

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall/Winter 2011/2012



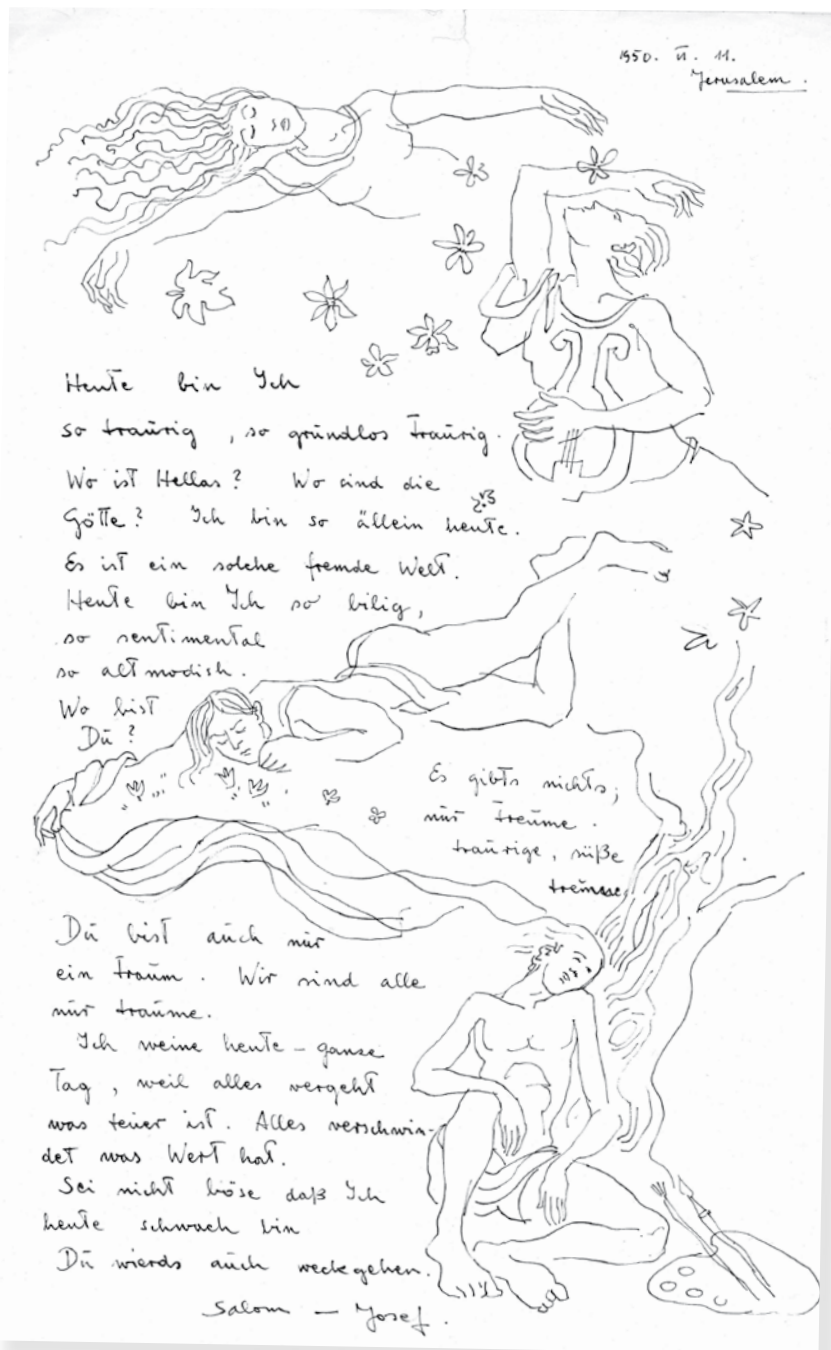
Letters Shed New Light on Bernstein Era

by Mark Horowitz

Almost as soon as the bulk of the Leonard Bernstein Collection began arriving in the Music Division at the Library of Congress in 1993, the collection became among our most heavily used. Estimated to contain close to 400,000 items, we believe it to be the Music Division's largest collection of the papers of an individual (as opposed to a music publisher or an organization such as the Federal Theater Project). One of the things that makes the collection so useful and important is its breadth and range. Bernstein's meteoric success starting at such a young age, quickly followed by his hiring of Helen Coates as a secretary and assistant, with her talents as a meticulous archivist and keeper of the flame, makes the collection one of rare completeness. And because the substance comes from Bernstein himself—through a life filled with creativity, passion, events and interests that extended widely in music, the arts, culture, politics, family, friendships, and social causes—the subjects reflected in the collection are as wide-ranging as the man.

While one might assume that the music manuscripts form the heart of the collection—and they are certainly a treasured and oft-consulted part—it turns out that many of the other series have become the focus of much interest and research. Among those series are photographs, scrapbooks, business papers, fan mail, writings, and the personal correspondence. It's that correspondence I want to focus on here.

Until recently, that personal correspondence numbered something over 15,500 letters, postcards and telegrams. They come from family, colleagues, collaborators, friends and acquaintances. Some



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Letter from artist Jossi Stern

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To Our Readers

We are simply astonished to discover that *Prelude, Fugue & Riffs* has entered its 20th year of publication. Clearly, we've all been too busy keeping track of the ubiquity of Leonard Bernstein's rich legacy to notice the time whizzing by. Twenty years later, we are still barely able to keep up with the worldwide performances of his concert and theater works; the lovingly produced reissues of his audio recordings and videos; the enthusiastically observed anniversaries of his works, from *West Side Story* to *MASS*; and the continuing high level of interest in all things Bernstein. Meanwhile, his educational legacy grows ever brighter through the *Artful Learning* model, which continues to add new schools to its roster every year.

And just when we thought we had matters well in hand, along comes a brand new trove of letters to and from Bernstein, now available for study at the Library of Congress. These documents reveal not only the many facets of Bernstein's life, but also provide a fascinating glimpse into the complex world he lived in.

We're sorry Leonard Bernstein didn't get a chance to participate in today's social media, but his presence on the internet and Facebook is palpable nonetheless. We can only wonder what media await him—and us—in another twenty years.

J.B. ■

Letters Shed New Light on Bernstein Era, continued

(continued from page 1)

of it is mundane and of little import individually—birthday or holiday wishes, congratulations on broadcasts or shows—but a surprising amount is full of wonderful insights, details, thoughts, opinions, suggestions, updates, confidences and notions. Some letters are witty, some are laugh-out-loud funny, some are deeply touching.

...a sea-change has just occurred that will, I think, change forever the balance and weight of the Bernstein personal correspondence.

