

# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Spring/Summer 2014



## Leonard Bernstein: America's Music Director

by Sedgwick Clark

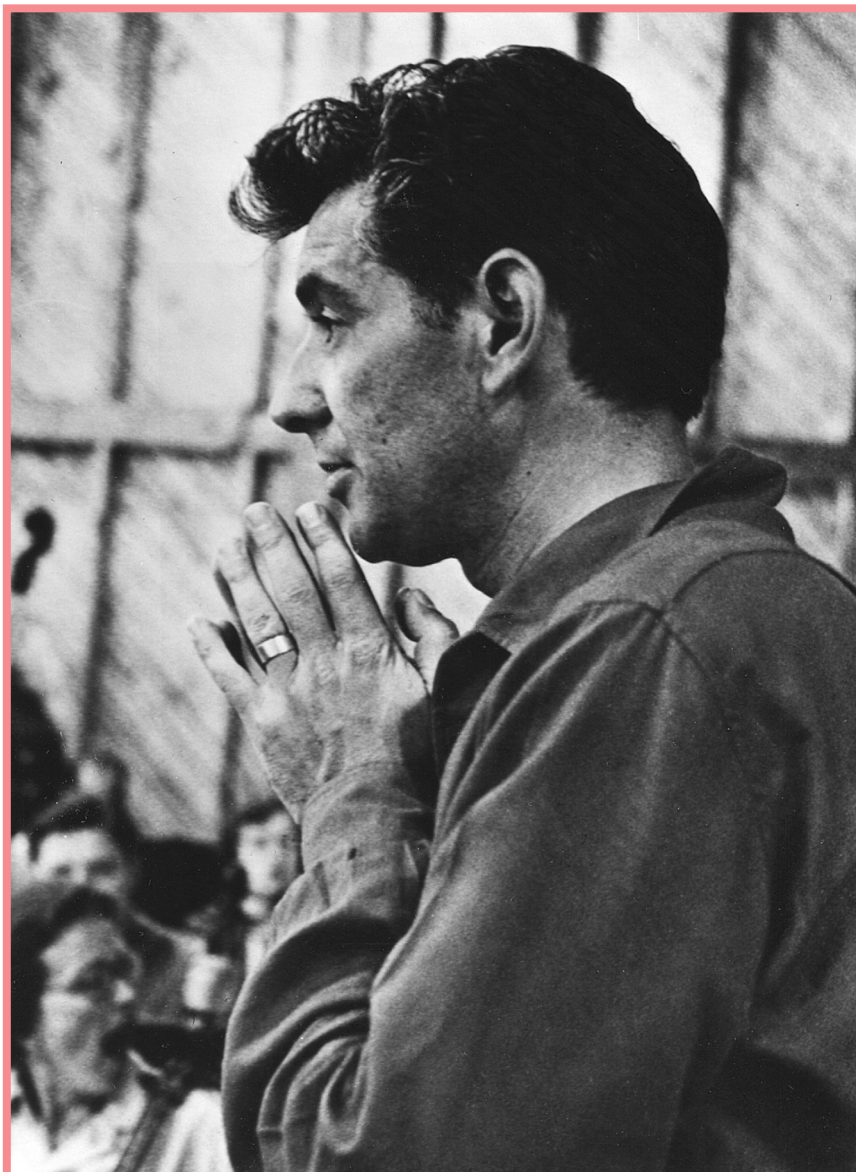
Leonard Bernstein became an American folk hero at age 25 on November 14, 1943, standing in for an indisposed Bruno Walter on the New York Philharmonic's weekly radio broadcast. His success made the front page of *The New York Times*. Fifteen years later, he would become the first American-born and educated music director of the Philharmonic, another front-page story. Today, over twenty years after his death – and unlike nearly all the stars of yesteryear – his recordings continue to sell well and his concert videos introduce him to new generations of music lovers.

He was always our Lenny – eternally youthful, inquisitive, charismatic, passionate, handsome, and brilliant, the smartest kid in class. His boundless affinity for music was obvious from the beginning, but his worried father urged his son to adopt a more practical livelihood. Later he would say, “How did I know he was going to be Leonard Bernstein?”

There seemed no end of his talent – a classically trained composer, conductor, and pianist, comfortable in jazz, folk, musical theater, and pop, who communicated with those varied audiences unlike any musician before or since.

He matured at a crossroads in the history of classical music. Television was overtaking the world, the LP and stereo technology were transforming the recording business, and classical music in America was on a roll. No one was better endowed to lead this revolution than Leonard Bernstein.

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© GUSMANOS

Leonard Bernstein, Tanglewood 1955.

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# To Our Readers

Oh, the multi-mediatude of Leonard Bernstein!

In these pages, we see Bernstein's rich legacy expressed in a dizzying number of formats and iterations. His educational philosophy is expressed through vibrant student-created murals covering the hallways in a school in Portland, Oregon. An enormous CD collection has been compiled by Deutsche Grammophon, reflecting the Maestro's gift-that-keeps-on-giving: magnificent live performances of the symphonic repertoire, with some of the world's greatest orchestras. Meanwhile, Carol Oja's upcoming book explores the groundbreaking hiring practices for Bernstein's first musical, *On the Town*.

As for *West Side Story*, the work is a whole multimedia event unto itself. Michael Tilson Thomas has an upcoming CD release of a unique concert performance with the San Francisco Symphony. A dynamic new production on the stage of Berlin's Komische Oper had all of Europe buzzing. And the much beloved film, screened with live orchestra, continues to thrill audiences around the world.

And in case we were all getting too carried away with all this modern technology, there is the lovely letter Bernstein sent his mother from Israel in 1948, exuberantly illustrated by his artist friend, Yosi Stern. No matter how complex the world becomes, it is safe to say that any mother, in any age, would melt with pleasure to receive such a piece of mail from her son.

J.B. ■

## America's Music Director, continued

He was the antithesis of classical music's stuffy image. The camera loved him. His impassioned conducting style captivated audiences, and he responded with programming of astonishing boldness and breadth, especially of the Twentieth-century and American masters — much of it captured for posterity on recordings.

In those pioneering days of live television, Bernstein hosted seven programs of the legendary *Omnibus* series (1954–58), all of which are available on DVD. Who could forget his debut: a revelatory analysis of Beethoven's sketches for the first movement of his Fifth Symphony, filmed on a stage dramatically painted with a giant reproduction of the score's first page? Bernstein's ability to elucidate Beethoven's compositional struggle for both the layman and musician revealed an inspiring teacher as well as a new media star.

