story

West Side Story has been bubbling up everywhere these days. The successful Broadway revival, directed by Arthur Laurents, celebrated its first anniversary at Broadway's Palace Theatre on March 19. This production garnered a Tony Award for Karen Olivo who plays Anita. The cast album received the Grammy Award for Best Musical Show Album. The national touring production of this revival will begin October 2010 in Detroit, with more cities to be announced.

The acclaimed touring company of the show presented by BB Productions has continued its European successes with sold-out engagements in Amsterdam, Bremen, London, Paris and Trieste, to name a few of the cities. The production has also sold out theaters in Beijing and Tokyo, and was also seen this May for the first time in Kuala Lumpur. This summer an Australian tour will travel to Sydney, Melbourne, Perth, Brisbane and Adelaide. This production is directed by Joey McNeely and conducted by Donald Chan, who has conducted more performances of *West Side Story* than any other conductor.

And let us not forget the hundreds of high school and amateur productions that continue to take place throughout the year worldwide! ■



Artful Learning Spring 2010 Update

by Patrick Bolek

Many exciting developments have occurred over the past several months with *Artful Learning*, the signature education program of the Leonard Bernstein Center.

The Hawthorn School District 73 in Vernon Hills, Illinois in November 2009 hosted its annual Bernstein Bonanza, showcasing the *Artful Learning* model at Townline Elementary School under the leadership of principal Karen Cencula. The remarkable staff of educators and students across all grade levels at this dual-language school hosted over 300 parents and community members. The day-long exploration presented examples of how the use of the arts and the artistic process can generate academic understanding as well as foster artistic fluency. Superintendent Dr. Susan Zook remains committed to expanding the use of the methodology throughout the district, now entering into its seventh year of implementation.

The *Artful Learning* program continues to expand; two new schools have committed to joining the *Artful Learning* community of schools. Fairview Elementary School (Bloomington, Indiana) and the Danville High School Academy for Creative Experiences (Danville, Illinois) will begin the Level I Implementation and School Design Leadership Professional Development this summer.

While new schools are being added, participating schools continue to expand their programs. Howe Elementary School and Wright Elementary School (Des Moines Public Schools, Iowa), Comeaux High School (Lafayette Parish School System, Louisiana) and Midway Elementary School of the Arts (Seminole County Public Schools, Florida) are all completing the Level II Implementation and School Design Leadership Training by the conclusion of this academic

year. In addition, the dedication ceremony of the stunning new Midway Elementary Magnet School in Sanford, Florida occurred on April 28th. Each school continues to build a community of inspired teachers and learners by using the *Artful Learning* methodology to deliver an arts-aligned curriculum.

the interactive information that can be viewed or downloaded is an inviting explanation of how the *Artful Learning* model works, and a timeline tracing the education legacy of Leonard Bernstein as it pertains to this evocative school improvement model.

We are also pleased to announce that the newly incorporated *Artful*



© ALAN BARKER

Alexander Bernstein with a young student of Fairview Elementary, Bloomington, IN

The administrative teams and dedicated educators at the following *Artful Learning* Legacy Schools merit special recognition and appreciation: Jackson Middle School (Portland Public Schools-Oregon), Hillside Elementary School (West Des Moines Community Schools, Iowa) and Townline Elementary School (Hawthorn School District 73, Illinois). These educational teams are to be commended for sharing their collective expertise with potential school districts interested in adopting this methodology for reforming education through the artistic process.

To support the *Artful Learning* Schools and faculty, new content and promotional information about *Artful Learning* have been added in The Educator section of the Leonard Bernstein Center at leonardbernstein.com. Among

Learning, Inc. continues forward as a 501(c)(3), non-profit education services provider to K-12 schools.

We know there are multitudes worldwide who are passionate about transformational change in education through the arts and the artistic process. The Leonard Bernstein Office welcomes all inquiries about *Artful Learning* and how you can support this groundbreaking initiative with your financial contributions.

For more information please visit www.leonardbernstein.com/artful_learning.htm ■

Patrick Bolek is a developer for education initiatives with his company MOMENTUM ProjectLab. He currently serves as an Advancement Consultant and National Lead Trainer for Artful Learning, Inc.