While most of the letters are to Bernstein, a surprising number are also from him. These include letters to his parents, his wife, his sister, Helen Coates, and photocopies of others requested by the estate from some of his closest friends and colleagues after he passed away. Some letters include hand-written responses drafted on the backs or margins indicating what his outgoing letters must have said. In addition, the Music Division's holdings include several other collections that include significant correspondence from Bernstein, particularly among the papers of Aaron Copland, David Diamond, Irving Fine, and Serge Koussevitzky.

Over 1,000 letters from the Bernstein Collection have been scanned and made available online as part of our Bernstein web presentation at this link:

<http://memory.loc.gov/ammem/collections/bernstein/>

But these are from a fairly narrow universe: letters between Bernstein and his parents, his

wife, Helen Coates, and Aaron Copland. Other favorites not online include: the nine page letter Bernstein wrote to his mother during a 1948 trip to Israel, each page heavily illustrated with vibrant watercolors by the artist Jossi Stern, and clearly meant to reassure her about his safety; the 75 letters from Martha Gellhorn, dripping with wit, insight and startling turns of phrase; the letter from Adolph Green for Bernstein's 50th birthday, a stream-of-consciousness sprawl in green ink that recounts the history of their friendship; Lillian Hellman's biting attacks on the Hal Prince production of *Candide* (including the one where she writes that this will be her last comment on the subject, and a clearly exasperated Bernstein pencils "Thank God!" in the margin); the painfully honest and heartfelt letter from Jacqueline Kennedy Onassis, thanking Bernstein for conducting the music at the memorial service for Robert F. Kennedy, whom she describes as "my Kalediscope [sic] brother in law"; and two letters from Stephen Sondheim, one for the opening night of *West Side Story*, the other from shortly thereafter reporting on the recording session and other doings with the show—the first, touching with rare sentiment, the second devilish in its details.

But a sea-change has just occurred that will, I think, change forever the balance and weight of the Bernstein personal correspondence. In June of this year the Bernstein estate made an extraordinary additional gift to the Library. But the gift is really to scholars and researchers now and in the future. With great courage and generosity they have donated an additional 1,800 letters that had been sealed until now. It has been my privilege to process these letters, and I feel

permanently changed by their contents.

Typically, we try to avoid reading correspondence as we process it, and though I tried with these, too often a phrase would catch my eye and I would become immersed in these other worlds and lives. The letters come from about 170 different people. A handful are identified only by first names. Several of them are from people who are both famous and unexpected, including Bette Davis, Farley Granger, Arthur Miller and Eleanor Roosevelt. In many cases there's no obvious

letters beyond extraordinary is the depth of their confession. There are dozens if not hundreds where the letter-writers express their innermost thoughts, feelings, fears and hopes. More than biographical events, they are interior landscapes, where the writers do that rarest of things—the hard work of trying to be as honest with and about themselves as possible.

As is often the case with correspondence, its import may have little or nothing to do with the recipient of the letter. Anyone

in the fact that he saved some of these letters at all, even after their authors asked that they be destroyed.

Perhaps the most shocking, moving and revealing aspect of the letters are the many that deal with homosexuality. There is surprising forthrightness on the subject from both Bernstein's wife (including from before they were married) and his sister. It's also a topic both directly and obliquely among friends including Copland and Diamond, and even from two of Bernstein's psychiatrists.

But it's the letters from male lovers (and would-be lovers)



reason why they would have ever been sealed as there is nothing provocative or extraordinary in the contents. Several sets of letters complete significant correspondence that had already been well represented in the existing collection—79 from Felicia Bernstein, 101 from Shirley Bernstein, 37 from Helen Coates, 39 from Aaron Copland, 155 from David Diamond, 67 from Martha Gellhorn. Some letters are still to be sealed until their authors have passed away.

What makes so many of these

researching Martha Gellhorn would find her letters to Bernstein to be invaluable though there were never any joint projects between the two. In fact, reading many of these letters Bernstein himself almost disappears, even when he is clearly central to the people writing him. Sometimes he seems reminiscent of Bobby in *Company*, the confidant and object of desire of everyone around him, but seemingly unconfiding or desiring himself. Though there's something telling

that haunt most deeply.

These are mostly from the 1940s—from before he married—and the 1980s—after Felicia had passed away. Many can best be described simply as love letters—as passionate, needy and intense as anything I've read. But many are also a window into various aspects of gay history. One, somewhat older lover to a young Bernstein tries to guide him through how best to handle the necessary (at the time) secrecy of their relationship. A letter

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Aaron Copland

"For immediate hard cash my guess is that your best bet is the night club racket. I should think you ought to see every agent in town. The Revuers ought to know that crowd well enough." c. 1942

Martha Gellhorn

"And Lenny yes, I think Eva Peron would really be a wonder for an opera... It's impossible for me to see what her good side was or how she fooled any of the people any of the time, but she did." c. 1953

Lillian Hellman

"Lennie dear, this time I think I have it. I don't know, but maybe. Voltaire's Candide. I think it can make a really wonderful combination of opera, prose, songs. It's so obviously right that I wonder nobody has done it before..." c. 1955

Felicia Bernstein

"Anyway, it's sure to be a happy birthday—such reviews! My God!...How has Arthur taken it all—one of the reviews gave the book to Jerry—oh my! I heard from [Leonard's brother] B.B. that there's little to fix apart from your nose." August, 1957

Rudolph Bing

"Really I feel this has now gone on long enough—even beyond contracts there should remain an ounce of natural trust and confidence—so, please sign now and I won't worry—I have no intention of killing Zeffirelli and substituting Karajan as Director! You got all you want—so now please give me what I want: Bernstein!" June 18, 1962

Letters Shed New Light on Bernstein Era, continued

(continued from page 3)

from another chastises him for not being circumspect enough in a letter opened and read by the man's mother. Because many of the letters are from the early and mid 1940s their authors are either in the military, about to be in the military, or afraid that they'll be forced to join the military.

...sometimes the letters open windows into other unknown and forgotten lives.

And sometimes the letters open windows into other unknown and forgotten lives. For instance there are several from a young man who is at Harvard in 1937 and '38. It's clear his advances to Bernstein were spurned, leading to much heartbreak. But in trying to determine what had happened to him, I was surprised to learn this poet, linguist and scholar was also black. News reports from 1944 suggest a fascinating story. Let me simply quote from one of the articles: *"A modern Damon and Pythias, in the persons of a colored Harvard University graduate and his inseparable Danish friend stumbled through the 92nd frontlines with a harrowing tale of escape after two years in Italian and German concentration camps."* As far as I can tell there are no further reports, suggesting he did not survive the war.