The baby boomers were just entering their teens as Bernstein became the Philharmonic's music director in 1958 and presented the first of his *Young People's Concerts* with the orchestra. Fifty-two *YPC* programs of lectures and musical examples are available in a two volume DVD set, including the very first, "What Does Music Mean?" Universally praised for his enlightening, never condescending approach, he tackled such subjects as "What Is Sonata Form?", "Musical Atoms: A Study of Intervals", and "What Is a Mode?" — on national network television, no less! Programs devoted completely to such Twentieth-century composers as Stravinsky, Mahler, Sibelius, Shostakovich, and Copland undoubtedly paved the way to their acceptance today.

Evidence of Bernstein's pervasive influence is everywhere. Little did I know, as I watched his programs in my hometown of Muncie, Indiana, that I would move to New York in time for his final season as Philharmonic music director and choose a career in classical music. Many fellow *YPC* goers have recounted similar epiphanies. The influence of these concerts extends to performers,

of course. Alan Gilbert, the New York Philharmonic's current (and first New York City-born) music director, is the son of two Philharmonic violinists and reminisces often of the inspiring Bernstein concerts he heard when growing up. Gustavo Dudamel, music director of the Los Angeles Philharmonic, unabashedly admits how much he learned from Bernstein's recordings and videos when he was a boy in Venezuela. Baltimore Symphony Music Director Marin Alsop talks of her conducting studies with Bernstein at Tanglewood. They have all programmed their mentor's music.

Indeed, Bernstein's own music has never been more popular: His publishing agent, Boosey & Hawkes reports a consistent increase in performances of his compositions over the years, and new recordings of his concert works continue to proliferate. As a composer, he stuck to his tonal guns at a time when tonality was deemed old hat by many critics and academics. Today he's a hero to the current crop of composers, whose music is determinedly tonal.

From an unquenchable need to realize the music's greatness, and communicate that stature to others, he created music-making that never stood still. It was always evolving as he sought new insights, new ways to convey the composer's message. He was always taking chances, always demanding more commitment from his players in service of the emotional core of the music. With vital rhythmic drive, unparalleled energy, and unflagging note-to-note intensity, there was never a neutral bar in a Bernstein performance.

Leonard Bernstein was the most influential musician America has produced. He still is. ■

*Sedgwick Clark is editor of Musical America. He has written about Leonard Bernstein for The New York Times, BBC Music Magazine, and Prelude, Fugue, and Riffs, among other publications.*

# Artful Learning Spotlight



© ALL PHOTOS COURTESY OF PETER SLANSKY

Over the past 18 years, all murals have been conceived and painted by student artists under the guidance of Master Trainer and educator, Ann Ott-Cooper.

**L**egacy is a concept that figures prominently in the work of the *Artful Learning* model. We are delighted to acknowledge three of our talented educators as they create their own legacies.

## Ann Ott-Cooper

Master Trainer and model practitioner Ann Ott-Cooper will leave one such legacy behind and continue to perpetuate another. An award-winning, 20-year visual arts educator in Portland, Oregon – primarily at Jackson Middle School – Ann will pass her mantle onward to a devoted and intellectually curious group of gifted educators now in their sixteenth year of consistently using *Artful Learning*.

Ann's ongoing contributions to the model have been significant. By using her classroom as a laboratory for over 30 units of study, Ann has advanced the model in many areas, such as Concept Exploration, the Masterwork Experience, and Inquiry Center design – as well as helping students transform ideas into lucid student writing.

Ann led the Jackson Bernstein Committee, personally overseeing

and approving hundreds of units of study while allocating and disbursing funds for artist residencies and permanent installations at the school. Ann's design and direction raised tens of thousands of dollars for over seven years to underwrite *The Art of the Jaguar* – ingeniously named to include the school mascot. This ongoing effort is an exemplar of artistic expression matched with intense academic rigor, and, perhaps most artfully of all, perpetuates the program's sustainability over time.

Eighteen years ago, while staring at the beige walls of the middle school, Ann came up with the idea of the Mural Program. Students submit proposals to either re-create iconic visual art masterworks or generate completely original compositions that are then enlarged to cover the predetermined wall space. Using simple Latex house paint in white, black and primary colors, students have transformed what used to be a stark, institutional design into a glorious cornucopia of over 200 student installations.

Among Ann's many achievements, including the *Excellence in Education Award* and the *Portland Public School District Teacher of the Year*,

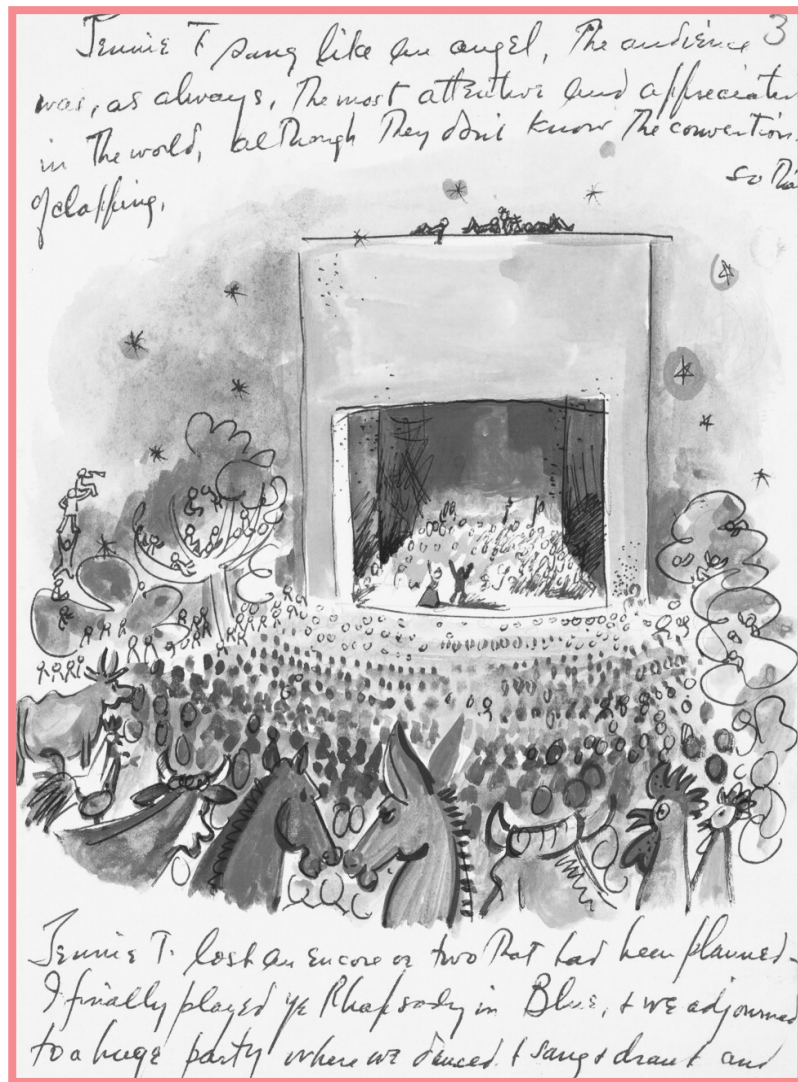
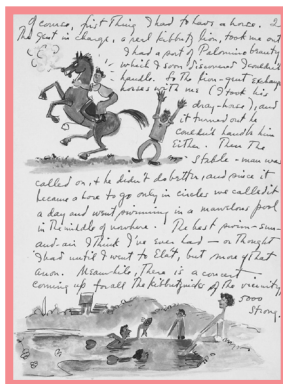


