

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall/Winter 2015/2016



On The Waterfront: The Score

by Garth Edwin Sunderland

Leonard Bernstein's score for Elia Kazan's *On The Waterfront* is unique in his catalogue. His only work for the screen, it contains music of tremendous power, supporting the many emotional currents of the film. Bernstein approached the work operatically, employing musical motifs for the characters and themes that allow the music to play in harmony and dialogue with Kazan's direction, enhancing and illuminating the development of both plot and character.

Bernstein's economy of material was extraordinary. There are only three musical themes in his score, but they are treated so deftly and creatively that the music is always unfolding new aspects of itself, just as the characters do.

We first hear the opening 'Nobility Theme,' played by a solo horn over the opening credits. This music will return to support Terry in *Wild Phrases*, his challenge to union boss Johnny Friendly at the climax of the film, and then evolve to become the closing processional *Walk and End Title*, including a triumphant chorale, now for the entire brass section, as Terry emerges from his desultory life to become a man and claim his rights.

The second cue, *Opening Shot to Scream*, introduces the 'Mob Music' that will be used in over half the cues in the film, either depicting the savagery and tyranny of the mobbed-up union, or illustrating how the mob has infiltrated and influenced the characters' lives. Rumbling timpani lead to a crude

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To Our Readers

Old becomes new as we plunge forward with a myriad of Bernstein activities worldwide. A classic 1954 film score comes bursting to life as *On the Waterfront Film with Live Orchestra* takes audiences by storm. What a great way to rediscover the brilliance of Bernstein's one and only film score, with its music that is by turns hair-raising and meltingly lyrical.

The Broadway revival of *On the Town* made history when ballet star Misty Copeland joined the cast at the end of its run. *Candide* brought audiences to their feet at Glimmerglass, while the chamber version of *A Quiet Place* did the same in Dresden. Alexander Bernstein and two performers took a program of Bernstein works to China, where audiences young and old had the pleasure of hearing, and learning about, Bernstein's music – from the Broadway shows and beyond. A book from John Jonas Gruen; a plaque in Chicago; and another young artist receiving the prize in Bernstein's name at the Schleswig Holstein Music Festival, which the Maestro founded in 1987 and continues to thrive.

It was difficult, however, to say goodbye to Samuel Pizar, a great friend to Leonard Bernstein and his family, as well as to the Bernstein Office. Mr. Pizar added an extraordinary final chapter to his already extraordinary life when he wrote his own, extremely personal narration to Bernstein's *Symphony No. 3, Kaddish*, and performed it with the world's premier orchestras. There is now a sad, empty space where Samuel Pizar once was – but his formidable life force lives on through his wife, Judith, and daughter Leah, who continue to share Sam's narration with audiences around the world.

J.B. ■

On The Waterfront: The Score, continued

saxophone solo, the sequence climaxing in the brutal murder that sets the film in motion. Variations of this music appear again and again. We see and hear the mob's capacity for violence in *Scramble* and *Riot in Church*, and feel the ripples that violence causes in *After Sermon* and *Confession Scene* (the latter cue brilliantly interpolated with the rhythm of a piledriver on the film's soundtrack). The music's slow, grinding fugal treatment in *Throwing the Gun* underscores

Opposing the violence of the Mob Music is the beautifully expressive Love Music, which blooms with Terry and Edie's developing relationship.

Terry's wrenching choice to testify rather than seek revenge on Friendly. The most poignant use is in *Cab and Bedroom*, under the iconic scene from the film, where Terry tells his brother Charley "I could have had class. I could have been a contender." Bernstein here creates a complex harmonization and augmentation of the melody, a dense, anguished string chorale, laden with dissonance and unable to find any harmonic resolution; music which will pointedly reappear when Terry discovers Charley's fate.