The letters also reflect on historical and musicological events. A 1948 letter from Shirley Bernstein vividly recounts the surprising election win of Truman over Dewey. It's a thrilling document, brimming with emotion and detail. And the following observations and insights come from a Copland letter: *"I heard Roy [Harris]'s*

5th Symph broadcast yesterday. Decided my chapter on him was truly just. What a pity—with all that good material he can't pull it all together and make it go places. Still, the personality is so strong that it may make up for the lack of intellectual grasp of the material. I'd be surer of this, if he didn't repeat himself so much in general mood and formulas. His music shows no signs whatever of reaction toward events."

More than anything what makes these letters so riveting and moving is how richly they reflect on the humanity of their authors. Each set of letters brings to life full-blooded portraits of widely divergent personalities. Being friends of Bernstein's, almost all are intellectually and culturally engaged, but beyond that, the differences are striking. Some clearly struggle with faith and belief, others seem to find countless joys, pleasures and adventures in the world around them; there are the darkly cynical, and the wry wits; there are the nurturers and the needy; there are the playful and flirty, and the reserved and suspicious. Taken together, they celebrate and attest to that thing that may have been most central to Bernstein's life: a love for the electric, messy, surprising humanness in all of us. ■

*Mark Horowitz, a senior music specialist in the Library of Congress, is curator of the Leonard Bernstein, Jerome Kern, Richard Rodgers, Frederick Loewe, Jonathan Larson, and several other collections, and author of the book *Sondheim on Music*.*

Artful Learning Update

by Patrick Bolek

Summer Happenings

It was an amazing summer of exploring interdisciplinary learning aligned with the arts for over two hundred teachers across five states. These are the teachers who inspire thousands of students using *Artful Learning*—the signature transformative learning system of the Leonard Bernstein Center (LBC). Sincere appreciation to all of our superlative Master LBC Trainers for continuing to develop the model while coaching our new Apprentice Trainers on the road.

Building a Legacy

Three *Artful Learning* schools became Legacy Schools at the conclusion of their Level III Follow-Up Sessions in June. Howe Elementary School and Wright Elementary School of Des Moines, IA, and Midway Elementary—School of the Arts in Sanford, FL, completed the entire series of implementation and leadership professional development trainings. All three schools began this journey in 2008 and have made significant contributions to the refinement of the *Artful Learning* model, improved the academic standings of their respective schools and formed strategic partnerships with arts organizations in surrounding communities to continue their progress by designing five-year sustainability plans. We are confident these sites will persevere and demonstrate for the nation and world the power of *Artful Learning*, embellished through their own expertise and creativity.

Expanding Frontiers

Now entering the second year of professional development training (Level II) Danville High School—Academy of Creative Experiences (Danville, IL) and Fairview Elementary School (Bloomington, IN) continue to astonish, pushing the possibilities of learning experiences for their

students by improving the school culture in multiple ways. Both schools have done exceptional work with communicating to parents, district personnel and the community through print, media and other methods. And the increase in student performance clearly demonstrates the effectiveness of *Artful Learning*.

Joining the Cadre

Two new elementary schools have adopted *Artful Learning* this year: Hillcrest Community School (Bloomington, MN) and Salvador Elementary School (Napa, CA). While uniquely different from each other, both are interested in building diverse learning communities by arts-aligning their respective curriculums.

Artful Learning ReFresh

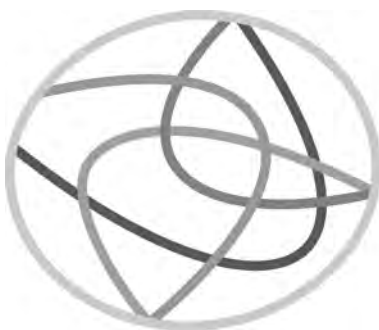
This summer, Hillside Elementary School (West Des Moines, IA), Howe and Wright Elementary Schools (Des Moines, IA) and Townline, Hawthorn Elementary North and Hawthorn Elementary South (Vernon Hills, IL) worked together to incorporate their findings in the methodology and report current improvements in the model. Redesigned and updated Educator Handbooks, School Design Books and professional development improvements also debuted to reinforce all of the systemic improvements made to the *Artful Learning* experience since the

transition of the Leonard Bernstein Center in 2009. Special thanks to the innovative and collaborative teams of Jo Ann Isken, Dr. Phyllis Staplin, Dr. Robert Davis, Ann Ott-Cooper, Lindsey Cornwell, Dianna Anderson, Pamela Ballard and Patrick Bolek for developing the Common Core and Artistic Fluency components.

...the increase in student performance clearly demonstrates the effectiveness of *Artful Learning*.

If you are interested and want to learn more about *Artful Learning*, please e-mail info@leonardbernstein.com and a representative will be in touch with you. ■

Patrick Bolek is an education design consultant for his company Momentum ProjectLab. He currently serves as Advancement Consultant and the National Lead Trainer for Artful Learning, Inc.



Artful Learning®

MASS Turns 40



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MASS first performance at the Kennedy Center for the Performing Arts, September 8, 1971

by Michael Hume

My history with MASS began as a nineteen-year-old student at Georgetown University in Washington, D.C. I had been studying voice for about a year and singing in the Glee Club and Chorus at school. In early summer, I was invited to audition for the Choir of MASS, the new work by Leonard Bernstein that would open the Kennedy Center. Norman Scribner, the director of Washington's Choral Arts Society, would prepare the chorus of local singers for the production. Happily, I was selected as one of the tenors.

the Choir, singing primarily in Latin, would support the actions and intentions of the spiritual leader, known as the Celebrant. With each passing rehearsal, we realized that we were involved in something truly extraordinary, something the likes of which had not been seen before.

In late August, only a couple of weeks before the opening night, we were rehearsing in a choir room at the National Cathedral, when Bernstein walked in. I estimate that he listened for about five minutes or less before taking over the rehearsal and leading us through the music himself. You could sense that Bernstein wanted

You could sense that Bernstein wanted to work with us personally, to talk about the music, to add his own energy to our progress and understanding.

We worked intensively in July and August to prepare the music of the Choir, some of the most intricate in the score. As rehearsals progressed, we understood more about our role in this new theatre piece:

to work with us personally, to talk about the music, to add his own energy to our progress and understanding. It wasn't ego. It was, as I would observe many times in the future, an act of sharing, of collaboration, of

education, and of love for music, whether it was his or someone else's. This was the first time I had seen Bernstein in person and here I was, rehearsing his music, under his direction, for the most important musical happening in the nation's capital since Marian Anderson sang on the steps of the Lincoln Memorial.

The opening of the Kennedy Center, with its Opera House, Concert Hall and Eisenhower Theatre, would, indeed, reshape the artistic identity of Washington forever.