possibly her most astonishing feat was the production and direction of the Jackson Middle School's 15 Year Celebration: *An Artful Learning Reunion: A Celebration of the Past, Present & Future of Learning Through the Arts*. The interactive event was attended by more than 600 former and current students, parents and faculty, as well as by Jamie and Alexander Bernstein. The culminating event moved the audience through the school to witness how the learning model has shaped instruction. The evening's climax was the unveiling of a massive glass and light installation created by student artists under  
*(continued on page 5)*

# Letter to Jennie



Letter from Leonard Bernstein to his mother, Jennie, November 1948, with illustrations by Yosi Stern.



Leonard Bernstein loved his mother Jennie. Thanks to the advancement of technology, no matter where he was in the world, he would contact her by phone on Shabbat (Friday evening). But in the days before audible transatlantic telephone connections, Bernstein would write Jennie letters.

One of his dear friends was Yosi Stern, one of Israel's foremost artists, who was known as "the Painter of Jerusalem." Stern, a Holocaust survivor from Hungary, put special emphasis in his drawings on depicting the "new Jew," a sabra, wearing shorts and sandals, and looking desert-rugged.

Along with his popular drawings, particularly for childrens' books and the press, Stern slowly earned a place as a serious painter whose work was known worldwide. In this unique letter from Bernstein to his mother, the exuberance of Bernstein's tales is delightfully augmented by Stern's fanciful drawings.

A wonderful hot day. We left our grand pre-fabricated house, Helen [Coates], as you see, in the lead, followed by our friend Katya, m'self and artist Yosi. Driving to Ein Harod we passed so close to Nazareth that we couldn't resist having lunch there. It's a marvelous town, and while Helen ran around photographing everything and everyone in sight, I had a glorious Arab meal, with khumus and t'hina, and a fine Arab lad shined my boots. Bought rosaries (blessed by the church) for various Cath. friends, and headed for Ein Harod, the largest kibbutz in the land.

Of course, first thing I had to have a horse. The gent in charge, a real kibbutz lion, took me out. I had a sort of Palomino beauty which I soon discovered I could not handle. So the lion-gent exchanged horses with me

(I took his dray-horse), and it turned out he couldn't handle him either. Then the stable-man was called on, and he didn't do better, and since it became a bore to go only in circles we called it a day and went swimming in a marvelous pool in the middle of nowhere. The best swim-sun-and-air I think I've ever had — or thought I had until I went to Elát, but more of that anon. Meanwhile, there is a concert coming up for all the kibbutzniks of the vicinity, 5,000 strong.

Jennie T. [ourel] sang like an angel. The audience was, as always, the most attentive and affectionate in the world, be though they don't know the conventions of clapping, so that Jennie T. lost an encore or two that had been planned. I finally

played the *Rhapsody in Blue*, and we adjourned to a huge party where we danced and sang and drank and made with the Hora until God knows when A.M. To bed, in a real guest-house (a fantastic achievement for a kibbutz) – then up betimes and on to Acre (old Arab city which Napoleon couldn't take) and with the military governor of Galilee went off to visit an Arab village. The road up to it was, as you see, a real reducer. Since we were with the governor, whom the Arabs adore and fear, they staged for us what is known as a “fantasia,” with guns going off, music, dancing, and nineteen lunches, coffee sessions, etc. Whole lambs are brought, torn to pieces by the host (who never sits with the guests but waits until they are through, then with his pals dives into the leavings. When they are through the women pounce on their leavings, then the children, then the dogs. Such is the hierarchy.) Then, already sick from so much food, we proceeded to mount the local camels, who are nasty, haughty, dirty beasts.

## If you can imagine an intimate desert, where every rock and dune seems familiar, this is it.

Jennie T., who will do anything for a photograph, allowed herself to be ruptured on one. Accompanied by the elders of the village (Druses, and splendid figures they are) we jolted back to Haifa for a concert – one of the worst I've ever given. Arabic burps punctuated the Mahler, which was worse in Jennie's case than in mine. Next morning a great Oriental dancer named Yordema Cohen performed for us – then quick to Lydda airport for the big climax – the trip to Elát. This is the newly-won spot on the Red Sea, Southernmost Negev, across from Agaba (Transjordan) on the Gulf. A beautiful flight (we were flown by the Army in a Dakota with bucket seats) and landed in a wonderful Arizona-like wilderness, dry and windy and awesome. After a marvelous swim in the Red Sea (which is the bluest thing you ever saw) and a hard-tack dinner we drove

up into the hills and entertained the soldiers stationed there. Jennie sang *Carmen*, of course – and this place at night really knocked me out. If you can imagine an intimate desert, where every rock and dune seems familiar, this is it. Yosi and I wandered afterward for hours through the hills. I never wanted to leave, and did everything to miss the plane the next morning. But no soap. They waited for me. So sadly back to T.-A., and concerts and parties and god-damned professional life, which is driving me mad. But I leave tomorrow for Holland, and my one nostalgia, besides Jerusalem, will be Elát.

Love, Lenny ■

## Artful Learning Spotlight, continued

(continued from page 3)

the guidance of Ann and resident glass artist Tracy Pequin (See Prelude, Fugue & Riffs Spring/Summer 2013 edition).