Opposing the violence of the Mob Music is the beautifully expressive 'Love Theme,' which blooms with Terry and Edie's developing relationship. The theme is introduced in *Glove Scene*, their first real conversation, again by a solo instrument, this time the flute. (It may not be a coincidence that the opening interval of this melody, a rising minor seventh, is the same interval that opens "Somewhere" from *West Side Story*, which Bernstein went on to

write a few years later.) As Terry and Edie's relationship grows deeper throughout the film, the music becomes more complex and expressive. The theme reaches its first climax in the tender roof scene *Pigeons and Beer*, where Edie discovers that there is more to Terry than she at first realized. More variations follow in the *Saloon Scene*, when the young lovers share their first dance, a loungey *Fox-Trot* for saxophone quartet, with Edie remarking "that's a pretty tune." (Tellingly, this love scene is cut off by a delicious slow-jazz treatment of the Mob Music, *Blue Goon Blues*.) The Love Theme finds its apotheosis in *Cab and Bedroom*, powerfully juxtaposed against the Mob Music, as Terry breaks down the door of Edie's apartment to demand that she declare his love for him.

The Love Theme last appears in the extraordinary *Dead Pigeons*, which combines all three themes in a single cue. We hear delicate, melancholy solo string variations on the Mob Music as Terry comes to grips with what Tommy has done, followed by a pointed counterpoint of the Love Theme and the opening Nobility Theme, superimposed. The music makes clear that Edie's love has ennobled Terry, has allowed him finally to become the "somebody," the "contender" that he told Charley he knew he could be.

Garth Edwin Sunderland is Vice President for Project Development and Senior Music Editor for the Leonard Bernstein Office. ■

Artful Learning Update

by Patrick Bolek

Leaders, educators, trainers and artists representing ten states and nine different schools convened in Napa, California at Salvador Magnet School this past July for the second annual *Artful Learning* Summer Session. The four-day intensive event featured an exploration of Leonard Bernstein's masterwork *Symphonic Dances from West Side Story* through the multiple lenses of change, conflict and contrast.

Alexander Bernstein provided insights into the creation and productions of the Broadway musical (both original and revivals) as well as the film release. Music, theatre, dance/movement, visual arts and technology disciplines were all employed during workshops to expose emergent learners to the *Artful Learning* model, and inspire the advanced advocates, already passionate about *Artful Learning*, to deepen their understanding and use of it in every aspect of their teaching, learning and leading.

The debut of *Artful Learning Spark* – inspired by the Leonard Bernstein quote – “A great teacher is one who can light a spark in you –



COURTESY OF PETER SLANSKY

Alexander Bernstein and educators from Hillcrest Community School (MN) use text from *Something's Coming* to create a collaborative dance.

that spark that sets you on fire with enthusiasm” – launched a presentation platform allowing seasoned practitioners an opportunity to showcase innovations they've developed with students using the model.

Jamie Bernstein shared the behind-the-scenes making of her award-winning documentary, *Crescendo: The Power of Music*.

Napa's Festival Del Sole film series culminated in a screening of the film, strengthening the connections in *Artful Learning* communities that have El Sistema orchestras.

Patrick Bolek is the Summer Session Director and maintains service as a Master Trainer and Advancement Consultant for Artful Learning Inc. ■



COURTESY OF PETER SLANSKY



COURTESY OF PETER SLANSKY

Left: Alexander Bernstein, Jo Ann Isken and Susan Stauter confer during the Masterwork Experience.

Right: Arts Partner and Session Coordinator Jennifer Hunt demonstrates the music element of *Tone Color* during the Masterwork Experience.

On The Waterfront: Restoration and Adaptation



Scramble cue: Bernstein's manuscript short score, and the new edition and adaptation.

by Garth Edwin Sunderland

In setting out to create a live concert performance version of Leonard Bernstein's magnificent score for Elia Kazan's masterpiece *On The Waterfront*, the first step was to determine what musical materials had been preserved. It was not a surprise to discover that no orchestral score existed. Often, films of the period were conducted from a 'short score,' which condenses all the information from a 30-staff orchestral full score into just 3 or four staves. A short score may simply indicate 'brass' or 'strings' without any more detail about what each instrument in those sections should be playing – it's essentially a sketch. The task, in restoring Bernstein's *On The Waterfront* score for live performance, was to turn that sketch into an oil painting.

