

# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Spring/Summer 2013



## Artful Learning Celebrates Success



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Student artists stand proudly with Alexander and Jamie Bernstein in front their glass and light installation during the Jackson Middle School 15 Year Celebration. The project took five months to design and fuse the glass components. Each segment is a metaphoric representation of the *Artful Learning* model.

**O**n May 14 and 15, 2013, Jamie and Alexander Bernstein joined The Jackson Middle School in Portland, Oregon for a two-day event to honor and celebrate 15 years of implementation of the visionary *Artful Learning* program.

The dedication ceremony was attended by Jamie and Alexander, whose father's educational philosophy was the inspiration for the *Artful Learning* model. Alexander expressed the wish that his father could see how his vision had come to life at Jackson Middle School.

The celebration featured a retrospective slide presentation, as well as current and former Jackson Middle School students sharing how *Artful Learning* transformed their lives. The students showcased an ambitious glass and light installation which they designed and created with mentoring from *Artful Learning* Master Trainer and Classroom Practitioner, Ann Ott-Cooper, in collaboration with local glass artist Tracy Paquin.

In 1998, Jackson Middle School teachers received a grant to initiate a pilot program implementing the

*Artful Learning* approach. The entire faculty and staff was trained extensively for three consecutive years. This inspirational method of teaching and learning continues to thrive at the school, enthusiastically supported by the Jackson PTA and community. Jackson Middle School has been transformed into a living gallery of creative learning by a visionary team of educators and leaders who use imagination and innovation — always in concert with rigorous academic standards — to engage all students.

*(continued on page 2)*

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# To Our Readers

Among the many noteworthy Bernstein activities covered in this issue, we are paying special attention to *Artful Learning*.

As a teacher, Leonard Bernstein was his most complete self. Everything he did — from rehearsing an orchestra to telling a good Jewish joke to explaining the link between tonality and Chomskyan linguistics — incorporated his unique process of sharing, asking questions and connecting ideas.

Over the past two decades, Alexander Bernstein and his colleagues have been patiently developing the *Artful Learning* school model, based on Leonard Bernstein's vision of learning as a creative expression of one's own inborn curiosity.

It is thrilling to see *Artful Learning* thriving in so many schools around the United States. In May, Jackson Middle School in Portland, Oregon celebrated its 15th anniversary of employing the approach. A visit to that school reveals the fruits of the model, gloriously visible for all to see. First, there are the astonishing works of art on every wall space in the building — each of which expresses a specific process of inquiry in the students' classes, from history to science to math. Then there are the teachers, bursting with enthusiasm and creativity as they devise ever new connections to explore with their students. And then there are the students themselves: surely the most excited, engaged, un-self-conscious middle schoolers to be found in the land. The parents, too, are working closely with the school to help keep this visionary approach to education gloriously alive; looking at their kids, they "get it."

Let us hope that from wherever he is now, Leonard Bernstein can look down and see the nimbus of creative engagement glowing outward from Jackson Middle School.

J.B. ■

## Artful Learning Celebrates Success, continued



Patrick Bolek, Jamie Bernstein, Ann Ott-Cooper, Alexander Bernstein.

The extraordinarily high student engagement — combined with the fervent commitment to the *Artful Learning* model from educators, parents and the artistic community — has yielded powerful, long-wished-for outcomes: thoughtful, empathetic, resourceful and intelligent young citizens with impressive academic achievement. In a review of academic data collected over a decade, Jackson Middle School met or *exceeded* academic standards, with consistent results in reading, writing and mathematics.

*Artful Learning* has already inspired over 150,000 students nationwide, who have demonstrated the kind of creative thinking and responding that experts agree is the key to success in the 21st century.

### What is Artful Learning?

*Artful Learning* is an education program and transformative learning system that empowers educators to use the Arts and the artistic process to awaken and sustain a love of learning in all students.

Established in 1990, this innovative educational model has been developing for nearly two decades, using intensive collaborative analysis, field research and implementation in schools. The result is that

the combined communities of teachers, learners and parents have become mutually curious, inspired, and ardently engaged.

*Artful Learning* empowers educators to redesign their curricula and daily instruction to deliver a culture of creativity in the school that resonates far beyond the students' school experience.

The elegantly simple yet powerful *Artful Learning* model employs four elements: Experience, Inquire, Create and Reflect. *Artful Learning* classrooms systematically employ these four quadrants to strengthen understanding, retention, transfer and application.

### The Artful Learning® Sequence:

#### EXPERIENCE

Students experience and respond to a large Concept using a Masterwork: anything from The Declaration of Independence, to Beethoven's "Ode to Joy," to Picasso's "Guernica," to the Periodic Table of Elements. The Masterwork awakens ideas, emotions and new understandings through visual, auditory and kinesthetic paths. Students leave this phase curious and wanting to know more.

## INQUIRE

Students begin a substantive investigation, triggered by a Significant Question; they employ a variety of research techniques and explorations to investigate the subject more deeply.

## CREATE

Students design and complete an Original Creation — a tangible, artistic manifestation that synthesizes and demonstrates their understanding of their newly acquired knowledge. They design a prototype, which leads to the final product, their Original Creation, which they can present to the rest of their community.

## REFLECT

Students ponder their journey of discovery; their teachers ask them further thought-provoking questions about what and how they learned. The students then *document* this process through detailed narratives, maps, metaphors or whatever they devise. Along the way, students have discovered new ideas and connections that will continue to resonate and gain meaning throughout their lives.

Schools throughout the United States have adopted the *Artful Learning* approach, and more are on the way. Current participating schools are: Jackson Middle School (Portland, OR), Salvador Elementary School (Napa, CA), Meadow View Elementary School (Castle Rock, CO), Hillcrest Community School (Bloomington, MN), Wright Elementary School (Des Moines, IA), Howe Elementary School (Des Moines, IA), Hillside Elementary School (West Des Moines, IA), Danville High School - Academy of Creative Experiences (Danville, IL), Fairview Elementary School (Bloomington, IN), West Newton Elementary School (Indianapolis, IN), Decatur Middle School (Indianapolis, IN), Decatur Central High School — ICE Community (Indianapolis, IN) and Midway Elementary — School of the Arts (Sanford, FL). ■

# West Side Story Film with Live Orchestra: Creating the New Orchestration and Score



The first page of "The Rumble" from Sid Ramin and Irwin Kostal's manuscript Full Score from 1961. No complete full score of the 1961 film has ever been located.

by Garth Edwin Sunderland

**W**est Side Story is the most sophisticated orchestral score ever created for the Broadway stage. Bernstein brought his background as a symphonic conductor and composer to every aspect of his work; this is particularly apparent in his astonishing orchestrations for the show (created with Sid Ramin and Irwin Kostal), which are staggering in their unprecedented detail, complexity and transparency.