In addition to her dedication to Jackson Middle School, Ann is entering her 14th year as a Master Trainer for *Artful Learning*. In this role, she has connected with hundreds of teachers – and subsequently thousands of students – through her dissemination of the *Artful Learning* model.

Two educators from Hillside Elementary School in West Des Moines, Iowa, will also be stepping down from their respective positions. We have thoroughly enjoyed our ongoing partnership with them and learned much in the process about professional development and refining the *Artful Learning* model.

### Candice McMains

“*Artful Learning* training and the subsequent application in the classroom has been the most significant and worthwhile training I have received in my 40 years as a public school educator,” states 11-year practitioner Candice (Candy) McMains. Candy spent 27 years teaching the grade 4 curriculum, where the words she chose for her students as a point of entry for their creative inquiries led to their deeper understanding of the “impact” of prairies and the Midwest; the “adaptation” of how plants and animals change in their environments; and the “appreciation” of other cultures, such as Russia's.

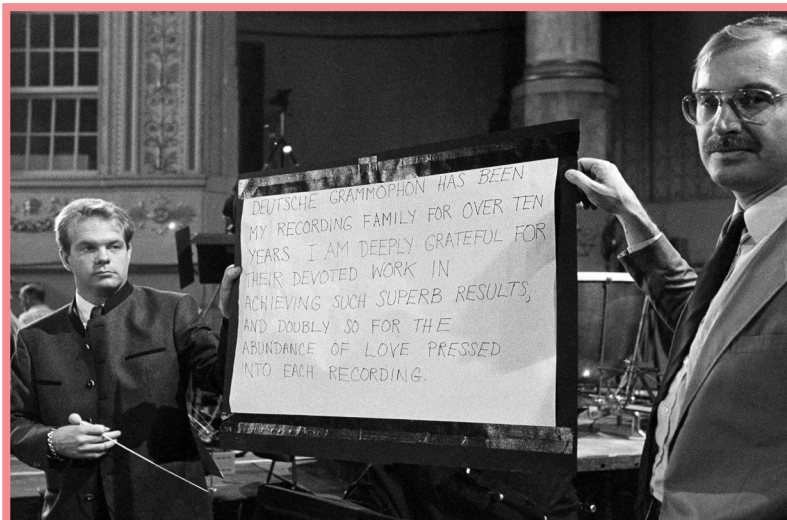
### Jeri Havener

Jeri Havener has participated in one of the most dynamic and talented Kindergarten teams ever assembled using the *Artful Learning* model. She quickly grasped that *Artful Learning* fuses especially well with inquisitive, young minds at the entry-level to learning. By instilling a love for learning through the everyday use of the model, Jeri credits *Artful Learning* for inspiring her school children to be creative thinkers. ■

*Patrick Bolek serves as the Advancement Consultant and a Master Trainer for Artful Learning, Inc.*

# Making Magic

Craig Urquhart and DG Executive Producer, Hanno Rinke, assist in holding Bernstein's comments about Deutsche Grammophon in Vienna.



by Craig Urquhart

Leonard Bernstein and Deutsche Grammophon – now that’s a magical combination. Then add such orchestras as the Vienna Philharmonic, Royal Concertgebouw Orchestra, Israel Philharmonic, New York Philharmonic, Bavarian Radio Symphony and The Santa Cecilia Orchestra; and such soloists as Christa Ludwig, Thomas Hampson, Krystian Zimerman, Misha Maisky, Gidon Kremer, just to name a few – and what a magical mix indeed. These were some of the essential members of Bernstein’s extended DG family.

But Bernstein’s DG family extended far beyond the orchestral and performing “stars;” it also included the team behind the scenes that realized the technically brilliant historic documents of the great concerts and operas that he conducted in the later years of his life.

When signing with DG in the mid-seventies, Bernstein required something no other conductor had ever asked for: that all his recordings be made from live concerts, not in the studio. DG’s acceptance of this requirement is a testament to the company’s forward thinking. It also presented the DG recording team with a whole new set of challenges. Thankfully, these challenges were not only overcome, but actually accomplished with utmost perfection.

Bernstein thought of his DG team, from the highest executive to the receptionist who answered the

phone, as part of his creative support system. But it was his producers and recording team that he relied upon the most. He trusted that their skills would translate into a recorded document as close as possible to his creative imagination. Because of this closeness, the DG team really did become part of Bernstein’s inner circle. Bernstein often recorded with the New York Philharmonic in late November. So on many occasions the team would be invited to attend the Bernstein family’s annual Thanksgiving Day Parade-watching party at his New York apartment. And when on the road, the team was often invited to after-concert dinners. This unique combination of professionalism and warm friendship thrived in all directions, and many of those friendships endure to this day.

**The audience could not contain the excitement of hearing such beauty.**

I myself, as Bernstein’s assistant in his last years, had the good fortune to come to know so many of his DG team, and I have the privilege of still being in touch with many of them, who continue to be among the finest professionals in the field of classical music. We often see each other, drawn together by memories of great musical events, but also

by remembering the many private moments of being with Bernstein. We especially discuss the playback sessions that could last for hours, as we all worked from the live performances to realize Bernstein’s vision. And then, after those long hours of demanding work, he would sit with us all and share a drink and a joke or two.

Even today, new friendships continue to be formed between the Leonard Bernstein Office, Inc. and Deutsche Grammophon as projects are conceived and presented to the public that continue Bernstein’s legacy. It is DG’s dedication to music and Bernstein that make possible such projects as the complete DVD releases of his performances of the Mahler Symphonies, Beethoven Symphonies and Overtures, the Symphonies of Brahms, and the great choral works recorded by the Bavarian Radio Symphony and Chorus as well as the recent box set of 60 CDs. The recorded legacy of the standard repertoire is large and vast, so Bernstein was particularly gratified that DG took such care when he recorded his own compositions with great orchestras and soloists. What joy he would feel today, knowing that a new generation of DG artists is continuing to discover and record his music.