Fortunately, the Leonard Bernstein Collection at the Library

of Congress includes Bernstein's own archival materials from his work on the film. From these I was able to assemble a working document for the complete film. But this was just a starting point; most of the cues in the materials did not match the movie – they were longer, had different structures, and sometimes didn't appear in the film at all. It's typical for a film to be edited after the score has already been recorded, and this can lead in turn to curious edits within the music to make adjustments for new scene timings. Bernstein, as a neophyte film composer, had also in some cases mis-timed his cues, writing more music than there was film to go over it. This was only discovered during the recording sessions, and so some 'on-the-fly' alterations were made at the last moment. Kazan also overrode some of Bernstein's choices, even eliminating music from some scenes to allow the dialogue

to be experienced on its own terms. These were rarely obvious changes. Often a single missing or extra beat would need to be picked out of a thicket of churning, rhythmically intricate full orchestra music, with sound effects and dialogue being shouted over it.

Once I had reconciled the short score to the actual film, I began work on restoring the orchestration. Both the short score and Bernstein's own concert work, *Symphonic Suite from On the Waterfront*, were helpful references, but much of the score is omitted from the *Suite*, or appears in a different form than it does in the film. The manuscript short score itself, prepared in haste, had many small errors, so in many cases notes and minute details needed to be painstakingly compared against the soundtrack. Ultimately, many passages of the orchestration required careful transcription from the film itself.

With the original orchestration finally complete, the next challenge was to incorporate the studio mix of the film into the orchestration. *On The Waterfront* has many passages where very loud music is mixed very low. The result is music that “feels” loud without actually being loud. Bernstein had felt that the music would be emotionally powerful enough to make the dialogue unnecessary. Kazan did not agree.

Unfortunately, in live performance, there is no volume knob. The orchestra is either playing loud or it isn't, and it's not so simple as asking them to play more quietly – this would change the character of the intended sound too much. It's unavoidable that in a live concert presentation, the music will sometimes be more present than Kazan intended, and will occasionally overwhelm the dialogue. Compounding the difficulty is the film's soundtrack. Many of the scenes were recorded on location, picking up a significant amount of ambient noise; traffic, planes flying overhead, wind blowing, etc. The technology available in 1954 did not allow them to exclude this noise as they can today, and it adds a level of ‘fuzz’ to some of the scenes, particularly those shot outside.

The challenge then was where to place a live orchestra in the context of a live performance rather than a studio mix – how to maintain both Bernstein and Kazan's authorial visions, with a minimum of compromise to both. Fortunately, we had the great luxury of a technical rehearsal with the New York Philharmonic, allowing me to road-test possible solutions. Usually, the best result was achieved by keeping the orchestra at volume but reducing the “density” of the sound – for example using half the strings, or using three brass soloists instead of a section of 10 playing at full blast. The studio orchestra itself was actually somewhat small, particularly in the strings (the total string count was 23), so in some ways these judicious trims actually bring us closer to the original. This approach retains the ‘big sound’ that Bernstein wanted for these passages, but at the same time makes some room for the soundtrack, and honors Kazan's intentions for his film. That said, in passages where it was simply impossible to find a balance, for this live concert presentation of Bernstein's score, I have favored the music.

Finally, I added the detailed information that the conductor uses to keep the live orchestra in sync. The film is not a partner in this. It starts, and then it plays until it stops,

and it will not wait for the orchestra. The conductor's screen displays a sequence of colored streamers to help keep in time. The different streamer colors indicate significant bars, show when the orchestra must make slight up or down “rubato” adjustments in tempo, and on which beats, and where the music shifts to a new section or changes character.

It has been enormously rewarding to dig so deeply into Bernstein's music for this film. The power of Kazan's striking black and white imagery and storytelling, and the performances from Marlon Brando, Eva Marie Saint, and the rest of the powerhouse cast, are brought to another level entirely by the violence, passion, and power of Bernstein's music. It is an extraordinary film and a masterful score, unlike anything else in Bernstein's catalogue, and it is a privilege to have played a role in bringing it to new audiences, and to allow those audiences to experience Bernstein's score, much of which has never before been heard in a concert hall, with all the electricity and power of live performance.