Bernstein's conducting obligations forced him to turn over to his collaborators the process of adapting the score from stage to screen. When Ramin and Kostal began work on the film, they used

the theatrical twenty-eight piece orchestrations as the foundation, expanding them to a sometimes enormous orchestra approaching one hundred musicians, with flourishes that could only exist within the limitless bounty of an MGM recording studio, at some points featuring six saxophones, eight trumpets, and in one particularly thrilling passage, five xylophones, doubled by five pianos!

In adapting the film orchestrations for live performance, the challenge was to find a balance between Bernstein's original orchestrations and the film's elaborations upon them. This was necessary for both musical and practical reasons.

(continued on page 4)

# West Side Story Film with Live Orchestra, continued

The same page from the new live performance edition, including the click, punches, and streamers notation that the conductor uses to keep the orchestra in sync with the film.

The same page from the original film conductor's "short score", the only complete source that was found for the 1961 film. This score reduces all the information from up to forty staves of music down to just three or four staves.

A recorded score can be mixed and finessed as much as necessary; eight screaming trumpets can be turned into a whisper, a lonely solo flute can be made to roar. But in live performance, what the musicians play is what you are going to hear — there are no tricks that can be played after the fact. Further, it simply isn't sensible for an orchestra to engage five pianists to play for only thirty seconds (to say nothing of finding space for all those pianos on an already crowded concert stage).

The first step was to go back to the source, the original Broadway score, and begin the process of incorporating the many musical changes that were made for the film — adding five additional

minutes of music throughout the Prologue, creating orchestral scores for new underscore and transitional cues, re-ordering numbers (*Cool* and *Gee*, *Officer Krupke* traded places for the film), etc.

I closely studied both orchestrations to determine where the best representation of the music would lie for live performance with the film. Sometimes the best choice was simply the untouched theatrical or film orchestration, but usually it was necessary to

create something in between the two. Often this required a mix of creativity and perspiration; you won't miss those five xylophones and five pianos (here played on three xylophones and one piano), but only because of weeks spent tweaking every detail of just thirty seconds of music. Additionally, many of the dance-music percussion cues were improvised by the musicians in the film sessions, as was the stratospheric trumpet solo in *Mambo*, and it was necessary to transcribe them by ear from the

**...the challenge was to find a balance between Bernstein's original orchestrations and the film's elaborations upon them.**

soundtrack. To further complicate things, no complete full score of the 1961 film has ever been located, and the original parts have been lost. The only beginning-to-end source for the film orchestration was a conductor's "short score", which condenses all of the information from up to forty staves of music down to just three or four staves — a feat which is accomplished by omitting most of the information that would be most valuable to reconstructing it in full!

Then there was the laborious process of cross-checking the new score against the original film soundtrack. Many small cuts and changes had been made to the recorded score by the film editors, and these were not reflected in the manuscript musical materials. To ensure that these changes were reflected in the new edition of the film score, it was often necessary to track down one missing quarter-second or added bar in a dense thicket of music, or determine the best way to represent things like impossible fade-outs of music that could not be played at anything but full volume, or negotiate the cross-fades of overlapping cues.

**It is always a thrill to work with this music. No matter how many times I hear it...**

The last stage of the process was incorporating into the score the information the conductor needs to ensure that the orchestra stays in sync with the film. This is accomplished through several complementary systems. The conductor and musicians have a click track coming through their headphones that gives them the film's tempo at important moments in the score. Further, the conductor has a series of color-coded streamers on his video screen that indicate where phrases begin or music ends, warnings to speed up and slow down, and where the click track comes in and out, as well as 'punches', flashes of light that reinforce the

click and streamers. For this edition, the click, streamers and punches were created by conductor and film music historian David Newman, who conducted the first performances of *West Side Story* with Live Orchestra with the Los Angeles Philharmonic at the Hollywood Bowl in June, 2011.

It is always a thrill to work with this music. No matter how many times I hear it (and after this project I have heard it many, MANY times), *Mambo* never ceases to be anything less than thrilling, *Somewhere* anything other than transporting. Recreating the one hundred minutes of this extremely elaborate film score was a unique challenge and a multi-year process, but it was hugely rewarding. I am grateful to Sid Ramin for his blessing of this new performing edition; to Peter West for his superlative engraving work on this new edition; to Tom Hooper for his tireless and exacting proofing; and to David Newman for his kind counsel, expertise, and support in tackling the many challenges of recreating this magnificent film score for live performance. ■

*Garth Edwin Sunderland is Vice President of Project Development and Senior Music Editor for the Leonard Bernstein Office, and Music Supervisor and Orchestrator for "West Side Story Film with Live Orchestra".*

## West Side Story Film with Live Orchestra



WSS Film with live orchestra

The *West Side Story* Film with Live Orchestra concert continues to delight audiences worldwide. It has recently been performed in Houston, TX; Indianapolis, IN; Melbourne, Australia; Milwaukee, WI; Minneapolis, MN; and Ottawa, Canada. This spring and summer will bring additional performances worldwide.