About two weeks before the opening of MASS, we were ushered onto the stage of the Opera House, with its distinctive, lush, red upholstered seats and walls, illuminated by spectacular star-burst chandeliers. We began to put the whole show "on its feet," under the direction of the wonderfully patient director, Gordon Davidson. We were introduced to the other one hundred and forty or so participants in the production. We heard, for the first time, the brilliant music written for the Celebrant, the Street People, the Boys Choir, the marching band, rock band and blues band, and the pit orchestra of strings and percussion, led by the first conductor of the work, Maurice Peress. We watched the superb artists of the Alvin Ailey Company interpret the dance music that Bernstein wove into the dramatic fabric of the piece. To this day, I can picture Judith Jamison, Ailey's star dancer, dominating the stage with her presence and grace. Each of the Broadway performers, cast in the collective role of the Street Chorus (or congregation), delivered electrifying renditions of their individual songs.

And then there was Alan Titus, the first Celebrant. It was the perfect role fitted to the perfect performer. Bernstein had rarely written a more demanding part.

It requires a particular kind of

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Remembering MASS

JoAnn Falletta

“Without exaggeration, conducting MASS was one of the most overwhelming and profound events of my life. I was absolutely knocked sideways by the emotional power of the work. At the final bow, all of us stood there in tears. It was one of those very rare moments when you understand that you have been through a performance that was literally life-changing. There has not been a day since then that I have not thought about the work.”

Kristjan Järvi

“Recording Bernstein's MASS in 2006 was a seminal moment in my career so far. Trying to harness not only the massive musical forces at play but the wide range of stylistic influences that Bernstein was able to coalesce in this work was both daunting and exhilarating. I look forward to taking up this challenge again over the next two years in Australia and Europe. I am forever in awe of Bernstein's creativity and unparalleled vision.”

Maurice Peress, Music Director and Conductor of the World Premiere

“Lenny whispered to me as we were taking the first-ever bows, ‘You can now throw away your CV.’ But MASS is far more than a high point in my career; it defines so much of what I believe in, of why I am a musician—multiculturalism, brotherhood, hope for humanity, and in Lenny's words, ‘Mysteries we cannot explain.’ Happy Birthday, Dear MASS.”

Marin Alsop

“Political volatility, an unpopular war seemingly without end, and our ongoing struggle as individuals to find faith and spirituality in contemporary society—these comprised the backdrop upon which Bernstein portrayed his version of a modern day crisis of faith. 40 years after its world premiere for the opening of The Kennedy Center in 1971, MASS seems an even more vital and relevant work. And while the music and the text may have less shock value to our contemporary ears, the message of MASS has only grown in significance.”

Douglas Webster

“MASS is a living, breathing testament to what it is to be American. It's loud, inappropriate, beautiful, irrevolving and ultimately, sincere. Whatever reaction MASS inspires, it never, ever supports ambivalence. This, in itself, has inspired my life as an American artist in the world.

Walking in to meet the twentieth incarnation of the Street Chorus this weekend, I hear “Simple Song” in my mind's ear. And it's always the voice of Alan Titus, the original Celebrant. Fortright, honest and beautiful. They got it right the first time.”

John Mauceri

“On September 8, 2011, the 40th anniversary of the opening night of the Kennedy Center with MASS, I was once again there—this time, to conduct a commemoration of the 9/11 attacks. The opera house was having a dress rehearsal of Tosca, and in the concert hall, the National Symphony was performing a concert of commemoration and healing, very much like what MASS was and is all about.”



© FLETCHER DRAKE

Alan Titus leads a “Meditation” at the Kennedy Center production

IN THE news

Musical Instrument Museum Leonard Bernstein Display

The Musical Instrument Museum (MIM) in Phoenix recently renovated its Artist Gallery and has significantly expanded the Leonard Bernstein exhibit. Inaugurated on April 24, 2010, MIM features an expansive collection of musical instruments from around the world, including instruments once played by music icons. The treasures in the Artist Gallery are associated with some of the most prominent artists of our time, including Elvis Presley, Eric Clapton, Carlos Santana, and John Lennon.

After a renovation last June, the Bernstein exhibit now includes video clips of Bernstein conducting, as well as images and an overview of his life and career. A vintage poster and pictures from *West Side Story* accompany the display. Many museum guests



The expanded Leonard Bernstein exhibit

linger at the exhibit to watch Bernstein in action, and the exhibit has quickly become a favorite among guests and MIM staff.

Musical Instrument Museum
4725 E. Mayo Boulevard
Phoenix, AZ 85050
(480) 478-6000
www.theMIM.org

Bernstein Online



Can't get enough *Candide*? Need a little more MASS in your life? Now you can keep up with everything Bernstein related with several online options.

www.leonardbernstein.com is devoted to his works and career as a composer and conductor and where you will find the latest news and press releases, research materials, upcoming performances and this newsletter online. Visit the shop and pick up scores, CDs, videos and other Bernstein related material.

If you are looking to "...just play it cool, boy...", then www.westsidestory.com is the site for you. This site is dedicated to everything *West Side Story*, including a timeline, archives, licensing information, and links to the current Broadway tour and MGM film with live orchestra

dates. Make sure you visit the shop to pick up *WSS* memorabilia including CD's, show posters, t-shirts, as well as vocal and choral arrangements of music from the show.

If a daily dose of Bernstein is what you are after, then be sure to "like" our Facebook page at www.facebook.com or follow us on Twitter at www.twitter.com. We are already up to 65,000 fans and would love to add you to the list. If you would like to receive *Prelude, Fugue & Riffs* electronically, instead of a hard copy version, please email breno@leonardbernstein.com with the subject: PFR.

Schleswig Holstein Presents Leonard Bernstein Award



Reinhard Boll, David Aaron Carpenter, Rolf Beck, Alexander Bernstein

On August 27, The Schleswig Holstein Music Festival awarded the 10th annual Leonard Bernstein Award to violist David Aaron Carpenter. The 10,000 Euro award is made possible by the Sparkassen-Finanzgruppe. Alexander Bernstein was on hand to present the award at a gala concert with the NDR Symphony conducted by Christoph Eschenbach,

featuring a performance of Bartok's Viola Concerto by the award winner, Mr. Carpenter.

David was born in New York in 1986 into a family of musical siblings. He began his studies on the violin at age six and later on the viola at the age of 11 and pursued both instruments at the pre-college divisions of the Juilliard and Manhattan Schools of Music

in New York. David continued his studies with distinguished viola pedagogues Yuri Bashmet, Roberto Diaz, Nobuko Imai, and Pinchas Zukerman. Gramophone magazine wrote about him in 2009, "*Carpenter gives a commandingly articulate display, and plays with superlative assurance and magnetic conviction... An impressive and bold debut.*"

Previous winners of the Leonard Bernstein Award:

- 2002 Lang Lang
- 2003 Elisabeth Batiashvili
- 2004 Erik Schumann
- 2005 Jonathan Biss
- 2006 Alisa Weilerstein
- 2007 Martin Grubinger
- 2008 Anna Vinnitskaya
- 2009 Leonard Elschenbroich
- 2010 Kit Armstrong

Wonderful Town

For the first time ever, The Royal Exchange Theatre, The Hallé Orchestra and The Lowry will combine their artistic forces to present a fully staged production of the Bernstein, Comden & Green musical, *Wonderful Town*, beginning March 31, 2012 in Manchester, UK.