Garth Edwin Sunderland is Vice President for Project Development and Senior Music Editor for the Leonard Bernstein Office. ■

On The Waterfront Film With Live Orchestra Performances

The latest film project *On The Waterfront Film With Live Orchestra* has been performed three times this past autumn. The New York Philharmonic performed the premiere in September, with David Newman conducting. The orchestra repeated the performance in Ann Arbor, Michigan the following month. Most recently it was performed by the Chicago Symphony Orchestra with Richard Kaufman conducting.

“Mr. Newman... conducted with abundant feeling for Bernstein's music: its elegiac melodies; echoes of wide-spaced Copland-inspired harmony; brutal bursts of percussion evocative of Stravinsky to depict the grim realm of New York's docks... it was moving to hear the orchestra that Bernstein led playing such a full-bodied account of this brilliant music today.”

*Anthony Tommasini,
New York Times* ■



David Newman conducting the New York Philharmonic.

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Prelude, Fugue & Riffs Fall/Winter 2015/2016

Misty Copeland Dances *On The Town*



© JOAN MARCUS

Misty Copeland as Miss Turnstiles.

by Carol J. Oja

Misty Copeland captured the world's attention this summer when she became the first black female principal dancer at the American Ballet Theatre. In late August, Copeland was once again in the headlines when she starred in Leonard Bernstein's *On the Town*. There, she participated in a different sort of racial history from that of classical ballet. When *On the Town* debuted toward the end of World War II, the production featured a mixed-race cast and progressive interracial staging, which directly challenged real-world segregation.

Copeland's successes are heartening, yet they are taking place some seventy years after the breakthroughs of *On the Town*. Here we are, decades later, still celebrating racial "firsts" in the realm of high-profile performance.

In *On the Town*, Misty Copeland took the lead role of "Ivy Smith," which in 1944 was danced by the Japanese American ballerina Sono Osato. It was an audacious casting choice that confronted historic exclusions: very few Asian Americans had previously been cast in leading roles on Broadway (Anna May Wong was the main exception). Furthermore, the U.S. was at war with Japan, and public discourse routinely vilified the Japanese. At a personal level, the FBI had interned Osato's father as an "enemy alien." As with most Japanese American detainees at the time, Shoji Osato was held with no evidence whatsoever of subversive activity.

The original *On the Town* also included six African Americans out of a total cast of sixty. This ratio was not remarkable in those days. Rather, it was the actions on stage that made the difference. Black and white performers mingled to represent a multiracial Navy, which countered the segregated military of

World War II. White women danced with black men, which transgressed an absolute social taboo in an era when anti-miscegenation laws were still enforced in many states. In addition to this radical onstage integration, a black violinist named Everett Lee was appointed concertmaster of the otherwise all-white pit orchestra. Nine months into the run, Lee became Music Director, which marked a racial milestone. These racial details might seem fussy or even minor to us today, but they were largely unheard of during World War II, when segregation continued to define American life.

On the Town also marked the Broadway debut of the composer Leonard Bernstein, whose passionate advocacy for civil rights became a lifelong commitment. Bernstein consistently featured African American performers over the course of his illustrious career, whether the black pianist André Watts in a *Young People's Concert* with the New York Philharmonic in 1963 or the choreographer Alvin Ailey in Bernstein's *MASS* a decade later.

Misty Copeland certainly dances in a different world from Sono Osato. But hailing her promotion with American Ballet Theatre as a "first" feels a bit like déjà vu all over again. This time, let's hope that the achievements of a stunning dancer of color will set a precedent, opening the door so that mixed-race performances are no longer an exception but instead a regular component of everyday casting in both Broadway musicals and classical ballet.

Carol J. Oja is author of Bernstein Meets Broadway: Collaborative Art in a Time of War (Oxford University Press) and is the Chair of the Department of Music at Harvard University. ■

Kaddish for Samuel Pisar

by Kelley Nassief

In every article written about Samuel Pisar you will see the word “survivor.” While it is true he was among the youngest survivors of one of the worst catastrophes to befall man, Sam’s survival is more complete than walking out of a death camp alive. His feelings of deep responsibility to those who had perished inspired him to rise above the ashes of the Holocaust and better the world. Through reason and an iron will, he became an international voice in politics and humanitarianism. He and his wife Judith built a loving family, and his children are carrying on his legacy in the world today.