### TORONTO, CANADA

#### Roy Thompson Hall

May 28, 29; Toronto Symphony; Steven Reineke, conductor

### DETROIT, MI

#### Orchestra Hall

June 7, 8; Detroit Symphony; Jayce Ogren, conductor

### BALTIMORE, MD

#### Strathmore Music Center

June 13; Baltimore Symphony Orchestra; Marin Alsop, conductor

### BALTIMORE, MD

#### Meyerhoff Hall

June 14-16; Baltimore Symphony Orchestra; Marin Alsop, conductor

### AMSTERDAM, THE NETHERLANDS

#### Koninklijk Theater Carre

June 23; Holland Festival; Radio Filharmonisch Orkest; Wayne Marshall, conductor

### LONDON, UK

#### Royal Albert Hall

July 4-6; Royal Philharmonic; Jayce Ogren, conductor

### LENOX, MA

#### The Shed

July 13; Tanglewood Music Festival; Boston Symphony Orchestra; David Newman, conductor

# New York Philharmonic Archives Update

Marked percussion part from Leonard Bernstein's set recently digitized for the New York Philharmonic's Digital Archives

The image shows a handwritten musical score for 'LE SACRE DU PRINTEMPS' by Igor Stravinsky. The title is written in large, bold letters at the top. Below it, the text reads 'PREMIÈRE PARTIE' and 'INTRODUCTION - DANSES DES ADOLESCENTES - JEU DU RAP - TACET.' There are several handwritten annotations in blue ink, including '3 III', 'Soir CASINO', 'TRANQUILLO', 'TAM - TAM', 'CATCH ANTIQUE CYM 40+Bb', 'STRS', 'mes. div.', 'WIND', 'BD.', 'Clar. bass.', 'Ob Solo', and 'IGO'. The score includes musical notation for bass and treble clefs, with measures numbered 48, 49, and 50. Measure 48 is marked 'Tacet 6' and measure 49 is marked 'sostenuto e pesante 3'. The score is annotated with various markings and symbols, including a large arrow pointing to the 'TACET' section.

COURTESY NEW YORK PHILHARMONIC ARCHIVE

by Barbara Haws

In late February, the New York Philharmonic Digital Archives released 550,000 pages of music parts marked by Philharmonic musicians. The lion's share were those used for Leonard Bernstein's performances. With most of Mr. Bernstein's marked conducting scores launched two years ago, the parts now show another side of those performances: not only the instructions of the conductor, but also some of the "tricks" used by musicians to get through a difficult passage, or their own quirky sense of humor, frustration or relief when a long work is finally over.

Dan Wakin in *The New York Times* wrote, "Sheet music on music stands provide the road map for an orchestra's performance, but scribbled annotations by the players impose a conductor's ideas and serve as simple reminders to make an entrance or count correctly... The universal symbol to Watch! — a sketch of eyeglasses — abounds, along with added dynamic markings and reminders at the top left of a page of how many measures' rest were noted at the bottom of a previous page, a sign of how the human brain needs to be reminded to concentrate over the time it takes to turn a leaf.

Many of the parts are signed by the principal players, with the dates of performances. It is quaint to see small lines marking out the beats of the oboe cadenza that interrupts the first movement of Beethoven's Symphony No. 5, probably marked by the orchestra's principal oboist, Harold Gomberg."

The latest release is the successful culmination of a three year project made possible by a generous grant from the Leon Levy Foundation to digitize 1.3 million pages of archival material from 1943 through 1970 — or what we call *The International Era* — spanning the time from Bernstein's Philharmonic conducting debut through the end of his Music Directorship with the Orchestra.

The recent launch took place on the University of Michigan campus sponsored by the School of Music and Information Sciences, and was marked by a live webcast presentation about the project by the Philharmonic's Archivist and Historian Barbara Haws and Digital Archives Manager Mitchell Brodsky.

Since the launch of the project, there have been more than 210,000 visits from 135 countries. Leonard Bernstein's score for the Mahler Ninth has been studied a whopping 25,000 times! Since the

launch of the parts, the weekly visitors have more than tripled, averaging 5,000.

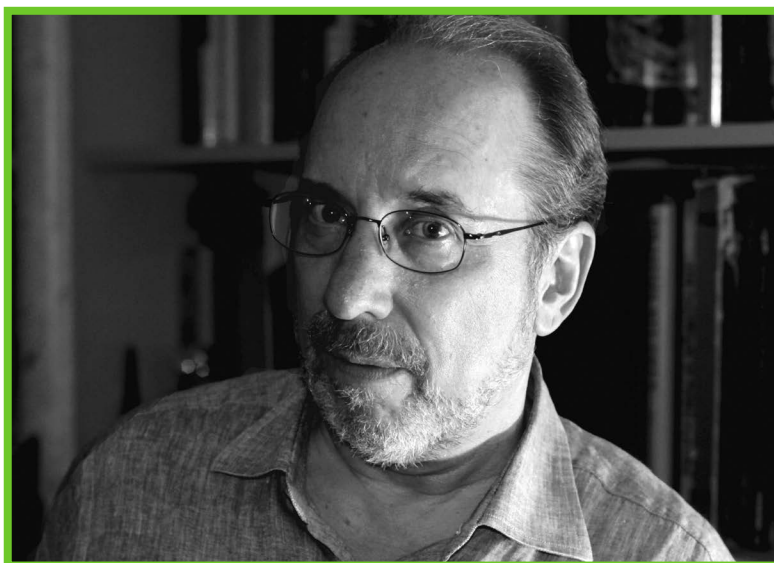
On the personal side, Robin Brightman, an orchestra leader from Maidstone Kent in the United Kingdom wrote, "Bowings are a tradition, a philosophy — something which is salted down over generations, not something which the leader puts together like a jig saw. And now your archive is open to the public — bowings from Bernstein and company. This is a truly excellent service... I cannot tell you how over the moon I am."

*Barbara Haws has been the New York Philharmonic's Archivist and Historian since 1984.*

# Leonard Bernstein Scholar in Residence

For the past year, writer and music historian Harvey Sachs has been The New York Philharmonic's *Leonard Bernstein Scholar in Residence*. Sachs has presented numerous lectures at the New York Philharmonic, including "Toscanini: The Philharmonic Years" and *Insights Series* Event — "Gazing into the Totalitarian Abyss: Dallapiccola's *Il Prigioniero*." He also participated in a conversation with conductor David Zinman entitled "The Modern Beethoven."

Sachs has published nine books in seventeen languages. He has written biographies of Arturo Toscanini and Arthur Rubinstein. He has also written co-authored memoirs with Plácido Domingo and Sir Georg Solti. His numerous articles about music have appeared in *The New Yorker*, *New York Times*, *Wall Street Journal*, *Times Literary Supplement* (London), *La Stampa* and dozens of other newspapers and periodicals as well as for BBC, Arte, PBE, CBC (Canada) RAI (Italy), RSI (Switzerland), and other radio and television networks.