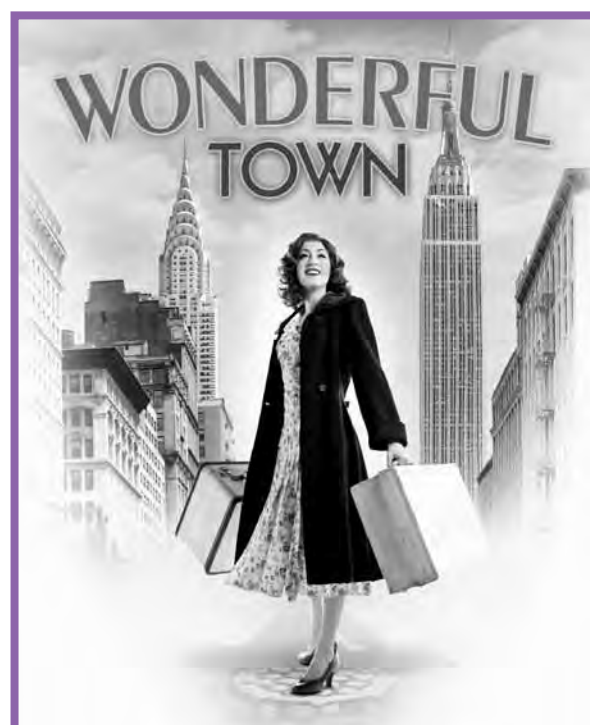
Directing will be The Royal Exchange's Artistic Director Braham Murray, OBE. Bernstein's frothy musical score will be performed by The Hallé Orchestra, conducted by their Musical Director, Sir Mark Elder, CBE.

Connie Fisher, star of London's West End production *The Sound of Music* and star of the BBC's *How Do You Solve A Problem Like Maria?*, plays aspiring writer Ruth Sherwood, who arrives in New York with her beautiful

younger sister Eileen. The indomitable pair meet an array of colorful characters along the way, creating chaos at every turn in their search for romance, success and a free meal. *Wonderful Town* first premièred in New York in 1953 where it won five Tony Awards including Best Musical. The 2003 revival also won further Tony and Drama Desk Awards.

After its initial engagement in Manchester, this production will tour throughout the United Kingdom.

For more information:
www.wonderfultown.co.uk



The Leonard Bernstein Excellence Award

Chancellor John Mauceri of the University of North Carolina School of the Arts (UNCSA) has announced that Michael Dwinell of Asheville will



© RICHARD CALMES

Rebekah Downing, Michael Dwinell
in Jerome Robbins' *Fanfare*

receive The Leonard Bernstein Excellence Award.

The award was created by Chancellor Mauceri with a gift from Leonard Bernstein's three children, Jamie, Alexander and Nina, and matched by The William R. Kenan, Jr. Charitable Trust.

Dwinell recently graduated from UNCSA with a bachelor's degree in oboe performance. This autumn, he began pursuing a master's degree in orchestral conducting at UNCSA as a student of Chancellor Mauceri, who is also a conductor.

The Leonard Bernstein Excellence Award is given annually to a music student at UNCSA who epitomizes the talent and commitment to society that the world celebrated in Leonard Bernstein. Dwinell is the third recipient of the award.

"Leonard Bernstein has always

been a hero of mine, not only because of his great success and renown, but because people loved him and wanted to make music with him," said Dwinell. "His spirit and charisma on and off the podium, the lessons he taught, and the passion with which he came to music have become the rule by which we measure great conductors, great musicians, and great people.

"I am deeply honored to have my name listed with his," Dwinell continued, "and if by any means or measure I can become such a man that leads by the purity of his love for music and is followed for the love he builds in his fellow musicians, I will count all my efforts a success." ■

West Side Story Tour

The Broadway production continues to thrill audiences throughout the United States. Be sure to catch it at a theater near you.

DALLAS, TX
Music Hall at Fair Park
10/4/11 – 10/23/11

FAYETTEVILLE, AR
Walton Arts Center
10/25/11 – 10/30/11

CHARLOTTE, NC
Blumenthal Performing Arts Center, Belk Theatre
11/1/11 – 11/6/11

EAST LANSING, MI
Wharton Center for the Performing Arts
11/8/11 – 11/13/11

DENVER, CO
Buell Auditorium
12/13/11 – 1/1/12

PORTLAND, OR
Keller Auditorium
1/3/12 – 1/8/12

SEATTLE, WA
Paramount Theatre
1/10/12 – 1/15/12

SAN JOSE, CA
San Jose Center for the Performing Arts
1/17/12 – 1/22/12

SACRAMENTO, CA
Community Center Theatre
1/24/12 – 1/29/12

DES MOINES, IA
Civic Center of Greater Des Moines
2/7/12 – 2/12/12

ST. LOUIS, MO
The Foc Theatre
2/14/12 – 2/26/12

HERSHEY, PA
Hershey Theatre
3/20/12 – 3/25/12

PHILADELPHIA, PA
Academy of Music
3/27/12 – 4/8/12

MILWAUKEE, WI
Marcus Center for the Performing Arts
4/10/12 – 4/15/12

COLUMBUS, OH
Ohio Theatre
4/17/12 – 4/22/12

West Side Story Film with Live Orchestra

by Brent Reno

A cheering crowd of nearly 22,000 people witnessed the world premiere screening of *West Side Story* with live orchestra at the Hollywood Bowl this summer. David Newman conducted the Los Angeles Philharmonic in the landmark Leonard Bernstein score live to the film on July 8-9. The screening marked the beginning of a 50th anniversary tour of the film accompanied by performances with the world's leading orchestras. The Los Angeles engagement was followed by two exciting (and sold out) performances at Avery Fisher Hall with the New York Philharmonic on September 7-8. Before the show, Newman commented on how appropriate it was for this performance to take place in the concert hall that was built on the site of the film's opening sequence, and for the score to be played by the orchestra that was Bernstein's for so many years. Audience members were treated to a special surprise after

intermission when several people integral to the 1961 film were introduced on the stage, including Academy Award winner Sid Ramin (orchestrations), Academy Award winner Walter Mirisch (producer), Academy Award winner George Chakiris (who played Bernardo), Russ Tamblyn (who played Riff), and Marni Nixon (who supplied Natalie Wood's singing voice), as well as several other performers who played Jets and Sharks. Allan Kozinn wrote in *The New York Times*, "the performance did what an orchestral reading of a film score should do; it let the audience see the details of the film's musical component—usually invisible and too often taken for granted."