Bernstein and Twentieth Century Creativity: Hushed Wonder

by Nathan Szajnberg

Two related phenomena characterize the creative discoveries in the Twentieth Century. First, valuing the mundane, even the debased in order to transform them into something meaningful, something of aesthetic value. Second, integrating “high” with “low” styles of form, creating richer and more universal experiences. These two phenomena are common to great discoveries in various Twentieth Century disciplines: Freud applied

villages or the face-decorations of Amazon women in order to elucidate how we create structures in our cultures and how we view our natural world; James Joyce or Saul Bellow wrote of everyday men (Bloom in Dublin; Sammler in Manhattan) who help us see our worlds more clearly through their eyes. Leonard Bernstein joins these creative thinkers as he took Jazz or Latin music and integrated them with classical influences such as Debussy or Mahler, thereby transforming both styles (the “low” and the “high”)

Fancy Free, *On the Town* and *Wonderful Town*. Later, when he integrated the “high” forms of style with the “low,” he wrote one of his most compelling and memorable works, *West Side Story*. As a psychoanalyst, I would

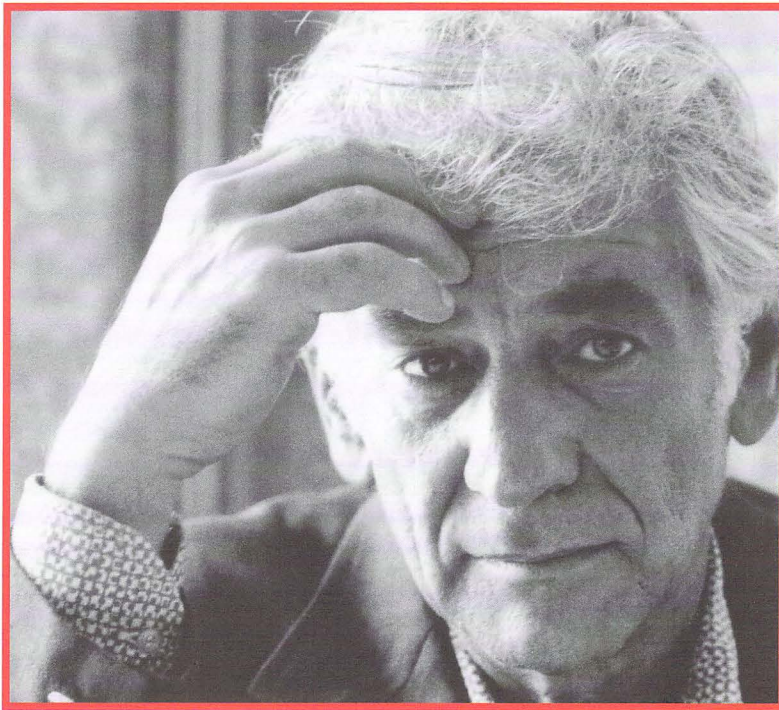
One recurrent theme emerges episodically in Leonard Bernstein’s work: a sense of hope.

describe this as integrating the full range of emotions in order to create a richer experience of life.

Intriguingly, Leonard Bernstein composed the more serious, classical works alone, in solitude (as he describes in one of his interviews); when he collaborated with Comden and Green, or with Robbins, Sondheim, Laurents and Prince, his work reflected the intensity of intimacy, either its lightness and joy (*On the Town*) or its intensely tragic aspects (*West Side Story*). *Candide* stylistically sits between these: the complex initial collaboration with Hellman seems reflected within the show’s ambiguities of intimacy — an intense love, such as Candide and Cunegunde’s relationship never fully consummated, combined with the comic verging on bathos.

One recurrent theme emerges episodically in Leonard Bernstein’s work: a sense of hope. In his later work the *Chichester Psalms*, the chorus’s chaotic, assaultive and harsh “Why do the nations rage”

(continued on page 7)



COURTESY THE LEONARD BERNSTEIN OFFICE, INC.

Leonard Bernstein

serious thought to everyday slips or every night dreams in order to create greater understanding of our inner universe; Durkheim or Goffman in sociology attended to our unwitting everyday interactions on street corners or eye contact in order to discover our “rules” of interaction; Levi-Strauss in anthropology studied the layout of Amazon

into a greater art of more universal appeal and beauty. This is art that is compelling, unforgettable and that moves us.

Bernstein’s integration of musical forms progressed over time. In his earlier works he composed separate, independent lines of music. There were the “serious” works, such as *Jeremiah Symphony* or *Age of Anxiety*; then there were the lighter, more easily enjoyable pieces such as

Bernstein Beyond the Couch and Concert Hall

by Julie Jaffee Nagel

On January 15, 2009, I was a presenter at “Psychoanalytic Perspectives on Music,” a yearly offering at the American Psychoanalytic Association’s annual winter meetings held at the Waldorf Astoria in New York City. The topic was *West Side Story*. Jamie Bernstein, the composer’s daughter, discussed the show and offered personal anecdotes about her father, focusing on the period when he composed this inspired music. I followed Jamie with my own presentation, expanding on her analysis of the use of the tritone in *West Side Story*.