COURTESY NEW YORK PHILHARMONIC ARCHIVE

Sachs is also on the faculty of the Curtis Institute of Music. He has lectured at universities in North America and Europe, including Harvard University, University of Chicago, Juilliard School, UCLA, Boston University, Loyola University, McGill University, University of Toronto, and Freie Universität Berlin just to name a few. He has been a Guggenheim Fellow, and a Fellow

of the New York Public Library's Cullman Center for Scholars and Writers, and he was awarded a National Endowment for the Humanities fellowship for 2010-11.

The Leonard Bernstein Office is pleased to have such a distinguished Leonard Bernstein Scholar in Residence at the New York Philharmonic. ■

## Le Sacre!



"Wow!" a galvanized Igor Stravinsky reportedly exclaimed after listening to Leonard Bernstein's astonishing recording with the New York Philharmonic of *Le Sacre du Printemps* (*The Rite of Spring*), a performance that was captured more than a half-century ago in a single electrically-charged recording

session. Fifty-five years later, this legendary album still sounds as galvanizing and revolutionary as *Le Sacre du Printemps* itself, a work that Bernstein characterized as "only one of your everyday volcanic masterpieces... a miraculous new creation of such originality and power that still today it shocks and overwhelms us." It was exactly a century ago the *Le Sacre du Printemps* shocked and overwhelmed its first audience, provoking a now-legendary riot at its Paris premiere whose notoriety and magnitude was unprecedented in the history of classical music. The opening-night audience included, among the ladies, gentlemen and diplomats, such luminaries as Pablo Picasso, Marcel Proust,

Gertrude Stein, Maurice Ravel and Claude Debussy.

This reissue of Bernstein's 1958 recording of *Le Sacre du Printemps* in both CD and a limited edition LP, is a brand new audio transfer from the original analog reels. It also includes the original cover art of the now-iconic image by Gray Foy that would turn out to be the quintessential visual equivalent to Stravinsky's music. In addition, the package has photos of Bernstein and Stravinsky, plus images from the New York Philharmonic recording sessions and an essay by Jonathan Cott, writer and editor for *Rolling Stone Magazine*. ■

# Berlin to Celebrate Bernstein



© GABRIELE SEINT

Leonard Bernstein rehearsing *The Berlin Celebration Concert*, 1989.

Leonard Bernstein first visited Berlin in 1959, as part of a European tour with the New York Philharmonic. He made subsequent visits with the orchestra in 1960, 1968 and 1976. Though he conducted the Berlin Philharmonic only once, in 1979, he brought many a touring orchestra through the city over the years.

It was in 1984, when the Konzerthaus in East Berlin was reopened, that Bernstein's real love affair with the city began. "I love this house," Bernstein said; "I love the people and I love this public, and I will come again." And he did.

His first performance in the Konzerthaus was with the Vienna Philharmonic in 1984. Three years later, he conducted three concerts there with the Royal Concertgebouw Orchestra. In 1988 he brought the London Symphony Orchestra to the hall, and in the summer of 1989 he returned there to conduct the student orchestra of the Schleswig Holstein Music Festival.

All of these concerts were noteworthy, but it is the historic Berlin Celebration Concert on Christmas Day, 1989, that will always be especially remembered. As euphoric Berliners chipped away at the Wall that had cleaved the city in two for so long, a unique assemblage of members from great orchestras around the world gathered to play Beethoven's 9th Symphony. The global television broadcast on Christmas Day was viewed by millions — and Bernstein's change of one crucial word in the Schiller text, transforming the "Ode to Joy" to the "Ode to Freedom," made the performance a deeply emotional experience.

To celebrate all of this rich history, the Konzerthaus in Berlin will be honoring Leonard Bernstein with a celebration in November of 2013 – *Hommage an Leonard Bernstein*. Also, during that month, the Komische Oper in Berlin will present a new production of *West Side Story*.

**November 8**  
*Serenade* and *Mahler Symphony No. 4*; Konzerthausorchester Berlin, Ning Feng, violin; Lucy Crowe, soprano; Iván Fischer, conductor.

**November 9**  
Family Concert with the music of Leonard Bernstein; Konzerthausorchester; Iván Fisher, conductor.

**November 11**  
Film screening *The Gift of Music*.

**November 12**  
*Leonard Bernstein Anniversaries*; Sebastian Knauer, piano; Jamie Bernstein, speaker.

**November 13**  
Cabaret of Bernstein songs featuring Kim Criswell, Jamie Bernstein and Wayne Marshall.

**November 14**  
Works by Bernstein, Copland and others; Kammerensemble des Konzerthausorchesters Berlin; Ferenc Gábor, conductor.

**November 15**  
*Symphony No. 2: The Age Of Anxiety*; *Symphony No. 3: Kaddish*; Konzerthausorchester Berlin; Ernst Senff Chor; Kapellknaben des Staats; Domschors Berlin; Benyamin Nuss, piano; Samuel Pizar, speaker; Kelly Nassief, soprano; Wayne Marshall, conductor.

**November 16**  
Works by Bernstein and Gershwin; Wayne Marshall, organ.

**November 24**  
*West Side Story*, directed by Barrie Kosky; Komische Oper.

**November 27**  
*A Quiet Place*, premiere of new chamber version arranged by Garth Edwin Sunderland; Ensemble Modern; Kent Nagano, conductor.

Other concerts and events are planned. All events take place in the Konzerthaus unless otherwise noted.