The tour continues in Chicago (November 25-27), with David Newman leading the Chicago Symphony Orchestra, and arrives in London in June of 2012 at Royal Albert Hall with Jayce Ogren leading the Royal Philharmonic Orchestra.

For more information visit: www.westsidestory.com ■

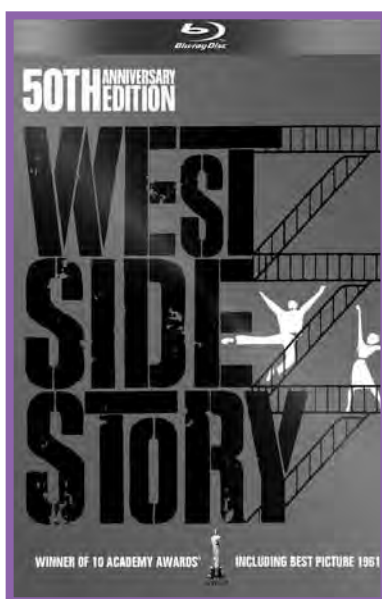


© STEPHANE BERGER

Alexander Bernstein, David Bean (Tiger), Edward Verso (Juano), Harvey Hohnacker (Mouthpiece), Bert Michaels (Snowboy), Russ Tamblyn (Riff), Walter Mirisch, Marni Nixon, George Chakiris (Bernardo), Robert Banas (Joyboy), Sid Ramin, Nina Bernstein Simmons, David Newman

Brent Reno is Executive Assistant for The Leonard Bernstein Office, and Artistic Director of the cabaret troupe Fein and Dandee.

West Side Story: 50th Anniversary Edition



In celebration of the film's 50th anniversary, Twentieth Century Fox Home Entertainment has announced the upcoming release of *West Side Story: 50th Anniversary Edition*, available November 15, 2011. This limited edition collector's set will feature for the first time a newly restored two disc Blu-ray DVD, a tribute CD, a photo book and other collectibles.

This new edition boasts hundreds of hours of restoration, new 7.1 digital audio, and a collection of bonus features spotlighting the thrilling songs and iconic dances of the original film. The bonus features include "Pow! The Dances of *West Side Story*," in which cast members, contemporary filmmakers, dancers and choreographers analyze and illuminate the film's famous dance

sequences. "A Place for Us: *West Side Story's* Legacy" is a look back at the film's impact around the world, while lyricist Stephen Sondheim provides commentary on the individual songs. *The Music Machine* feature allows viewers to go straight to their favorite musical numbers. Also of interest is *West Side Memories*, a new documentary that mixes movie clips, archival photos and film from the set, and interviews. ■

Candide in Boston



© LIZ LAUREN

Lauren Molina as Cunegonde and Jeff Packard as Candide

by Carol J. Oja

Mary Zimmerman's whimsical production of *Candide* debuted a year ago at the Goodman Theatre in Chicago, then moved to the Arena Stage in Washington, D.C. This fall, the production came to the Huntington Theatre in Boston. Zimmerman has reworked the book, and in an interview available on the Goodman Theatre's website, she proclaims *Candide*'s "unsettled text" to be an asset.

Zimmerman understands that *Candide* exposes life's cruelties through camp, and she runs with the idea, delivering a fusion of operetta and sit-com. Lauren Molina's "Cunegonde" trades on brilliant comedic timing (imagine Tina Fey as a trained singer); Geoff Packard's *Candide* brims with beguiling innocence; Larry Yando's "Dr. Pangloss" delivers optimism with deadpan; and Erik Lochtefeld's "Maximillian" exults in the character's queerness. There are fanciful touches—big red sheep in Eldorado; birds on sticks soaring now and then around the stage.

Yet every joke, aphorism, and twist of plot is crystal clear. Those who believe the operetta "never works," as Zimmerman puts it, are wrong-headed because it "always works." Such plucky good cheer shines through her enchanting vision of this 55-year-old treasure. ■

Carol J. Oja (Harvard University) is currently completing a book about race and progressive politics in Bernstein's On the Town and Fancy Free (to be published by Oxford University Press).

MASS Turns 40, continued

(continued from page 6)

lyric baritone voice, almost a tenor, who can sing with power but not sound "operatic," deliver high notes full voice but also in a floating pianissimo, and deliver each and every syllable with effortless clarity. Dramatically, it is equally challenging. The Celebrant starts as an innocent, simple man performing a ritual with the best of intentions, and ends as a broken, shattered spirit whose very sanity is in doubt. I have heard many Celebrants over the years, but I have yet to see or hear someone who combines the vocal and dramatic qualities that Alan Titus brought to this incredible role.

Of that historic opening night, I cannot claim to remember every detail. I remember that it was a magical, high-energy performance, and that the audience sat in awed silence at the end, as if afraid to break the spell created by the embrace of peace ("Pax Tecum") passed from the stage to all those seated in the house. The clearest memory of that evening is the part that was not staged or rehearsed in advance: Bernstein himself, coming onto the stage as the audience went wild, embracing cast members right and left until finally reaching center stage and joining arms with the cast as the lights came down for the last time.

I was supremely blessed to go on to play the role of the Celebrant over sixty times in my career as a singer, throughout the United States and in the European premiere in Vienna with the Yale University production conducted by John Mauceri and broadcast on PBS Television in the mid-1970s. I "came home" to Washington for the 10th anniversary production in 1981, alternating in the role with Joseph Kolinski. Every performance of MASS was a unique opportunity to share Lenny's vision of community and communion, of faith, and the hard work of finding that small voice deep inside that can sing, with renewed simplicity, "lauda, lauda, laude." ■

Michael Hume is currently the Director of the Music Department at Adelphi University in Garden City, NY. His father, Paul Hume, was the music critic of the Washington Post for thirty-six years. Paul Hume's opinion of MASS as one of Leonard Bernstein's most beautiful and important works has been shared by many other critics, and thousands of fans, over the past forty years.

I remember that it was a magical, high-energy performance, and that the audience sat in awed silence at the end as if afraid to break the spell created by the embrace of peace ("Pax Tecum") passed from the stage to all those seated in the house.

Some Performances

Fall/Winter 2011/2012

For a complete listing visit:
www.leonardbernstein.com

September

- 23,24 Raleigh, NC:** BERNSTEIN ON BROADWAY; North Carolina Symphony, Jamie Bernstein, Narrator; Sarah Hicks, conductor; Meymandi Concert Hall.
- 29,30 New York, NY:** WEST SIDE STORY SUITE; New York City Ballet; Jerome Robbins, choreographer; David H. Koch Theater.
- 30 Denver, CO:** SYMPHONIC DANCES FROM WEST SIDE STORY; Denver Philharmonic; Adam Flatt, conductor; KPOF Hall.