So much effort by all parties went into making the recordings successful, and the demands of live recording were daunting. Yet there were those rare moments when it all came together without a hitch. I remember, as if it were yesterday, that Bernstein was conducting the Concertgebouw Orchestra in Schubert’s *Symphony No. 5*. As we all sat and listened in the recording room, the team and I realized at the end of the performance that no retakes were needed – except for the last bars, which had been interrupted by early applause. The audience could not contain the excitement of hearing such beauty. Magic indeed! ■

*Craig Urquhart was Assistant to Leonard Bernstein and is now Senior Consultant Public Relations and Promotion, The Leonard Bernstein Office, Inc.*

# IN THE news

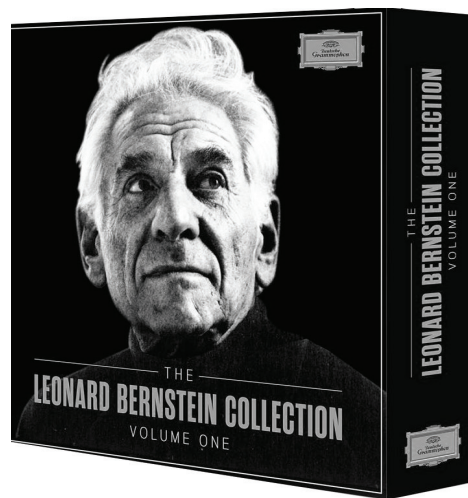
## Deutsche Grammophon Debuts The Leonard Bernstein Collection

Leonard Bernstein bestrode the musical scene in the second half of the 20th century like few others. For the last period of his career, he recorded exclusively for Deutsche Grammophon, having also made several recordings for the label in the 1970s, starting with his celebrated *Carmen* in 1973.

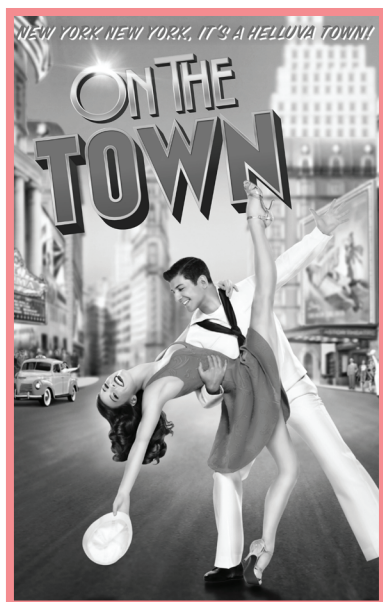
Bernstein's complete recordings for the label will be offered in two deluxe box sets. The CDs are presented in their original sleeves, accompanied by a 40-page LP-size booklet with new essays by Bernstein's biographer and concert film director Humphrey Burton, as well as by

Nigel Simeone, editor of the recently published *The Leonard Bernstein Letters*. There is also a specially-written foreword by Jamie Bernstein.

The first volume, available now, comprises Bernstein's complete recordings of composers from Beethoven to Liszt, and includes all of Bernstein's recordings of his own works; those of Beethoven, Brahms, Copland and Haydn; and individual CDs of Bruckner, Debussy, Dvorák, Elgar, Franck, Hindemith and many American composers. The second volume will include his recordings from Mahler to Wagner and will appear in 2015. ■



## On The Town Coming To Broadway

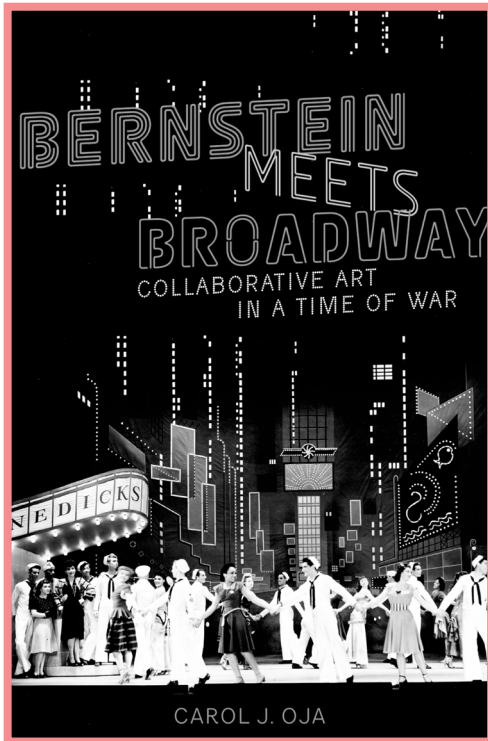


Fall in love in New York, New York! The critically acclaimed revival of one of Broadway's most celebrated musical comedies, *On the Town*, is docking this fall at Broadway's beautifully restored Lyric Theatre, formerly the Foxwoods Theatre, in the heart of Times Square! With the biggest orchestra on Broadway and a 30-member cast of New York's most talented singers and dancers, *On The Town* tells the story of three wide-eyed sailors on a whirlwind musical tour of the city that never sleeps. With just 24 hours of shore leave, they're eager to experience all that New York City has to offer... including a chance to discover love with the girl of their dreams.

Directed by Tony winner John Rando (*Urinetown, A Christmas Story*) and choreographed by Emmy winner Joshua Bergasse (*Smash*), this big, brassy musical comedy features a beloved Leonard Bernstein score, lyrics by Betty Comden and Adolph Green, and breathtaking dancing inspired by the original Jerome Robbins choreography.

Arriving on Broadway September 20, following a critically acclaimed out-of-town run, *On The Town* is "One of those rare revivals that remind us what a hit show was originally all about!" (Ben Brantley, *The New York Times*). Come see what all the buzz is about, and spend a spectacular evening... *On The Town*! ■

# Bernstein Meets Broadway: Collaborative Art in a Time of War



When Leonard Bernstein first arrived in New York, he was an unknown artist getting to know other twenty-somethings like Jerome Robbins, Betty Comden, and Adolph Green. Yet by the end of the 1940s, these aspiring artists were

world famous. Their collaborations defied artistic boundaries, subtly pushed a progressive political agenda, and forever altered the landscape of musical theater, ballet, and nightclub comedy.

In *Bernstein Meets Broadway: Collaborative Art in a Time of War*, award-winning author and scholar Carol J. Oja examines the early days of Bernstein's career at the height of World War II. As a composer and conductor, Bernstein had a meteoric rise to fame, thanks in no small part to his visionary collaborations. While Rodgers and Hammerstein imagined an idealized countryside, Bernstein focused on urban contemporary life and popular culture. His shows featured the itinerant sailors who bore the brunt of military service, causing them quickly to stand out. Rather than accepting traditional distinctions between high and low art, his music was wide-open, inspired by everything from opera to jazz. To the dismay of some critics — and the delight of others — Bernstein freely coupled a reference to Rossini or Tchaikovsky with a hit song. Bernstein was not only provocative artistically but politically as well. In a time of race riots and Japanese internment camps, he and his colleagues promoted

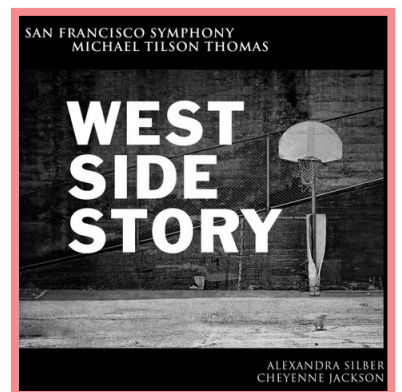
racial equality by featuring African American and Asian American performers. Drawing on intensive archival research, FBI files, interviews with surviving cast members, and previously untapped criticism in African American newspapers and entertainment-trade journals, Oja offers a thorough exploration of Bernstein's collaborative work, using rich descriptions of the time period that influenced him at the beginning of his career. *Bernstein Meets Broadway* is an indispensable work for any fan of Broadway musicals, dance, and cultural history.