For more information:  
<http://www.konzerthaus.de> ■



The Konzerthaus in Berlin

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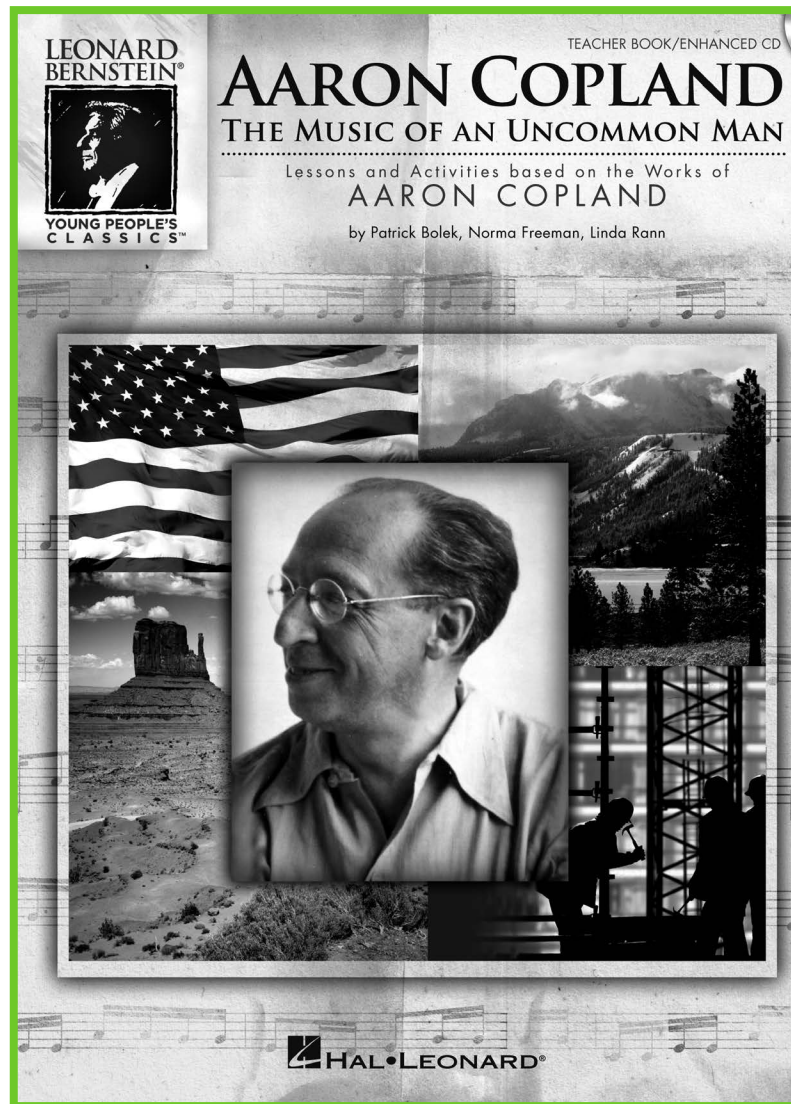


# Leonard Bernstein Young People's Classics

Hal Leonard Corporation and The Leonard Bernstein Office have launched *Leonard Bernstein Young People's Classics™*, a series of educational publications for the music classroom. The purpose of the series is to feature essential recordings conducted by Leonard Bernstein with education units of study built around them, and to present the *Artful Learning™* methodology in a general format that is practical for direct use in any setting. The *Artful Learning™* model, inspired by Leonard Bernstein's educational philosophy, stimulates and deepens academic learning by allowing educators and students to use the Arts and the artistic process to awaken and sustain a love of learning in all students. (see page 2)

The first release in this series, *Aaron Copland, The Music of an Uncommon Man: Lesson and Activities Based on the Works of Aaron Copland*, serves as a general music resource for all ages, but especially for middle school grades 5 through 9. Part I contains lessons and activities for some of Aaron Copland's more popular works, including *Fanfare for the Common Man*, and his ballets *Billy the Kid*, *Appalachian Spring* and *Rodeo*. The material is presented through reading activities, listening maps and singing. Part II presents an in-depth study of Copland's ballet *Rodeo*, specifically "Hoe-down," based on the *Artful Learning* educational model. Working together in learning centers, students engage in cross-curricular activities that are incorporated into the music lessons, such as Language Arts, Reading, History, Fine Arts and more.

Components available include a Teacher Book/Enhanced CD, full color Student Book 5-Pak and the Bernstein Century Copland CD (featuring Leonard Bernstein conducting the New York Philharmonic). The Enhanced CD, which is included in the Teacher



Book, contains supporting materials, audio folksong recordings and student handouts for duplication or projection. A Classroom Kit is also available with 1 Teacher Book/Enhanced CD, 20 Student Books and the Bernstein Century Copland CD.

The lessons and activities were developed by Patrick Bolek, President & Founder at Momentum ProjectLab and Managing Consultant for *Artful Learning*; Linda Rann, Choral

Textbook Manager at Hal Leonard Corporation; and Norma Freeman, Clinician, Author and Choral Director, Saline High School, Michigan. Published by Hal Leonard Corporation and The Leonard Bernstein Office, this resource is available through numerous music retailers. Visit [www.halleonard.com](http://www.halleonard.com) for more information. ■

**The purpose of the series is to feature essential recordings conducted by Leonard Bernstein with education units of study built around them...**

# IN THE *news*

## *West Side Story* at HMP Erlstoke



COURTESY PIMLICO OPERA

Robin Bailey  
as Tony, Caryl  
Hughes as Maria.

By John Minch

They had six weeks to rehearse, the prisoners. And all of the actors, apart from Tony, and the girls, were prisoners. Four of them were lifers. In for murder.

“Every night, about 80,000 people in the UK go to sleep in a prison bed. All but 300 of them will be released one day. We want to make sure that each of them gets a chance to change their lives during their time here,” said Andy Rogers, the Governor at HMP Erlstoke. We had lined up to be searched. We’d been through the sort of airlock system that gets you through the razor wire perimeter fencing. We’d walked past the uniformed guards and under signs that warned of a maximum sentence of 25 years for smuggling a cell phone. We were sitting, about 75 of us, in the prison theatre of a category C prison in Wiltshire, England, about 15 miles from Stonehenge.

This was Pimlico Opera. They began opera in prison in 1991 at Wormwood Scrubs in London, with, appropriately, *Sweeney Todd*. Their outreach program costs about \$200,000 a year which they raise from donations and ticket sales. The lights went down and the Jets were on stage. Tattoos. Muscles. A bit self-conscious. And then the Sharks. Black. Also a bit awkward except when it came to the fighting and the looking mean. Family in the audience, too. But boy could they do a knife fight. And by the end of the show, we and they had all forgotten that they were prisoners. They lost themselves and us completely and they were sensational. I have never seen a more hilarious “Gee Officer Krupke.” And when the

prisoners sang “There’s a Place For Us,” even this hard-bitten old cynic had a tear. I have never experienced a more emotional moment in all art.