October

- 2 Oklahoma City, OK:** PETER PAN (Selections for concert performance); Oklahoma City University Orchestra; Matthew Troy, conductor; Civic Center Music Hall.
- 6 Fairfax, VA:** MASS; George Mason University; Douglas Webster, Celebrant; Dr. Stan Engebretson, conductor; George Mason University Center for the Arts.
- 6 New York, NY:** WEST SIDE STORY SUITE; New York City Ballet; Jerome Robbins, choreographer; David H. Koch Theater.
- 10 Dortmund, Germany:** THE BERNSTEIN BEAT; Dortmunder Philharmoniker; Lancelot Fury, conductor; Konzerthaus.
- 13 London, UK:** CHICHESTER PSALMS; Royal College of Music Chorus and Symphony; Paul Daniels CBE, conductor; Amaryllis Fleming Concert Hall.
- 14,15 Cincinnati, OH:** SYMPHONIC DANCES FROM WEST SIDE STORY; Symphony Orchestra; Giancarlo Guerrero, conductor; Music Hall.
- 22 Vancouver, BC:** WEST SIDE STORY (Opening night); Vancouver Opera; Leslie Dala, conductor; Queen Elizabeth Theatre.

November

- 1,4,6, 8,11, 13,15 Berlin, Germany:** CANDIDE; Deutsche Staatsoper; Wayne Marshall, conductor; Schillertheater.
- 4 Oakland, CA:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Sara Davis Buechner, piano; Michael Morgan, conductor; Paramount Theatre.
- 5 Sondershausen, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Loh-Orchester Sondershausen; David Wroe, conductor; Haus der Kunst.
- 8,9 Nantes, France:** SERENADE; Rachael Kolly d'Alba, violin; John Axelrod, conductor; La Cité.
- 11 Tucson, AZ:** SERENADE; Aaron Boyd, violin; George Hanson, conductor; Tucson Music Hall.
- 12 New York, NY:** YOUNG PEOPLE'S CONCERT, FOUR GREATS: LEONARD BERNSTEIN; New York Philharmonic, Ted Wiprud, host; Jamie Bernstein, narrator; Case Scaglione, conductor; Avery Fisher Hall.
- 12 Little Rock, AK:** SYMPHONIC DANCES FROM WEST SIDE STORY; Arkansas Symphony Orchestra; Philip Mann, conductor; Robinson Center Music Hall.
- 12 Winter Park, FL:** CLARINET SONATA (Orchestral version); Bach Festival Society of Winter Park; Richard Stoltzman, clarinet; Dr. John V. Sinclair, conductor; Tiedtke Concert Hall.
- 15 Southampton, NY:** TROUBLE IN TAHITI, PARADISE IN NEW YORK (collected songs); Stony Brook Opera; Jamie Bernstein, director; Timothy Long, music director; Nina Bernstein, narrator; Southampton Cultural Center.
- 20,21 Vienna, Austria:** DIVERTIMENTO; Niederösterreichisches Tonkünstlerorchester; Wayne Marshall, conductor; Musikverein.
- 22 Omaha, NE:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Omaha Symphony; Thomas Wilkins, conductor; Holland Performing Arts Center Music Hall.

- 22** **Stony Brook, NY:** TROUBLE IN TAHITI, PARADISE IN NEW YORK (collected songs); Stony Brook Opera; Jamie Bernstein, director and narrator; Timothy Long, music director; Staller Center.
- 25-27** **Chicago, IL:** WEST SIDE STORY FILM WITH LIVE ORCHESTRA; Chicago Symphony Orchestra; David Newman, conductor; Symphony Hall.
- 26,27** **Dresden, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Dresden Philharmonic; Stefan Solyom, conductor; Festsaal im Kulturpalast.

December

- 1,3,4** **Lyon, France:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Orchestre National de Lyon; James Tocco, piano; Leonard Slatkin, conductor; Auditorium Maurice Ravel.
- 2,10, 11,20, 23** **Ljubljana, Slovenia:** TROUBLE IN TAHITI; Slovenian Chamber Musical Theatre; Yulia Roschina, director; Kosovel Hall.
- 4** **New York, NY:** SYMPHONY NO. 1: JEREMIAH; New York Youth Symphony; Eve Gigliotti, mezzo-soprano; Ryan McAdams, conductor; Carnegie Hall.
- 5** **St. Petersburg, FL:** THREE DANCE EPISODES FROM ON THE TOWN; Florida Orchestra; Stuart Maine, Conductor; Mahaffey Theater.
- 8,9,10** **Cleveland, OH:** SERENADE; Cleveland Orchestra; Peter Otto, violin; Marin Alsop, conductor; Severance Hall.
- 17** **Manchester, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; Halle Youth Orchestra; Andrew Gourlay, conductor; Bridgewater Hall.
- 30,31** **Munich, Germany:** CHICHESTER PSALMS; Munich Philharmonic, Philharmonic Choir; Andrew Manza, conductor; Philharmonie.
- 31** **New York, NY:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; New York Philharmonic, Alan Gilbert, conductor; Avery Fisher Hall.

January

- 1** **Berlin, Germany:** OVERTURE TO CANDIDE; Konzerthaus Orchester Berlin; Dmitrij Kitajenko; conductor; Grosser Hall Konzerthaus.
- 1** **Dortmund, Germany:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; Dortmunder Philharmoniker; Jac van Steen, conductor; Opernhaus.
- 18,20 21,22 24** **Rome, Italy:** CANDIDE (Scottish Opera Version); Rome Opera; Wayne Marshall, conductor; Teatro dell'Opera.
- 20** **Cottbus, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Philharmonisches orchester Cottbus; Evan Christ, conductor; Staatstheater.
- 22,24, 26,29** **Vienna, Austria:** CANDIDE (Concert version); Volksoper Wien; Joseph R. Olefirowicz, conductor; Volksoper.
- 24,27** **Görlitz, Germany:** SYMPHONY NO.1: JEREMIAH; Neue Lausitzer Philharmonie; Patricia Bänsch, mezzo-soprano; Eckehard Stier, conductor; Theatre Görlitz.