Carol J. Oja is William Powell Mason Professor of Music and American Studies at Harvard University. Her *Making Music Modern: New York in the 1920s* won the Irving Lowens Book Award from the Society for American Music. She has held fellowships from the Guggenheim Foundation, the National Humanities Center, and the National Endowment for the Humanities, among others, and she is past-president of the Society for American Music. ■

## San Francisco Symphony *West Side Story*

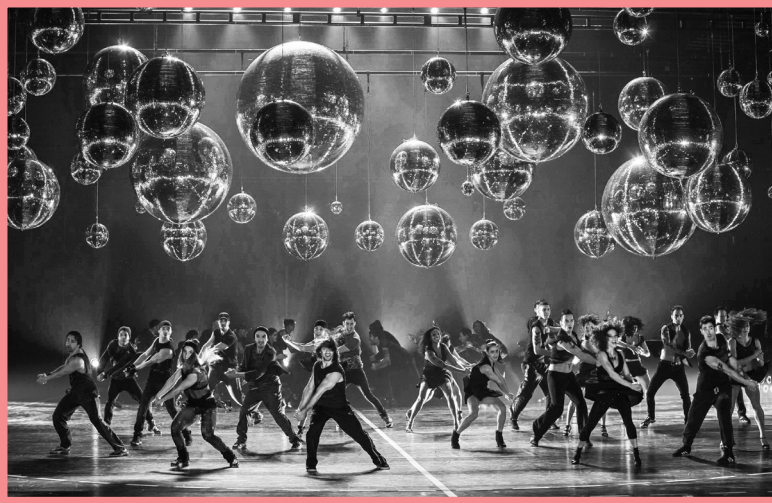
Michael Tilson Thomas and the 15-time Grammy Award-winning San Francisco Symphony have recently released a live recording of the first-ever complete concert performances of the score from Leonard Bernstein's *West Side Story*. This collector's edition recording features a talented cast of Broadway

actors led by Alexandra Silber (Maria) and Cheyenne Jackson (Tony), alongside members of the San Francisco Symphony Chorus. Presented in premium audio hybrid SACD (Super Audio CD) as well as studio master quality download, this album is the latest in the Orchestra's own SFS Media collection. ■





# West Side Story In Berlin



© IKO FRIESE

The Komische Oper Berlin's first-ever production of Leonard Bernstein, Arthur Laurents, Jerome Robbins and Stephen Sondheim's *West Side Story* (playing in repertory until July 13, 2014) is the hottest ticket in Berlin. Opening to unanimous raves, it was co-directed by Barrie Kosky, the theatre's artistic director, and Otto Pichler. Here's what the critics have said:

**"Excellent Production:  
A must see."**

*Kai Luehrs-Kaiser, Kulturradio*

**"Leonard Bernstein's *West Side Story* may be unsinkable; for almost 60 years, it has been one of the very greatest hits in musical theater, and its melodies save even boring productions — but it's hard to turn it into a truly special event. That, however, is exactly what the Komische Oper has done with its production, breathtaking in every respect; when the curtain came down after Sunday's premiere, the audience did not remain seated for long."**

*Peter Uehling, Berliner Zeitung*



© IKO FRIESE

**"*West Side Story* stands as an equal between *The Magic Flute* and *La Bohème*... [This production] also makes a case for allowing directors greater freedom in their scenic interpretations."**

*Kai Luehrs-Kaiser, Die Welt*

**"The Komische Oper's glorious re-imagining of *West Side Story* proves the piece's continuing relevance and its status abroad, some 55 years after its premiere, as both the modern musical tragedy and the decisive, path-breaking Broadway musical."**

*David Savran, Sondheim Review* ■

# West Side Story Film With Live Orchestra



© TODD ROSENBERG

**West Side Story Live with Orchestra as presented in 2012**

**W**est Side Story Film With Live Orchestra continues to thrill audiences world wide. Most recently, it was performed by the Minnesota Orchestra under the baton of Sarah Hicks. Writing for the *Pioneer Press*, Ron Hubbard called it "The best movie musical experience you may ever have."

## UPCOMING PERFORMANCES ARE:

### LONDON, UK

#### Royal Albert Hall

July 2–6; Royal Philharmonic;  
Jayce Ogren, conductor

### RAVINIA, IL

#### Ravinia Music Festival

July 17, 18; Chicago Symphony Orchestra;  
David Newman, conductor

### PHILADELPHIA, PA

#### Mann Center

July 30; Philadelphia Orchestra;  
David Newman, conductor

### NEUMUNSTER, GERMANY

#### Holsteinhalle

August 15, 16; Schleswig Holstein  
Festival Orchestra;  
David Newman, conductor

### NASHVILLE, TN

#### Schermerhorn Symphony Center

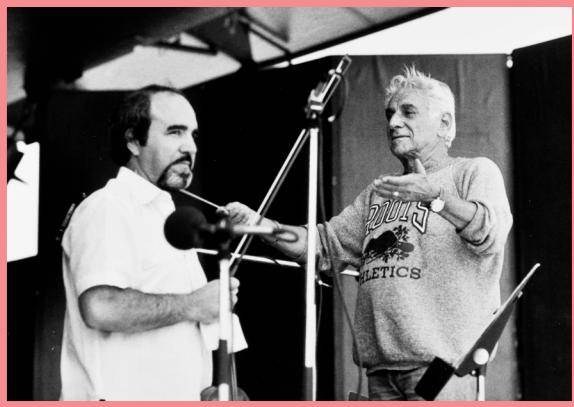
September 5, 6; Nashville Symphony Orchestra;  
Giancarlo Guerrero, conductor

### RALEIGH, NC

#### Meymandi Concert Hall

September 26, 27; North Carolina  
Symphony Orchestra;  
Richard Llewellyn, conductor

# Thank You Glenn!



© STEVE SHERMAN

Glenn Dicterow and Leonard Bernstein rehearsing *Serenade*, 1986.