God knows what Anita, Maria and the other girls made of it, dancing and acting with serious thugs. Or how the cast felt after ten curtain calls, and then back to their cells. But the final reconciliation between the gangs, when so many of the cast must have been, themselves, in gangs, was simply profound. This was highly professional theatre and *West Side Story* at its very best. ■

*John Minch is the CEO of Boosey & Hawkes. B&H has administered Leonard Bernstein’s music licensing for many years.*



COURTESY PIMLICO OPERA

The Balcony Scene

# West Side Story on Tour

The BB Promotion tour of *West Side Story* continues to thrill audiences throughout the world. This production, directed by Joey McKneely and conducted by Donald Chan, will resume performances beginning in June.

**NAPLES, ITALY**  
**San Carlo Theatre**  
June 21-27

**MONTPELLIER, FRANCE**  
**Folies Lyriques**  
July 2-6

**MONTE CARLO**  
**Grimaldi Forum**  
July 9-13

**DRESDEN, GERMANY**  
**Sempeoper**  
July 17-August 4

**LONDON, UK**  
**Sadler's Wells**  
August 8-September 22

**TEL AVIV, ISRAEL**  
**Opera House**  
October 31-November 10



COURTESY BB PROMOTION

# Peter Pan



Carl Gollnast as *Peter Pan*



The Cast of *Peter Pan*

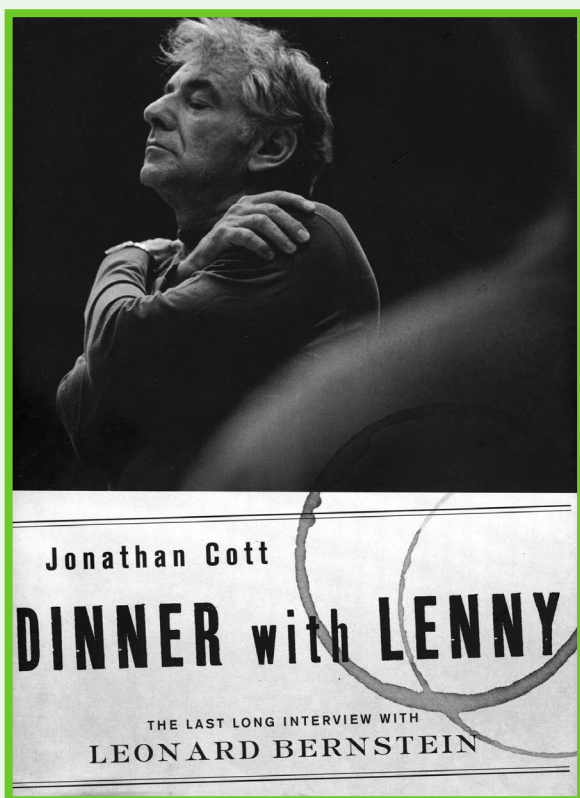
This past February, the Education Department of the Bamberg Symphony presented a semi-staged concert version of *Peter Pan* to a packed auditorium of delighted children. Recently created by Nina Bernstein, this version incorporates all

the incidental music Leonard Bernstein wrote for the 1950 Broadway production of the play. Translated into German for the occasion, the performance was imaginatively staged by director Martin Timphus. Carl Gollnast was Peter Pan, Bele Kumberger

was Wendy and Captain Hook was performed by Jisu Park. The orchestra was conducted by Till Fabian Weser. ■

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# New and Notable Books



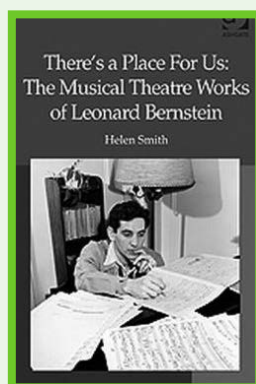
In November 1989, just a year before his death, Bernstein invited writer Jonathan Cott to his country home in Fairfield, Connecticut for what turned out to be his last major interview—an unprecedented and astonishingly frank twelve-hour conversation.

Now, in the acclaimed *Dinner with Lenny*, Cott provides a complete account of this remarkable dialogue in which Bernstein discourses with disarming frankness, humor, and intensity on matters musical, pedagogical, political, psychological, spiritual, and the unabashedly personal. Bernstein comes alive again, with a Ballantine's in hand, singing, humming, and making pointed comments on a wide array of topics, from popular music (“the Beatles were the best songwriters since Gershwin”), to great composers (“Wagner was always in a psychotic frenzy. He was a madman, a megalomaniac”), and politics (lamenting, “the brainlessness, the mindlessness, the carelessness, and the heedlessness of the Reagans of the world”).

And of course, Bernstein talks of conducting, advising students “to look at the score and make it come alive as if they were the composer. If you can do that, you're a conductor and if you can't, you're not. If I don't become Brahms or Tchaikovsky or Stravinsky when I'm conducting their works, then it won't be a great performance.”

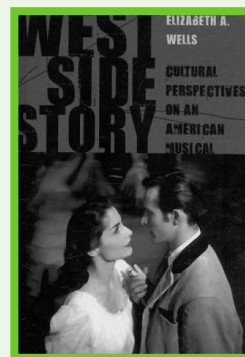
**Now, in the acclaimed *Dinner with Lenny*, Cott provides a complete account of this remarkable dialogue...**

After *Rolling Stone* magazine published an abridged version of the conversation in 1990, the *Chicago Tribune* praised it as “an extraordinary interview” filled with “passion, wit, and acute analysis.” Studs Terkel called the interview “astonishing and revelatory.” Now, this full-length version provides the reader with a unique, you-are-there perspective on what it was like to converse with this gregarious, witty, candid, and inspiring American dynamo. This book is published by Oxford University Press.

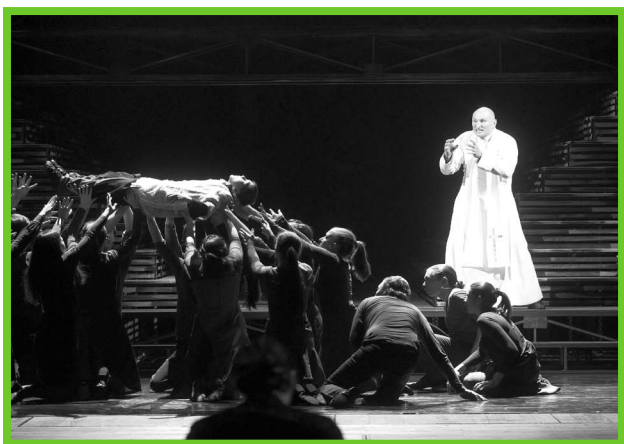


Another notable book is *There's a Place For Us: The Musical Theatre Works of Leonard Bernstein* by Dr. Helen Smith, published by Ashgate. In this book, Smith takes an in-depth

look at all eight of Bernstein's musical theatre works, from the early *On the Town* written by the 26-year-old composer at the start of his career, to his second and last opera *A Quiet Place* in 1983. In between these two pieces he composed music for *Trouble in Tahiti*, *Wonderful Town*, *Candide*, *West Side Story*, *MASS* and *1600 Pennsylvania Avenue*. These works are analyzed and considered against a background of musical and social context, while also looking at Bernstein's orchestral, choral and chamber works. One important aspect examined is Bernstein's use of motifs in his theatre compositions, which take the scores out of the realm of Broadway and into the sphere of symphonic writing. Smith provides an indispensable overview of the musical theatre works, and shows what it is that constitutes the Bernstein “sound”.