The epic loss, horrors, and indignities Sam endured are unfathomably nightmarish, and difficult to hear. It is through the telling of his painful story that he formed his unique narration for Bernstein’s *Symphony No. 3: Kaddish*. Sam’s chilling text, combined with the power of Bernstein’s music, made

voice brutally silenced in the ovens of Treblinka. At this moment I was to stand and sing the symphony’s lullaby interlude as the voice of his Grandmother. I was unprepared for the flood of emotion I experienced, and have never been able to get through the lullaby without welling up in tears in the twelve years we performed together.

I was deeply honored to have collaborated with Sam in concerts around the world. Our performances served to educate, impassion, and heal audiences. Many people greeted us backstage to share personal stories: both survivors as well as those who had lost loved ones. Sam’s words gave voice to their suffering and linked them in a bond of communal understanding.

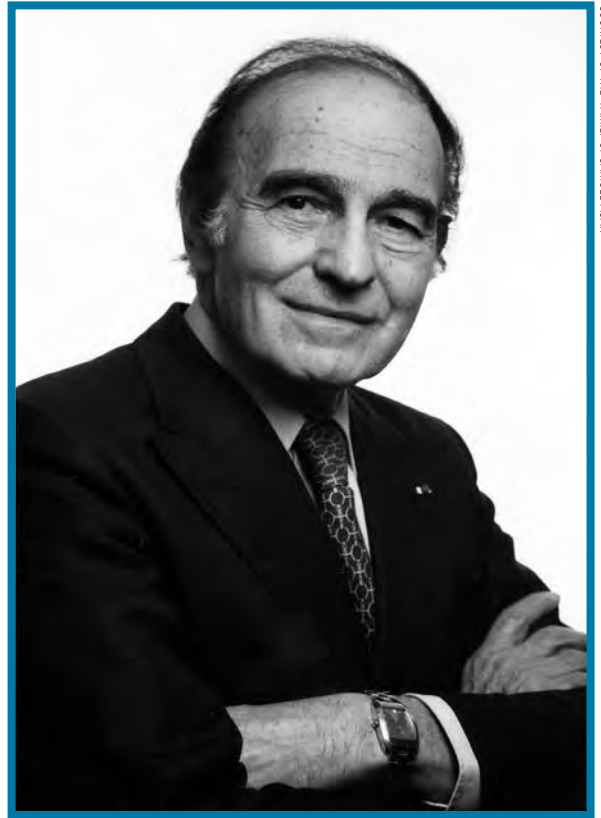
On occasion, there would be pictures in the lobby of victims in the death camps. Walking past these horrific images to tell Sam’s story wasn’t just a performance, it was a mission. We were entrusted with a tremendous responsibility to serve this piece of living history, and it was very personal.

His feelings of deep responsibility to those who had perished inspired him to rise above the ashes of the Holocaust and better the world.

for a profound impact on the listener. The drama of the music portrays the despair, terror, and redemption of the text at a primal level.

I was fortunate enough to have been asked to sing the soprano solo in the world premiere of Sam’s version of the *Kaddish* text, at Ravinia in 2003. At our first rehearsal, I was deeply affected by Sam’s personal testimony, and the strength it took to tell it. He spoke of his Grandmother teaching him to pray, to trust God, and her sweet

I shared but a sliver of his incredible life, and yet Samuel Pisar meant the world to me. Our collaboration was the greatest honor of my career; I will be forever changed by it. His example of strength, endurance, and character is a beacon in my life, as it is for so many people blessed enough to have known this wonderful man. His survival, so complete, shows us that the worst of humanity can inspire us to give our best; that one person can make a difference in the world; and that evil cannot triumph over a passionate heart. His survival is not about living through victimization, but transcending it to become a light in the world.