My comments were subsequently published in a paper, *Psychoanalytic and Musical Ambiguity: the Tritone in Gee, Officer Krupke* which appeared in the Journal of the American Psychoanalytic Association (2010, Vol.58, No.1, pp. 9–25). Emphasized is the idea that Bernstein created a bridge between the analyst’s couch, the concert stage and the Broadway orchestra pit. Bernstein’s musical treatment of ambiguity invites reflection

about intrapsychic processes, interpersonal relationships and socio-cultural norms, particularly regarding community, social, and global problems.

In *Gee, Officer Krupke*, the unstable tritone, by ominously reappearing before each stanza, aurally exposes the Jets’ manifest boldness and latent anxiety. For example, the interval is first sung on the words, “Dear... kindly” (E# to B in the key of B major). The tritone is a sonic sarcastic musical attack on all authority and is a warning siren for all Officer Krupkes who patrol streets and minds where malevolent forces are a menace to humanity.

On June 11, 2010, I will present another paper in Washington, D.C. based upon the “Tonight Ensemble” from *West Side Story*. For further information, please contact Julie Jaffee Nagel, Ph.D. at jjnagel@comcast.net or website: julienagel.net ■

Julie Jaffee Nagel, Ph.D. is a graduate of The Juilliard School, The University of Michigan, and The Michigan Psychoanalytic Institute. She received the 2010 Ticho Memorial Lectureship from the American Psychoanalytic Association. She has a private practice in Ann Arbor, Michigan.



COURTESY JULIE NAGEL

Jamie Bernstein with Julie Nagel

Bernstein and Twentieth Century Creativity: Hushed Wonder, continued

is pierced by a solo voice, a boy’s, singing the twenty-third psalm expressing his fearlessness in the Valley of Death. This child calms the raging chorus, which tries to re-emerge, but then is subdued by the crystalline purity of his voice.

After the birth of his son, Leonard Bernstein wrote lyrics and music to a song of hope, *Greeting*, incorporated into his later work, *Arias & Barcarolles*:

When a boy is born

The world is born again

*And takes its first breath
with him.*

*When a girl is born
the world stops turning ‘round*

*And keeps a moment’s
hushed wonder*

This song/psalm’s sense of hope is a small yet pure part of Bernstein’s legacy to us. ■

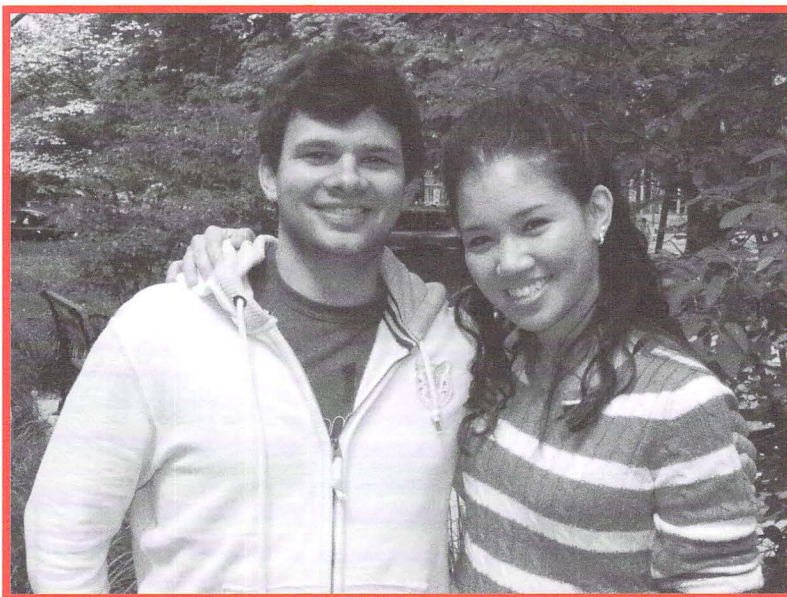
Nathan M. Szajnberg, MD, Private Practice in Psychoanalysis, Wallerstein Research Fellow in Psychoanalysis, SFPI, Formerly, Sigmund Freud Professor, The Hebrew University.

I thank Inbal Zamir, a pianist and graduate student at the Hebrew University for her contributions to this article and a larger study of Leonard Bernstein’s work.