Also of interest, the *West Side Story: Cultural Perspectives on an American Musical* by Elizabeth Wells, published by Scarecrow, received the 2013 Music in American Culture book award from the American Musicological Society. ■



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MASS in  
Novosibirsk

This year has seen numerous productions of MASS. In January the Novosibirsk Opera and Ballet Theatre gave the Russian premiere of the work. This performance was also Webcast live worldwide. Viktor Dmitriev sang in the role of the Celebrant; Musical Director of the Novosibirsk Opera and Theatre, Ainars Rubikis, conducted.

The Canterbury Choral Society and the Oklahoma City University School of Music & Theatre in Oklahoma City presented the Oklahoma premiere of MASS this past April. This production was directed by David

Herendeen and conducted by Dr. Randi Von Ellefson. Scott Guthrie was the Celebrant.

To celebrate the 50th anniversary, Penn State's College of Arts and Architecture presented its own production of MASS to over 1000 people. The production included Penn State's Philharmonic Orchestra, Concert Choir, Essence of Joy, singers and dancers from the schools of Music and Theatre, and a community children's choir. Jim Hogan, a bachelor of fine arts major in the School of Theatre, played the Celebrant, and Ted Christopher directed.

This July the Festival de Radio France et Montpellier, France will also present MASS. This performance will feature Jubilant Sykes as the Celebrant. The Orchestre National de Montpellier Languedoc Roussillon, Choeur de la Radio Lettone and Opera Junior will be conducted by James Judd. ■

## iTunes Essential: Classical

The iTunes music store has launched iTunes Essential – Classical, a new campaign which highlights 30 of the greatest classical recordings in history. Featuring a new high definition audio standard, these 30 recordings will help introduce a new generation of listeners to classical music. Two recordings of Leonard Bernstein have been chosen: the *Adagio for Strings* by Samuel Barber and *Rhapsody in Blue* by Gershwin, featuring Bernstein conducting from the piano. ■



## [ 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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# Some Performances

## Spring/Summer 2013

For a complete listing visit:  
[www.leonardbernstein.com](http://www.leonardbernstein.com)

### April

- 4-6 Atlanta, GA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Atlanta Symphony Orchestra; Robert Spano, conductor; Woodruff Arts Center.
- 5,6 University Park, PA:** MASS; Penn State University Schools of Music and Theater; James Hogan, Celebrant; Gerardo Edelstein, conductor; Eisenhower Auditorium.
- 12-14 Pittsburgh, PA:** SERENADE; Pittsburgh Symphony Orchestra; Joshua Bell, violin; Juanjo Mena, conductor; Heinz Hall.
- 13 Oklahoma City, OK:** MASS; Oklahoma City University and the Canterbury Choral Society; Scott Guthrie, Celebrant; Randi Von Ellefson, conductor; Civic Center Music Hall.
- 17-20 New York, NY:** SERENADE; New York Philharmonic; Joshua Bell, violin; Alan Gilbert, conductor; Avery Fisher Hall.
- 20,21 Lodz, Poland:** WONDERFUL TOWN; Teatr Muzyczny Lodz; Zbigniew Macias, director; Leslaw Salacki, music director; Teatr Muzyczny.

### May

- 5 Zürich, Switzerland:** SERENADE; New York Philharmonic; Joshua Bell, violin; Alan Gilbert, conductor; Tonhalle Grosser Saal.
- 9,10 Debrecen, Hungary:** OVERTURE TO CANDIDE, CHICHESTER PSALMS; Kodály Philharmonic Orchestra; Dániel Somogyi-Tóth, conductor; Kodály Center.
- 10-31 Boston, MA:** ON THE TOWN; Lyric Stage Company Theatre of Boston; John Ambrosino; Phil Taylor; Zachary Eisenstat; Aimee Doherty; Lauren Gemelli; Michele A. DeLuca; Sarah DeLima; J.T. Turner; Ilyse Robbins; Spiro Veloudos, director; Jonathan Goldberg, musical director; Lyric Theatre.
- 14-17 Krefeld, Germany:** DIVERTIMENTO; Niederrheinsche Sinfoniker; Mihkel Kütson, conductor; Seidenweberhaus.

- 15 Mönchengladbach, Germany:** DIVERTIMENTO; Niederrheinsche Sinfoniker; Mihkel Kütson, conductor; Konzerthall.
- 16 Vienna, Austria:** SERENADE; New York Philharmonic; Joshua Bell, violin; Alan Gilbert, conductor; Konzerthaus Groasser Saal.
- 17 Bialystok, Poland:** SYMPHONY NO. 3: KADDISH; Opery i Filharmonii Podlaskiej; Jacob Chrenowicz, conductor; Sala Filharmonii i Opery.
- 18 Saskatoon, SK, Canada:** SYMPHONIC DANCES FROM WEST SIDE STORY; Saskatoon Symphony Orchestra, Victor Sawa, conductor; TCU Place.
- 23,24 Rotterdam, Netherlands:** PRELUDE, FUGUE & RIFFS; Rotterdam Philharmonic Orchestra; James Gaffigan, conductor; de Doelen.