Jamie, Nina, myself and all at The Leonard Bernstein Office stand and applaud Glenn Dicterow as he retires from the position of Concertmaster for the New York Philharmonic. Since 1980, Glenn has brought his brilliant musicianship and gorgeous tone to the orchestra, as well as his good will and humor to all who have had the privilege to know him. Not only can Glenn master the concert (I will forever remember the awesome thrill of the conductor-less *Overture to Candide*, at my father's memorial in Carnegie Hall), he is

also a master soloist. Among his many solo triumphs was our father's *Serenade*, which he played under the composer's baton in 1986 as the Philharmonic toured the country from Central Park to LA, and which he subsequently recorded with Leonard Slatkin. We and all New York will miss Glenn terribly – but we wish him and Karen many years of sunny music-making and teaching as they settle in California. ■

Alexander Bernstein

# Gustavo Dudamel Honored

This past spring, Jamie Bernstein was on hand at the Longy School of Music in Cambridge, MA, to present the school's Leonard Bernstein Award to conductor (and big Bernstein fan) Gustavo Dudamel, at the conclusion of his leading the "Sistema Side By Side Concert," performed by 60 young musicians from the greater Boston area and Pittsfield. ■



© HANDO

Karen Zorn president of the Longy School of Music with Jamie Bernstein and Gustavo dudamel.

# The Homage to Leonard Bernstein



© JOACHIM LOCH

Dr. Sebastian Nordman and Jamie Bernstein welcoming guests.

In November 2013, the Konzerthaus in Berlin, Germany presented a month-long Homage to Leonard Bernstein. This Homage encompassed many aspects of Bernstein's life, including his long relationship with the Hall.

Dr. Sebastian Nordmann, Intendant, recently wrote:

"When I was a student I had the great honor of meeting Lenny during one of his working periods in Salzau [Schleswig Holstein Music Festival]. His love for music, and his exceptional way of teaching people about music, inspired me to become who I am today. Therefore, this

homage was a dream come true. It felt as if Lenny was still among us as we experienced his wonderful compositions performed by great musicians, and heard the memories and stories, both recorded and live, from his family, friends, associates, members of our staff and long time subscribers. The presence of his daughter Jamie Bernstein and his former assistant Craig Urquhart made this homage unforgettable.

I would like to give a special thanks to the Leonard Bernstein Office, and to his family and friends, for their extraordinary collaboration." ■

## NYFOS Celebrates Bernstein



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On Monday, April 28 at Weill Recital Hall at Carnegie Hall, the New York Festival of Song (NYFOS) presented its star-studded 2014 spring gala, *Remembering Lenny*, celebrating the life of Leonard Bernstein. NYFOS founders, artistic directors and pianists Steven Blier and Michael Barrett played host to a stunning line-up of the maestro's collaborators, friends, and family, who shared reminiscences of their time with him amid performances of some of his classic songs. Gracing the stage with stories were Bernstein's three children, Alexander, Jamie and Nina. Vocal luminaries Barbara Cook, Marilyn Horne, and Jessye Norman shared reminiscences of working with the Maestro. Performances of Bernstein songs were presented by Judy Kaye, Kurt Ollmann, Lauren Worsham and Julia Bullock. Stephen Sondheim joined the Bernsteins in singing Sondheim's parody of Kurt Weill's "The Saga of Jenny," which he originally wrote for Bernstein's 70th birthday celebration at Tanglewood: "Poor Lenny, ten gifts too many..." ■

Stephen Sondheim and Alexander Bernstein.

## New York Philharmonic Spring Gala

On March 5, the New York Philharmonic's Spring Gala featured a unique semi-staged performance of *Sweeney Todd, The Demon Barber of Fleet Street*, music and lyrics by Stephen Sondheim and book by Hugh Wheeler. The performance, conducted by Alan Gilbert and directed by Lonny Price, starred Bryn Terfel as Sweeney Todd and Emma Thompson, rocking Avery Fisher Hall, as Mrs. Lovett. Jamie Bernstein, Alexander Bernstein and Nina Bernstein Simmons attended, and an excellent time was had by all. ■



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Nina Bernstein Simmons, Alexander Bernstein, Sandra Lee, Governor Cuomo and Jamie Bernstein.

# Some Performances

## Spring/Summer 2014

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

### April

- 4** **Vienna, Austria:** SYMPHONY NO. 1: JEREMIAH; Radio Symphony Orchestra; Elizabeth DeShong, mezzo soprano; Marin Alsop, conductor; Konzerthaus.
- 4,6** **Orlando, FL:** TROUBLE IN TAHITI (reduced orchestration); Florida Opera Theatre; The Venue.
- 10,11, 13** **Hartford, CT:** SYMPHONY NO. 1: JEREMIAH; Hartford Symphony Orchestra; Patricia Schumann, soprano; Carolyn Kuan, conductor; Belding Theater.
- 10,11** **Bergen, Norway:** SERENADE; Vadim Gluzman, violin; Bergen Philharmonic Orchestra; Andrew Litton, conductor; Grieghallen.
- 11,12** **Gothenburg, Sweden:** TROUBLE IN TAHITI; GOTHENBURG SYMPHONY ORCHESTRA; Laura Aikin, Dina; Carl Unander-Scharin, Sam; Kent Nagano, conductor; Stora Salen.
- 11,12 13** **Salt Lake City, UT:** OVERTURE TO CANDIDE, SERENADE; Utah Symphony; Katherine Eberle, violin; Thierry Fischer, conductor; Abravanel Hall.
- 12** **Leipzig, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; MDR Sinfonieorchester; James Gaffigan, conductor; Gewandhaus.
- 23-25** **Salzburg, Austria:** THREE DANCE EPISODES FROM ON THE TOWN; Mozarteum Orchester; Joshua Weilerstein, conductor; Grosses Festspielhaus.
- 25,26** **Cincinnati, OH:** SYMPHONY NO. 2: THE AGE OF ANXIETY, THREE DANCE EPISODES FROM ON THE TOWN; Cincinnati Symphony Orchestra; Orli Shaham, piano; David Robertson, conductor; Music Hall.
- 26,27** **Buffalo, NY:** SYMPHONIC DANCES FROM WEST SIDE STORY; Buffalo Philharmonic Orchestra; JoAnn Falletta, conductor; Kleinhans Music Hall.