COURTESY OF THE FAMILY OF SAMUEL PISAR

My thoughts and prayers go to his beautiful and loving family. May his example inspire in us all a desire to find the light within ourselves and make the world a better place.

Yitgadal veyitkadash shmay rabba – Amen

Kelley Nassief has sung Bernstein’s Kaddish symphony many times in the company of narrator Samuel Pisar, who passed away on July 27. She wrote these words in memory of her beloved colleague. ■

IN THE news

Candide at Glimmerglass Festival



© KARLU CADEUTHE/THE GLIMMERGLASS FESTIVAL

This past summer The Glimmerglass Festival presented *Candide* in a new production directed by Francesca Zambello and conducted by Joseph Colaneri. The cast included Kathryn Lewek as Cunegonde, Andrew Stenson as Candide, Marietta Simpson as the Old Lady, and David Garrison as Pangloss/Voltaire.

"As directed by Ms. Zambello and conducted by the company's music director, Joseph Colaneri, this *Candide* is swiftly paced but darker and more nuanced than usual, with the bite of Voltaire's satire emerging through the text, the brilliant lyrics, and Bernstein's sparkling music."

Heidi Waleson,
The Wall Street Journal

The Glimmerglass Festival's 2015 production of Bernstein's *Candide*.

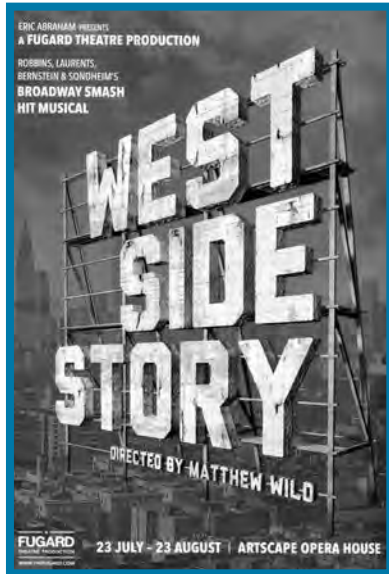
Candide in Munich

The 17th of December marks the start of a two-week run of *Candide* in Munich, Germany. This production will feature the Choir and Orchestra of the State Theatre on Gätnerplatz and will be conducted by Marco Comin. The director and choreographer of the production will be Adam Cooper. The set is designed by Rainer Sinell and the costumes by Alfred Mayerhofer. The cast features Alexander Franzen as Voltaire/Pangloss/Cacambo/Martin; Gideon Poppe as Candide, Csilla Scövári as Cunegonde, Erwin Belakowitsch as Maximilian/Captain and Dagmar Hellberg as The Old Lady.



Costume design for *Candide* in Munich.

West Side Story Productions



West Side Story is also being presented by the Hungarian Opera this season in the Erkel Theatre. Presented in Hungarian, with songs sung in English, this production is directed and choreographed by Péter Novák under the musical direction of István Dénes and István Silló.

"It is as though the director had thrown a globe of mercury in the air, scattering it into a zillion little pieces that merged together, leaving one dazzling silver ball of perfection."

The Budapest Times

The Fugard Theatre in Cape Town, South Africa recently presented a new production of *West Side Story*. Produced by Eric Abraham and Daniel Galloway, directed by Matthew Wild, choreography by Louisa Talbot, and featuring the Cape Town Philharmonic Orchestra conducted by Charl-Johan Lingenfelder, this production also received rave reviews.

"...an overwhelming, heart-thudding theatrical performance you simply have to experience."

Theatre Scene Cape Town ■

This season the Komische Oper Berlin is continuing the success of its acclaimed production directed by Barrie Kosky, presenting 30 performances throughout the season.

The Leipzig Opera will also continue to present its production directed by Mario Schröder under the musical direction of Ulf Schirmer. This production has received outstanding reviews.

"West Side Story at the Leipzig Opera: simply sensational! Worthy of adoration."