### June

- 1 Austin, TX:** OVERTURE TO CANDIDE; Austin Symphony Orchestra; Peter Bay, conductor; Dell Hall – The Long Center.
- 1-10 Boston, MA:** ON THE TOWN; Lyric Stage Company Theatre of Boston; Spiro Veloudos, director; Jonathan Goldberg, musical director; Lyric Theatre.
- 4 Highland Park, IL:** SONGFEST; (arranged by Alexander Platt); Ensemble Del Niente, singers from The Patrick G. and Shirley W. Ryan Opera Center, actors from Writer's Theatre; Alexander Platt, conductor; Ravinia.
- 7,8 Detroit, MI:** WEST SIDE STORY FILM WITH LIVE ORCHESTRA; (Detroit Symphony Orchestra; Jayce Ogren, conductor; Orchestra Hall.
- 13 North Bethesda, MD:** WEST SIDE STORY FILM WITH LIVE ORCHESTRA; Baltimore Symphony Orchestra; Marin Alsop, conductor; Music Center at Strathmore.

**14-16 Baltimore, MD:** WEST SIDE STORY FILM WITH LIVE ORCHESTRA; Baltimore Symphony Orchestra; Marin Alsop, conductor; Meyerhoff Hall.

**18,20 Antwerp, Belgium:** CANDIDE (Scottish Opera version); Flemish Opera; Michaels Spyres, Candide; Leah Partridge, Cunnegonde; Nigel Lowery, director; Yannis Pouspourikas, conductor.

**23 Amsterdam, Netherlands:** WEST SIDE STORY FILM WITH LIVE ORCHESTRA; Radio Filharmonisch Orkest; Wayne Marshall, conductor; Koninklijk Theater Carré.

**20,27 San Francisco, CA:** WEST SIDE STORY San Francisco Symphony and Chorus; Cheyenne Jackson; Alexandra Silber; Jessica Vosk; Kevein Vortmann; Justin Keyes, Action; Michael Tilson Thomas, conductor; Davies Hall.

**28 São Paulo, Brazil:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orquestra Sinfônica de Estado de São Paulo; Marin Alsop, conductor; Sala São Paulo.

## July

**2 San Francisco, CA:** WEST SIDE STORY; San Francisco Symphony and Chorus; Cheyenne Jackson; Alexandra Silber; Michael Tilson Thomas, conductor; Davies Hall.

**4-6 London, UK:** WEST SIDE STORY FILM WITH LIVE ORCHESTRA; Royal Philharmonic; Jayce Ogren, conductor; Royal Albert Hall.

**11 Montpellier, France:** MASS; Orchestre National de Montpellier; James Judd, conductor; Montpellier.

**12 Nürnberg, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Staatsphilharmonie Nürnberg; Anthony Hermus, conductor; Meistersingerhalle.

**13 Richmond, UK:** THREE DANCE EPISODES FROM ON THE TOWN; Thames Youth Orchestra; Simon Ferris, conductor; St. Matthias Church.

**13 Lenox, MA:** WEST SIDE STORY FILM WITH LIVE ORCHESTRA; Boston Symphony Orchestra; David Newman, conductor; The Shed at Tanglewood.

**21 Highland Park, IL:** OVERTURE TO CANDIDE; Chicago Symphony Orchestra; James Conlon, conductor; Ravinia Pavillon.

## August

**12 Salzburg, Austria:** SERENADE; Camerata Salzburg; Benjamin Schmid, violin; Hans Graf, conductor; Residenzhof.

**16,17 Arbon, Switzerland:** SYMPHONIC DANCES FROM WEST SIDE STORY; Sinfinisches Orchester Arbon; Leo Gschwend, conductor; Schlosshof.

**31 Chorin, Germany:** WEST SIDE STORY CONCERT SUITE NO. 1; Brandenburgisches Staatsorchester Frankfurt; Howard Griffiths, conductor; Kloster.

## September

**26 North Bethesda, MD:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Jean Yves Thibaudet, piano; Marin Alsop, conductor; Music Center at Strathmore.

**26-28 New York, NY:** SYMPHONIC DANCES FROM WEST SIDE STORY; New York Philharmonic; Alan Gilbert, conductor; Avery Fisher Hall.

**27 Baltimore, MD:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Jean Yves Thibaudet, piano; Marin Alsop, conductor; Meyerhoff Symphony Hall.

**28 Windsor, UK:** CHICHESTER PSALMS; Windsor and Eton Choral Society; Tim Johnson, conductor; Eton College School Hall.

## October

**1 New York, NY:** SYMPHONIC DANCES FROM WEST SIDE STORY; New York Philharmonic; Alan Gilbert, conductor; Avery Fisher Hall.

**16 Salzburg, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orquestra Sinfônica de Estado de São Paulo; Marin Alsop, conductor; Grosse Festspielhaus.

**24 Englewood, NJ:** SERENADE; New Jersey Symphony Orchestra; Vadim Gluzman, violin; Jacques Lacombe, conductor; Bergen Performing Arts Center.

**25 Princeton, NJ:** SERENADE; New Jersey Symphony Orchestra; Vadim Gluzman, violin; Jacques Lacombe, conductor; Richardson Auditorium.

**26 Red Bank, NJ:** SERENADE; New Jersey Symphony Orchestra; Vadim Gluzman, violin; Jacques Lacombe, conductor; Count Basie Theatre.

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# Leonard Bernstein

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## LOOKING ahead

### New and Noteworthy

Sony Music has reissued on CD a Columbia Masterworks recording, *Humor in Music*. This recording features Leonard Bernstein's lecture *Humor in Music* and several of his performances with the New York Philharmonic: *The Sorcerer's Apprentice* by Dukas; Mussorgsky's *A Night on Bald Mountain*; Saint-Saën's *Danse Macabre*; as well as *Till Eulenspiegel's Merry Pranks* by R. Strauss.

ICA Classics has recently released a DVD of Bernstein conducting the London Symphony Orchestra performing Stravinsky's *Rite of Spring* and the *Symphony No. 5* by Sibelius. As a bonus, there is a conversation between Bernstein

and Humphrey Burton discussing both works.

As part of a project by the Salzburg Festival's Historic Recordings project, Orfeo Records has released a performance of Bernstein conducting the New York Philharmonic at Salzburg. The recording has a performance of Bernstein's *Symphony No. 2: The Age of Anxiety*, with soloist Seymour Lipkin, and the *Symphony No. 5* by Shostakovich.

Warner Classics has released a performance by violinist Rachael Kolly d'Albe performing Bernstein's *Serenade*. John Axelrod conducts the Orchestre National des Pays de la Loire. ■