IN THE news

Scholarship Recipients Named

During his lifetime Leonard Bernstein established scholarships and fellowships to help young talent at Indiana University and Tanglewood as well as other institutions. This year's recipients of the Indiana University Jacobs School of Music Leonard Bernstein Scholarship are violist Ivan Ugorich and violinist Nicole Schroeder. This is Ivan's second year receiving the scholarship. He spent last summer at the Schleswig Holstein Musik Festival which was founded by Bernstein 25 years ago. This is Nicole's first year at Indiana and she is already a member of the Symphony Orchestra. The family of Leonard Bernstein wishes them well. ■



© ALAIN BARKER

Violist Ivan Ugorich and violinist Nicole Schroeder

Candide in Japan



COURTESY CRYSTAL ARTS

Jamie Bernstein with Yutaka Sado and Grammy

As the grand finale of a three year Leonard Bernstein tribute at the Hyogo Performing Arts Center in Japan, Yutaka Sado, Artistic Director, will present and conduct Robert Carsen's production of *Candide* this summer. Originally created by the Théâtre du Châtelet in co-production with the Teatro alla Scala and the English National Opera, this production will help celebrate the 5th anniversary of the establishment of the Hyogo Performing Arts Center. The performances will also serve to commemorate the 20th anniversary of Bernstein's death.

Jamie Bernstein joined conductor and Bernstein protégé Yutaka Sado to announce the seven performances in Hyogo, Japan and three additional performances in Orchard Hall,

Tokyo. Maestro Sado will conduct Alex Jennings as Voltaire, Pangloss, Martin; Jeremy Finch as Candide; Marnie Breckenridge as Cunegonde and Beverley Klein as The Old Lady. This production will run from July 24–August 1 in Hyogo and August 6–8 in Tokyo.

Coincidentally, Tokyo will see another version of *Candide*, from June 2–27. The Teikoku Gekijo (Imperial Theatre) will present in Japanese the critically acclaimed John Caird Royal National Theatre version, directed by Caird himself. The Japanese cast will feature Ichimura Masachika as Voltaire; Inoue Yoshio, Candide; Inoue Yoshio, Cunegonde and Achiwa Santomi as The Old Lady. Yamaguchi Birri will be the music director. This production is produced by TOHO. ■

Trouble in Tahiti

“Mornin’ sun kisses the windows, Kisses the walls of the little white house; Kisses the doorknob, and pretty red roof of the little white house in Scarsdale.”

So begins Leonard Bernstein’s 1952 operetta *Trouble in Tahiti*, a tragicomic tale of the eroding marriage of Sam and Dinah (characters loosely based on Bernstein’s own parents) and the fallacy of the whitewashed American Dream.

Trouble in Tahiti has long been considered one of Bernstein’s great musical achievements, but it is rarely programmed — until this year! It seems that the world has finally realized its importance.

Trouble in Tahiti has had numerous performances this year in places as diverse as Lexington, Kentucky and Auckland, New Zealand. Opera Nancy in France presented a new production directed by Benoît Bénichou. The Portland Opera also presented a new production directed by Mic Muni. The Psappha Contemporary Ensemble in the United Kingdom performed the work in Lancaster, UK and the Southbank Festival in London repeated this performance as part of its Bernstein Project. The Teatro Nacional de São Carlos in Lisbon, Portugal also contributed a new production. Performances have also taken place in Gelsenkirchen and Hamburg Germany, and there



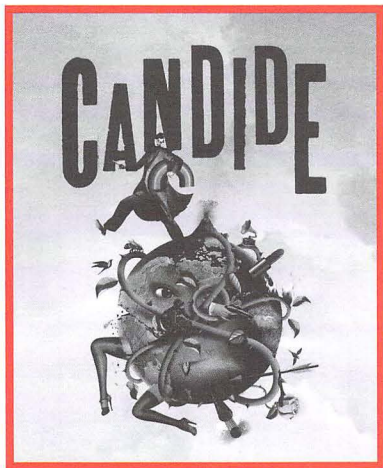
COURTESY PORTLAND OPERA/CORY WEAVER

José Rubia as Sam and Daryl Freedman as Dinah, Portland Opera

is a new recording by the Münchner Rundfunkorchester featuring Rodney Gilford and Kim Criswell, conducted by Ulf Schirmer.

“Trouble in Tahiti — indeed!” ■

Seattle Bernstein Festival in Full Swing



This spring an unprecedented consortium of nineteen leading Seattle arts organizations have come together to celebrate the life and music of Leonard Bernstein. The organizations range from

the 5th Avenue Theatre, Seattle Opera and Seattle Symphony to the Cascade Youth Symphony and Pacific Northwest Ballet. The celebration has already presented over 20 performances of an acclaimed production of the Bernstein, Comden and Green classic musical *On the Town*. Also presented was a recreation of a Bernstein Young People’s Concert presented by conductor Gerard Schwarz and the Seattle Symphony. The Puget Sound Symphony Orchestra performed the *Symphonic Dances from West Side Story* and the Master Chorus Eastside presented *Chichester Psalms*. On May 25, Seattle premiered the 5th Avenue Theatre’s production of *Candide* which runs until the end of June. The Seattle International Film Festival presented the film *On*

the Waterfront for which Bernstein wrote the iconic soundtrack. Bernstein’s daughter Jamie shared her memories of life with her father and her actress mother, Felicia Montealegre, and their legions of friends and colleagues. The Orchestra Seattle and the Seattle Chamber Players performed the rarely heard *Choruses from The Lark*, and the Seattle Men’s Chorus and Seattle Women’s Chorus presented a tribute to Bernstein’s Broadway music. The season finale featured concerts by Lake Union Civic Orchestra and the Seattle Symphony.