Wolf-Dieter Kröning, *BILD Zeitung*

Somewhere Project Update

CARNEGIE HALL Weill Music Institute

As part of The Somewhere Project, Carnegie Hall's citywide exploration of *West Side Story*, an eight-part interactive companion course is now available to online users around the globe free of charge. This new resource includes lessons about the history and social issues that inspired the original musical, as well as practical instruction from professionals on

all facets of performance, including songwriting, dance, acting, audition preparation, and more. The course also includes videos by experts in the field, as well as by the composer's daughter, Jamie Bernstein. Also available are printable resources, discussion prompts, creative challenges, and suggested readings.

Check it out at:
Soundfly.com/WestSideStory ■

A Quiet Place



© OLIVER KILLIG

A Quiet Place in performance.

On June 3, 2015, Die Gläserne Manufaktur presented a new staging of the chamber version of Bernstein's opera *A Quiet Place*, directed by Georges Delnon. Kent Nagano led the Ensemble Modern and a cast that included Claudia Boyle as Dede; Benjamin Hulett as Francois; Jonathan McGovern as Junior and Christopher Purves as Sam.

"Bernstein's creative, restless and also contradictory spirit blows and often storms undiluted through the score, from the first to the last note. Those familiar with Bernstein, that highly sensitive, often doubting personality with all its facets, were able to glean much from *A Quiet Place*."

Alexander Keuk, *Dresdner Neueste Nachrichten*

"...the complexity and force, the magic and melodious grace of Bernstein's music was audible. A moving evening. Bravos and standing ovations..."

Karsten Blüthgen, *Sächsische Zeitung* ■

Leonard Bernstein: An Album of Family & Friends



COURTESY OF JOHN JONAS GRUEN

John Jonas Gruen and Leonard Bernstein.

Turning Point Press has published *Leonard Bernstein: An Album of Family & Friends: From the Archive of Personal Photos by John Jonas Gruen*, with a Foreword by Jamie Bernstein and Introduction by Sam Swasey.

Veteran arts critic, journalist, and photographer John Jonas Gruen, author of *The Private World of Leonard Bernstein* (Viking, 1968) and longtime friend of the

Bernsteins, offers an archive of unique images that provide glimpses into the personal life of Leonard Bernstein, his wife Felicia, and their three children, at home in New York and Connecticut and on vacation in Italy in the years surrounding the Maestro's 50th birthday. Also sharing these private moments are Bernstein siblings Shirley Bernstein and Burton Bernstein, and assorted friends including Thomas Schippers, Betty Comden, Adolph and Phyllis Newman Green, Helen Coates, Charlie Chaplin and Oona O'Neill Chaplin. Featured throughout the album are numerous photos that also reveal the special closeness of the author, with his wife, painter Jane Wilson and daughter Julia Gruen, to Leonard Bernstein and his family. A running commentary of quotes by John Jonas Gruen, Leonard Bernstein, Felicia Bernstein and others add further intimacy and poignancy to the book.

In her Foreword, Jamie Bernstein writes: "What was it like, people always ask, growing up in that high-energy environment? I look at the

pictures and try to go back, all those decades ago. Really: what was it like to live amongst grownups who had such exciting, glamorous and – let's face it – rather un-grownup lives? I often felt like I had one pinky's worth of grip on a vehicle that was flying way too fast for me. Looking back on it now, I realize, of course, that most of the grownups in those pictures must have felt the same way. Everyone was hanging on by their pinkies – but what a ride."

For more information please visit: turningpointpressllc.com



Bernstein in China



COURTESY OF NCCA

Justin Snyder, Carla Dirlikov,
Alexander Bernstein, Kemin Zhang.

by Alexander Bernstein

I got to bring my father's music to young audiences in China! This past May, along with Mezzo-Soprano Carla Dirlikov and pianist Justin Snyder, I presented a program called "Leonard Bernstein: His World Through His Music." We were invited to tour universities and other venues in Beijing, Shanghai and Guangzhou by the wonderful Alison Friedman of American Center Culture Tours, together with Ping-Pong Productions. Along with my narration, we showed photos (both family and "public") and some clips of LB teaching. Carla

sang gorgeously from all facets of the repertoire: art songs, opera and Broadway. Justin, in addition to accompanying Carla with aplomb, marvelously played my father's *Anniversaries* dedicated to Aaron Copland, Serge Koussevitsky, Helen Coates and my mother, Felicia, and he performed *Three Dance Episodes* from *On The Town!* Our clever translator was Kemin Zhang and our intrepid tour manager was Weina Zhang. What a delight it was to visit China for the first time, to travel with these terrific people, and to share my father's life and work with such enthusiastic audiences.