February

- 3,4** **Bilbao, Spain:** SYMPHONY NO.1: JEREMIAH; Bilbao Symphony Orchestra; Hadar Halevy, mezzo-sporeano; Yaron Traub, conductor; Euskalduna Palace.
- 9** **London, UK:** THREE DANCE EPISODES FROM ON THE TOWN; PRELUDE, FUGUE AND RIFFS; London Symphony Orchestra; Kristjan Järvi, conductor; Barbican.
- 10** **Nürnberg, Germany:** FANCY FREE; Nürnberger Symphoniker; Daniel Boico, conductor; Meistersingerhalle.
- 15,17, 23,25** **New York, NY:** FANCY FREE; New York City Ballet; Jerome Robbins, choreographer; David H. Koch Theater.
- 17,18** **Winnipeg, AB:** THREE DANCE EPISODES FROM ON THE TOWN; Winnipeg Symphony Orchestra; Larry Rachleff, conductor; Centennial Concert Hall.
- 18** **London, UK:** YOUNG PEOPLE'S CONCERT: LEONARD BERNSTEIN'S NEW YORK; New York Philharmonic; Jamie Bernstein, narrator; Alan Gilbert, conductor; Barbican Hall.
- 23,25** **Calgary, AB:** THREE DANCE EPISODES FROM ON THE TOWN; Calgary Philharmonic Orchestra; Roberto Minczuk, conductor; Jack Singer Hall.
- 24** **Berlin, Germany:** CLARINET SONATA; Matthias Glander, clarinet; Wolfgang Kühnl, piano; Rotes Rathaus.

- 24 Vienna, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY; Radio Symphony Orchestra; Christian Vásquez, conductor; Konzerthaus.
- 25 Jackson, MS:** SERENADE; Mississippi Symphony Orchestra; Stephanie Chase, violin; Crafton Beck, conductor; Thailia Mara Hall.
- 26,27 Weimar, Germany:** ORCHESTRAL SUITE FROM CANDIDE; Staatskapelle Weimer; Kazuki Yamada, conductor; Weimarhalle.

March

- 1 Edmonton, AB:** SYMPHONIC DANCES FROM WEST SIDE STORY; Edmonton Symphony Orchestra; William Eddins, conductor; Enmax Hall.
- 1,2 Leipzig, Germany:** CHICHESTER PSALMS; Gewandhausorchester and Chor; Dennis Russell Davies, conductor; Gewandhaus Grosser Saal.
- 3 Manchester, UK:** SYMPHONIC DANCES FROM WEST SIDESTORY, PRELUDE, FUGUE AND RIFFS; BBC Philharmonic; Yutaka Sado, conductor; Bridgewater Hall.
- 9 Edmonton, AB:** FANCY FREE; Edmonton Symphony Orchestra; William Eddins, conductor; Enmax Hall.
- 10 Philadelphia, PA:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Philadelphia Orchestra; James Gaffgan, conductor; Verizon Hall.
- 10,11 Adelaide, Australia:** MASS; Adelaide Festival; Jubilant Sykes, Celebrant; Kristjan Järvi, conductor; Festival Theatre.
- 15,18 Berlin, Germany:** CANDIDE (Concert version); Orchestra and Chorus of the Deutsche Oper Berlin; Donald Runnicles, conductor; Deutsche Oper.
- 18,19 Hamburg, Germany:** DIVERTIMENTO; Philharmoniker Hamburg; Sebastian Weigle, conductor; Laeiszhalle.
- 20 Cincinnati, OH:** PIANO TRIO; Morgenstern Piano Trio; First Unitarian Church.
- 22,23 Hannover, Germany:** SYMPHONY NO.2: THE AGE OF ANXIETY; NDR Radiophilharmonie; Makoto Ozone, piano; Eiji Oue, conductor; Grosser Sendesaal.
- 31 Leipzig, Germany:** PRELUDE, FUGUE AND RIFFS; Mendelssohn Kammerorchester Leipzig; Gernot Schultz, conductor; Gewandhaus Mendelssohn Saal.

April

- 17 Detmold, Germany:** SERENADE; Nordwestdeutsche Philharmonie; JoAnna Farrer, violin; Eugen Tzigane, conductor; Konzerthaus.
- 18 Paderborn, Germany:** SERENADE; Nordwestdeutsche Philharmonie; JoAnna Farrer, violin; Eugen Tzigane, conductor; Paderhalle
- 19 Munich, Germany:** CHICHESTER PSALMS; Bayerischer Staatsopernchor; Sören Eckhoff, conductor; St Michael's Kirche.
- 19 Minden, Germany:** SERENADE; Nordwestdeutsche Philharmonie; JoAnna Farrer, violin; Eugen Tzigane, conductor; Stadhalle.
- 20 Herford, Germany:** SERENADE; Nordwestdeutsche Philharmonie; JoAnna Farrer, violin; Eugen Tzigane, conductor; Stadpark Schützenhof.
- 23-25 Schwerin, Germany:** CHICHESTER PSALMS; Mecklenburgische Staatskapelle, Opernchor Schwerin, Schweriner Singakademie; Matthias Foremny, conductor; Staatstheater.
- 27,29 Köln, Germany:** DIVERTIMENTO; WDR Sinfonieorchester Köln; Jonathan Stockhammer, conductor; Philharmonie.
- 30 Köln, Germany:** SERENADE; Mahler Chamber Orchestra; Patricia Kopatchinskaja, violin; Lawrence Renes, conductor; Philharmonie.

[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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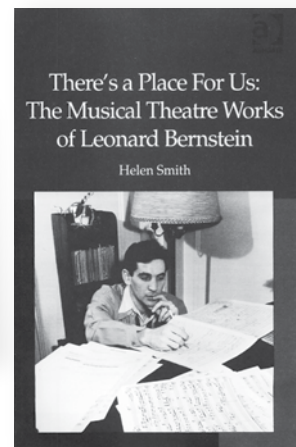
LOOKING ahead

New and Noteworthy



Sony Classical International has released a new 7 CD box set: *Bernstein Conducts Bernstein*. Bernstein conducts his stage works, symphonies, ballets, choral works and songs with the New York Philharmonic.

EuroArts Music International has released two new DVDs of Bernstein conducting on its Idéale Audience label. Bernstein conducts the English Bach Festival Choir and Orchestra with the Trinity Boy's Choir performing Bach's *Magnificat* and Stravinsky's *Mass*. This performance was recorded in



Saint Augustine's Church, London. The second DVD presents Bernstein conducting the London Symphony Orchestra in a live performance of Symphony No. 5 by Shostakovich. This DVD also features a bonus track of Bernstein in rehearsal with the orchestra.

Ashgate Publishing Limited has released a new book by Helen Smith titled, *There's a Place for Us: The Musical Theatre Works of Leonard Bernstein*. This book is a new study of all of Bernstein's major theater works. These

works are analyzed and considered against a background of musical and social context. Smith examines how Bernstein's use of motifs in his theater compositions takes them out of the realm of Broadway and into the sphere of symphonic writing. ■