To learn more please visit www.seattlecelebratesbernstein.org. ■

A Choral Quilt

The Leonard Bernstein Music Publishing Company is pleased to announce a new choral publication, *A Choral Quilt*. This new work was conceived and arranged by Jack Gottlieb and sews together six of Bernstein's theater songs. Jack Gottlieb elaborates on this composition.

by Jack Gottlieb

A quilt is often referred to as a comforter; it is in this sense of warmth and protection that I have designed this musical quilt. It is something I have been wanting to create for many years ever since I realized there was an ongoing thread of comfort, home and family weaving in and out of Bernstein's theater works. Covering a long span within his composing life from 1950 to 1976, the order of titles is:

Take Care of This House

The White House
From *1600 Pennsylvania Avenue*
(1976, lyrics by Alan Jay Lerner)

My House

Shelter
From *Peter Pan*
(1950, LB)

Make Our Garden Grow

Farmhouse
From *Candide*
(1956, Richard Wilbur)

There Is a Garden

Schoolhouse ("love will teach us")
From *Trouble in Tahiti*
(1951, LB)

Somewhere

Elysian Fields (greenhouse)
From *West Side Story*
(1957, Stephen Sondheim)

Almighty Father

House of God
From *Mass*
(1971, LB & Stephen Schwartz)

Of the six songs that make up the quilt, two were choral to begin with, but they are not exact replicas of the originals. Adaptations of various kinds have been made; only the last two numbers are presented in full. Shortened versions of the other selections provide lead-ins from one number to the next. I use a kind of stitching technique in which one lyric or musical segment either overlaps or anticipates the following one:

"Take care of this house. Build my house of wood, We'll build our house and chop our wood

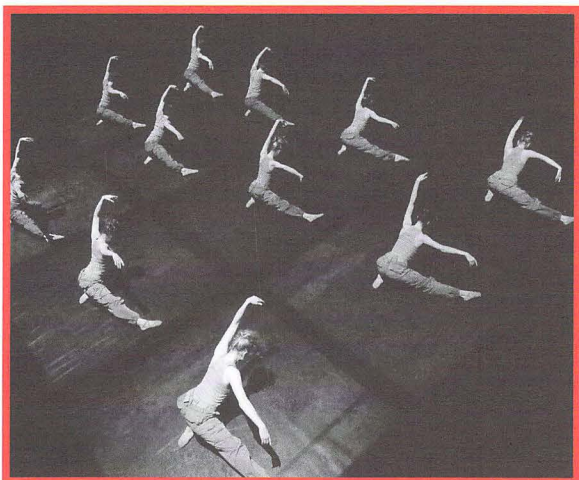
and make our garden grow. There is a garden/harmony and gracia quiet place. There's a place for us/peace and quiet. And fill with grace all those in this place."

There is no doubt in my mind that Bernstein was the one to pressure his lyricists to come up with the words for "that hymn we've been putting off." I can also imagine that cynics might well dismiss these lyrics as sentimental. Nonetheless, the composer was a man not only driven by the belief that we can envision a better world, but by the Hebraic precept of *tikun olam*: that we are obligated to repair it.

A Choral Quilt was first performed by Amor Arts Chamber Choir and Soloist under the direction of Johannes Somari, at the Jewish Museum in New York City on October 23, 2008 as part of the city-wide Bernstein Festival. ■

Composer Jack Gottlieb is the author of *Working with Bernstein*. He is the senior member at the Leonard Bernstein Office. Please visit www.jackgottlieb.com.

Kaddish and Serenade in Chemnitz



© DIETER WUSCHANSKI

The Chemnitz Theatre (Germany), has recently presented two new dance works to Leonard Bernstein's music, choreographed by Lode Devos. While the first work, *Serenade*, has often been choreographed, the other work, *Symphony No. 3: Kaddish*, has been choreographed only once before. The audience greeted both premieres on opening night with great enthusiasm. The *FreiePresse* review said:

"Bernstein's Serenade is based on Plato's Symposium about love. Here the choreographer, Lode Devos, translates all the facets of this subject into danced movements... His answer: only passion is really authentic."