### May

- 4,5** **Madison, WI:** SYMPHONIC DANCES FROM WEST SIDE STORY; Madison Symphony Orchestra; John DeMain, conductor; Overture Hall.
- 7,8** **Washington, DC:** THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC SUITE FROM ON THE WATERFRONT; National Symphony Orchestra; Thomas Wilkins, conductor; Kennedy Center.
- 14,15** **Jena, Germany:** THREE DANCE VARIATIONS FROM FANCY FREE, THREE DANCE EPISODES FROM ON THE TOWN; Jenaer Philharmonie; Marc Tardue, conductor; Volkshaus.
- 15,18** **Manchester, UK:** OVERTURE TO WONDERFUL TOWN, SYMPHONIC DANCES FROM WEST SIDE STORY; Halle Orchestra; Sir Mark Elder, conductor; Bridgewater Hall.
- 22,23** **Hannover, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; NDR Radiophilharmonie; Lahav Shani, conductor; NDR Grosse Sendesaal.
- 25** **Sheffield, UK:** OVERTURE TO WONDERFUL TOWN, SYMPHONIC DANCES FROM WEST SIDE STORY; Halle Orchestra; Sir Mark Elder, conductor; City Hall.
- 30** **Locarno, Switzerland:** CHICHESTER PSALMS; Coro Calliope; Sinfonietta Variable; Esther Haarbeck, conductor; San Francesco.
- 31** **Lugano, Switzerland:** CHICHESTER PSALMS; Coro Calliope; Sinfonietta Variable; Esther Haarbeck, conductor; San Nicolo.

### June

- 6,7** **Edmonton, AB:** OVERTURE TO CANDIDE, FACSIMILE; Edmonton Symphony Orchestra; William Eddins, conductor; Winspear Center.
- 7** **Hong Kong:** SYMPHONIC DANCES FROM WEST SIDE STORY; Hong Kong Philharmonic Orchestra; Casa Castiglione; conductor; Hong Kong Cultural Center.

- 12,13 Frankfurt, Germany:** SYMPHONY NO. 3: KADDISH (Samuel Pisar narration); Tschechischer Philharmonischer Chor Brno, Limburger Domsing Knaben, hr. Sinfonieorchester; Samuel Pisar, speaker; Eliahu Inbla, conductor; Alte Oper Grosse Saal.
- 17 Düsseldorf, Germany:** DIVERTIMENTO; Düsseldorf Symphoniker; Jesko Sirvend, conductor; Tonhalle.
- 20,21 Jena, Germany:** THREE DANCE VARIATIONS FROM FANCY FREE, THREE DANCE EPISODES FROM ON THE TOWN, WEST SIDE STORY CONCERT SUITE NO. 1, SYMPHONIC DANCES FROM WEST SIDE STORY; Jenaer Philharmonie; Marc Tardue, conductor; Festplatz Lobeda-West, Open Air.
- 22 Leipzig, Germany:** THREE DANCE EPISODES FROM ON THE TOWN, PRELUDE, FUGUE AND RIFFS; Eddie Daniels, clarinet; Kristjan Jarvi, conductor; Gewandhaus.
- 27–29 São Paulo, Brazil:** OVERTURE TO CANDIDE; Orquestra Sinfônica do Estado de São Paulo; Marin Alsop, conductor; Sala São Paulo.

## July

- 10 Los Angeles, CA:** OVERTURE TO CANDIDE, THREE DANCE EPISODES FROM ON THE TOWN; Los Angeles Philharmonic; Bramwell Tovey, conductor; Hollywood Bowl.
- 12 Wiesbaden, Germany:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; NDR Radiophilharmonie; Carlos Miguel Prieto, conductor; Friedrich von Thiersch Saal.
- 17 Napa, California:** TROUBLE IN TAHITI; Sphinx Symphony Orchestra and soloists, Michael Barrett, conductor. Directed by Jamie Bernstein, Festival del Sole.
- 24 Griefswald, Germany:** SERENADE (new ballet titled, In Love); Ballett Vorpommern, Kremerat Baltica; Ralf Dörnen, choreographer; Gidon Kremer, violin; Mirga Grazinyté-Tyla, conductor; Theatre.
- 26 Stralsund, Germany:** SERENADE (new ballet titled, In Love); Ballett Vorpommern, Kremerata Baltica; Ralf Dörnen, choreographer; Gidon Kremer, violin; Mirga Grazinyté-Tyla, conductor; Theatre.
- 31 São Paulo, Brazil:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Orquestra Sinfônica do Estado de São Paulo; Giancarlo Guerrero, conductor; Sala São Paulo.

## August

- 1–3 São Paulo, Brazil:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Orquestra Sinfônica do Estado de São Paulo; Giancarlo Guerrero, conductor; Sala São Paulo.
- 17 Grafenegg, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY; European Union Youth Orchestra; Vasily Petrenko, conductor; Wolckenturm.
- 24 Edinburgh, UK:** SYMPHONY NO. 3: KADDISH (Samuel Pisar version); Royal Scottish National Orchestra; Edinburgh Festival Chorus; National Girls Choir; Rebecca Evans, soprano; Samuel Pisar, speaker; John Axelrod, conductor; Usher Hall.

## September

- 10,20 Raleigh, NC:** DIVERTIMENTO; North Carolina Symphony; Grant Llewellyn, conductor; Meymandi Concert Hall.
- 11 Los Angeles, CA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Los Angeles Philharmonic; Juanjo Mena, conductor; Hollywood Bowl.

## [ Note to Readers ]

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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 Bernstein Photo Book

The Japanese publisher Kyobunsha has released a new book of Leonard Bernstein photos by Akira Kinoshita. The book portrays Bernstein from 1974, when he toured with the NY Philharmonic, through his last visit to Japan in 1990, when he conducted the London Symphony Orchestra at the inauguration of the Pacific Music Festival. The book includes a foreword by Jamie Bernstein, an essay by novelist/

songwriter Rei Nakanishi, and a dialogue between the photographer and conductor Yutaka Sado, titled "Memories with Bernstein."

Mr. Akira Kinoshita is a wonderful photographer who captures the precious moment of music making that never comes back. "I was fortunate to study with Lenny; I am grateful that some pictures from that time are included in the book." Maestro Yutaka Sado said. ■