"Bernstein's 3rd symphony is titled Kaddish, and the programmatic flow of this composition corresponds totally to this prayer — it is a deeply religious one. This dance is as reverential as it is honest." ■

Scene from *Kaddish*, at the Chemnitz Theatre, Germany

Working with Bernstein

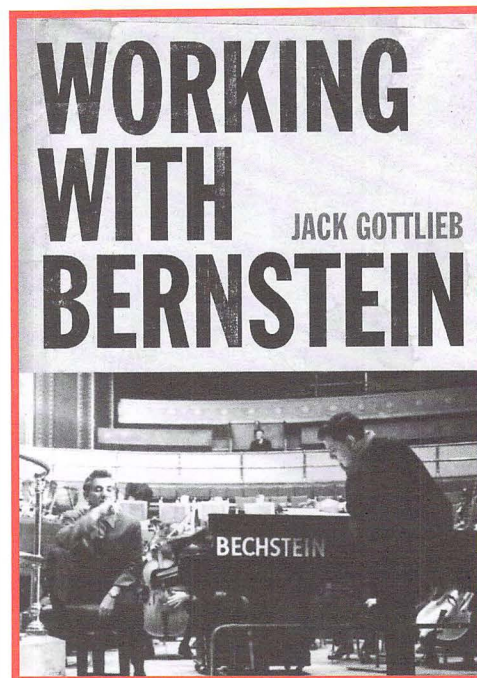
Amadeus Press, an imprint of Hal Leonard Performing Arts Publishing Group, is pleased to announce the publication of *Working with Bernstein* by Jack Gottlieb. As one of the 20th century's most provocative musical personalities, Leonard Bernstein has had his work scrutinized and celebrated in the years since his death in 1990. Now for the first time, Bernstein's closest working partner offers us an inside look into the maestro's life and career from his own unique perspective. Jack Gottlieb, himself an acclaimed composer, worked closely with Leonard Bernstein for more than three decades. He was Bernstein's amanuensis and remains the world's foremost Bernstein scholar.

In Part One of this warm and revealing memoir, Gottlieb offers fresh and insightful information about the everyday life of the maestro, combining his own firsthand reminiscences with anecdotes, humor, and stories by others in Bernstein's inner circle. Part Two is a complete collection of all of Gottlieb's commentary

on Bernstein's work, beginning with the New York Philharmonic tribute "A Valentine for Leonard Bernstein" on February 13, 1961 and continuing through his last recordings. These writings have appeared in program notes for concerts by many of the world's great orchestras, as liner notes for recordings, and as articles in journals and magazines. Preceded by new and updated remarks, this is the first time all of Gottlieb's scholarship on Bernstein has been collected in one place.

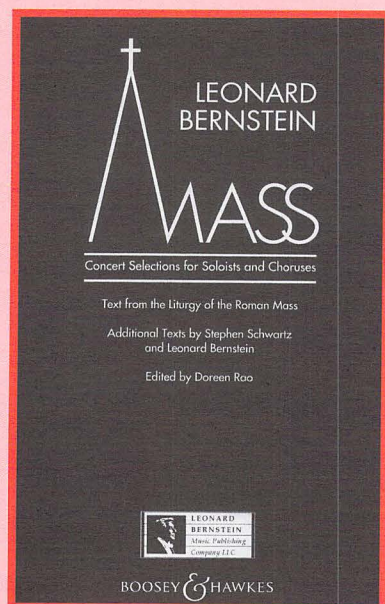
Baritone Thomas Hampson has said, "In *Working with Bernstein*, Jack Gottlieb gives us something truly special. He creates a vivid and intimate portrait that could come only from someone who knew the maestro personally for many years. Full of fresh and fascinating details, both musical and personal, Gottlieb's account sheds new light on the marvel that was Leonard Bernstein's genius. This memoir is one to treasure."

Jack Gottlieb is a composer who has written for the concert hall, the theater and the synagogue. From 1958 to 1966 Gottlieb was Leonard Bernstein's assistant at



the New York Philharmonic. He is the senior member of The Leonard Bernstein Office, the editor of three Bernstein books, consultant for the Bernstein estate, and an editor of *Prelude, Fugue and Riffs*. *Leonard Bernstein: A Jewish Legacy*, a CD on the Naxos label (2003) with Gottlieb as producer, annotator and performer, has been hailed as "the most illuminating Bernstein recording in years." ■

Mass Concert Selections



The Leonard Bernstein Music Publishing Company, LLC is pleased to announce the publication of *Mass: Concert Selections for Soloists and Chorus*. These selections were edited by Doreen Rao who wrote, "... this newly adapted and edited version of *Mass* seeks to honor the composer's life-long commitment to music education. Bernstein's mission to bring music to people, particularly young people, inspired this edition of *Mass* for school, community and church choirs."

These concert selections include, *A Simple Song, Almighty Father, Gloria, I Believe in God, I Go On, Sanctus, Agnus Dei* and other selections from *Mass*. This publication is available from Boosey & Hawkes Music Publishers. ■

Some Performances

Spring/Summer 2010

For a complete listing visit:
www.leonardbernstein.com

April

- 1,3** **Portland, OR:** TROUBLE IN TAHITI (ORIGINAL ORCHESTRAL VERSION); Mic Muni, director; Portland Opera, Robert Ainsley, conductor; The Hampton Opera Center.
- 3,5** **Cottbus, Germany:** CANDIDE (SCOTTISH OPERA VERSION); Wolfgang Lachnitt, director; Staatstheater Cottbus, Marc Neimann, conductor; Staatstheater, Grosses Haus.
- 5** **Dessau, Germany:** CANDIDE (SCOTTISH OPERA VERSION); Cordula Dauper, director; Anhaltisches Theater Dessau, Daniel Carlberg, conductor; Theater, Grosses Haus.
- 8,11, 12,15, 30** **Hildesheim, Germany:** ON THE TOWN; Craig Simmons, director; Orchester des Stadttheaters Hildesheim, Manfred Knaak, conductor; Stadttheater.
- 8** **New Orleans, LA:** SERENADE; Louisiana Philharmonic Orchestra; Vadim Gluzman, violin; Carlos Miguel Prieto, conductor; First Baptist Church of New Orleans.
- 11,23** **Gelsenkirchen, Germany:** TROUBLE IN TAHITI; Carsten Kirchmeier, director; MiR-Jugendorchester, Clemens Jungling, conductor; Musiktheater im Revier, Kleines Haus.
- 13** **Berlin, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Deutsches Symphonie Orchester, Eva Ollikainen, conductor; Philharmonie.
- 16** **Tokyo, Japan:** SYMPHONY NO.1: JEREMIAH; Tokyo Philharmonic Orchestra; Akiko Tomioka, mezzo-soprano; Junichi Hirokami, conductor; Suntory.
- 17,18, 21,23** **Bergen, Norway:** MASS; KOR Bergen Opera Choir, Bergen Chamber Choir, Anne Randine Overby, musical director; Johannes Church.
- 19** **Seattle, WA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Seattle Symphony, Dennis Russell Davies, conductor; S. Mark Taper Foundation Auditorium.
- 23** **Valencia, Spain:** SYMPHONIC DANCES FROM WEST SIDE STORY; Palau de les Arts Reina Sofia; Omer Meir Welber, conductor; Hall de Palau de les Arts.

May

- 6,7** **Dessau, Germany:** DIVERTIMENTO; Anhaltische Philharmonie Dessau, Daniel Carlberg, conductor; Theater.
- 7,8, 13** **Munich, Germany:** MASS (CHAMBER VERSION); Martina Veh, director; Nigel Robson, Celebrant; Solistenensemble; Knaben und Maddenchor der Dormsingschule; Markus-Chor Mu; Holger Boenstedt, conductor; St Markus Kirche.
- 8** **Munich, Germany:** SELECTIONS FROM CANDIDE, ON THE TOWN, WEST SIDE STORY; WONDERFUL TOWN, THREE MEDITATIONS FROM MASS; Orchester der Staatstheaters am Gärtnerplatz; David Stahl, conductor; Prinzregententheater.
- 8,13, 14** **Hannover, Germany:** SUITE FROM CANDIDE; Orchester der Hochschule Hannover; Eiji Oue, conductor; Richard Jacoby Saal der Musikhochschule.
- 9,10** **Portland, OR:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Oregon Symphony, Carlos Kalmar, conductor; Arlene Schnitzer Concert Hall.
- 11** **San Francisco, CA:** SYMPHONY NO.2: THE AGE OF ANXIETY; Los Angeles Philharmonic; Jean-Yves Thibaudet, piano; Gustavo Dudamel, conductor; Davies Symphony Hall.
- 13** **Chemnitz, Germany:** SERENADE, SYMPHONY NO.3: KADDISH; Ballett der Städtischen Theater Chemnitz; Lode Devos, choreographer.
- 15** **Nashville, TN:** SYMPHONY NO.2: THE AGE OF ANXIETY; Los Angeles Philharmonic; Jean-Yves Thibaudet, piano; Gustavo Dudamel, conductor; Laura Turner Concert Hall.
- 15** **Santurce, Puerto Rico:** THREE DANCE EPISODES FROM ON THE TOWN; Orquesta Sinfónica de Puerto Rico, Maximiano Valdés, conductor; Centro de Bellas Artes.
- 29,30** **Santiago, Chile:** THREE DANCE EPISODES FROM ON THE TOWN; Orquesta Sinfónica Nacional de Chile; Michal Nesterowicz; Teatro Universidad de Chile.

June

- 2** **Halle, Germany:** SERENADE; Arkadi Marasch, violin; Staatskapelle Halle, Hans Rotman, conductor; Neues Theater.
- 4,5, 9, 10-12** **Toronto, Canada:** SUITE FROM WEST SIDE STORY; National Ballet of Canada; Jerome Robbins; choreography; Four Seasons Centre for the Performing Arts.
- 9,12, 28** **New York, NY:** FANCY FREE; American Ballet Theater; Jerome Robbins, choreography; Metropolitan Opera House.
- 10-12** **Washington, DC:** OVERTURE TO CANDIDE AND SUITE FROM CANDIDE; National Symphony Orchestra, Kristjan Jarvi, conductor; Kennedy Center.
- 13** **Barcelona, Spain:** WEST SIDE STORY CONCERT SUITE NO.1; Valles Symphonic Orchestra; Ruben Gimeno, conductor; Music Palace of Barcelona.
- 18** **Seattle, WA:** THREE DANCE EPISODES FROM ON THE TOWN; Lake Union Civic Orchestra; Christophe Chagnard, conductor; Town Hall.

July

- 1,2, 3** **New York, NY:** FANCY FREE; American Ballet Theater; Jerome Robbins, choreography; Metropolitan Opera House.
- 4** **Ulm, Germany:** OVERTURE TO CANDIDE; Philharmonisches Orchester der Stadt Ulm; James Allen Gähres, conductor; Marktplatz.
- 14,17** **Rishon-LeZion, Israel:** WEST SIDE STORY, SYMPHONIC DANCES; Israel Symphony Orchestra, David Stern, conductor; Heichal Hatarbut.
- 18** **Tel Aviv, Israel:** WEST SIDE STORY, SYMPHONIC DANCES; Israel Symphony Orchestra, David Stern, conductor; Performing Arts Center.
- 30** **Sydney, Australia:** SYMPHONY NO.2: THE AGE OF ANXIETY; OVERTURE TO CANDIDE; SUITE FROM CANDIDE; WEST SIDE STORY CONCERT SUITE NO.2; Sydney Symphony Orchestra and singers; David Robertson, conductor; Opera House.

August

- 15** **Kiel, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Schleswig-Holstein Festival Orchester; Christoph Eschenbach, conductor; Sparkassen-Arena.
- 21-22** **London, UK:** BERNSTEIN ON BROADWAY; SELECTIONS FROM WEST SIDE STORY; ON THE TOWN; CANDIDE; WONDERFUL TOWN; Royal Philharmonic Orchestra; Carl Davis, conductor; Royal Festival Hall.
- 28** **Edinburgh, UK:** SERENADE; BBC Scottish Orchestra; Midori, violin; Donald Runnicles, conductor; Usher Hall.
- 30** **London, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; BBC Concert Orchestra; Keith Lockhart, conductor; Royal Albert Hall.

September

- 9** **Munich, Germany:** MASS (CHAMBER VERSION); Solistenensemble, Knaben und Mädchenchor der Domsingschule, Markus Chor; Nigel Robson, Celebrant; Martina Veh, director; Holger Boenstedt, conductor; St. Markus Kirche.
- 18** **Luzern, Switzerland:** DIVERTIMENTO; Vienna Philharmonic Orchestra; Gustavo Dudamel, conductor; Konzertsaal.
- 26** **Graz, Austria:** THREE DANCE EPISODES FROM ON THE TOWN; Radio Symphonieorchester Wien; Wayne Marshall, conductor; Musikverein.

[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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Leonard Bernstein

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LOOKING ahead

New Releases

Sony Masterworks has released a new Bernstein compilation that is one of five titles in a series called *The Music Of America*. The series showcases five outstanding American composers of the 20th century — Barber, Bernstein, Copland, Ives and John Williams.

The Bernstein set contains three discs, housed in an eight-panel softpack and includes a 16-page booklet, with photos from the Sony archives.

The set contains the complete *Serenade*, *Chichester Psalms*, *Symphonic Dances from West Side Story*, *Prelude, Fugue and Riffs* and *Songfest*. Also included are selections from the Broadway shows.

Unitel Classica has released two new DVDs of Bernstein conducting. The first features Bernstein conducting *Symphonie Fantastique* and *Harold in Italy* by Berlioz with the Orchestre National de France. In the second DVD, the Maestro conducts the Accademia di Santa Cecilia in an all Debussy program: *Images*, *Prélude à l'après-midi d'un faune* and *La Mer*. These DVDs are distributed by C Major Entertainment.