Leonard Bernstein Award

In July the Schleswig Holstein Music Festival awarded its annual Leonard Bernstein Award to the conductor Krzysztof Urbański. The 10,000 Euro award is made possible by the Sparkassen-Finanzgruppe. The award was presented by Intendant Christian Kuhnt, Reinhard Boll, president of the Sparkassen-Finanzgruppe, Jamie Bernstein and Nina Bernstein Simmons at a gala concert with the Schleswig Holstein Music Festival conducted by Urbański. The concert featured a Chopin piano concerto with former award winner Jan Lisiecki as soloist, and Stravinsky's *Le Sacre du Printemps*.

Krzysztof Urbański graduated from the Chopin Music Academy, Warsaw in 2007 and was the unanimous First Prize Winner of the Prague Spring International Conducting Competition.

Urbański is the Music Director of the Indianapolis Symphony Orchestra, and of the Trondheim Symphony Orchestra. He is also Principal Guest Conductor of NDR Sinfonieorchester, Hamburg as well as Principal Guest

Conductor of The Tokyo Symphony Orchestra. He has conducted the Berlin Philharmonic, the Chicago Symphony Orchestra and many other orchestras. He also serves as Adjunct Professor of Music (Orchestral Conducting) at the Indiana University Jacobs School of Music.

Upon announcing the award, Festival Director Christian Kuhnt said: "The conductor Krzysztof Urbański already demonstrated what a great talent he is with his work at the 2013 Orchestra Academy. He impressed both the orchestra and audiences with his fiery passionate conducting. We are all pleased by the selection and want to offer our sincerest congratulations. Krzysztof Urbański is an exceptional artist who meets the high expectations of the renowned Leonard Bernstein Award 100 per cent."

Upon receipt of the award Urbański announced that he and his wife would use the award money to set up a scholarship in his hometown in Pablianice, Poland.



© OLF MALZAHN

Christian Kuhnt, Krzysztof Urbański, Reinhard Boll, Nina Bernstein Simmons, Jamie Bernstein.

Previous winners:

- 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
- 2011 David Alan Carpenter
- 2012 Cameron Carpenter
- 2013 Jan Lisiecki
- 2014 Christopher Park

Leonard Bernstein Honored in Chicago

On October 10th, the Legacy Project in Chicago honored Leonard Bernstein with a bronze biographical marker along North Halsted Street in Chicago.

The Award-Winning Legacy Project is the world's outdoor museum walk and youth education program dedicated to combating anti-gay bullying by celebrating LGBT contributions to history. The half-mile long Legacy Walk, its companion Education Initiative and the Legacy Walk traveling exhibit, have been internationally recognized for taking LGBT history off the library shelves and tying it directly to youth service and education.

The existing 30 plaques of the Legacy Walk were joined at the on-street dedication ceremony by the new plaque honoring Bernstein, along with iconic entertainer,

World War II hero and civil rights activist Josephine Baker; ballet superstar Rudolf Nureyev; jazz composer Billy Strayhorn; and a commemoration of the Holocaust memorial plaque to the homosexual victims of Nazi persecution, *The Story of the Pink Triangle*.

Jamie Bernstein sent a message for the celebration: "My brother, sister and I are so sorry not to be with you all today for the celebration of this plaque, which reflects our father's lifelong commitment to harmony for one and all – both literally and figuratively. We are honored that the City of Chicago will have this enduring and meaningful commemoration; we're sure our father would be very moved, as are we on his behalf." ■



COURTESY OF VICTOR SAUO

Some Performances

Fall/Winter 2015/2016

For a complete listing visit:
www.leonardbernstein.com

October

- 3** **Berlin, Germany:** OVERTURE TO WONDERFUL TOWN; Junge Deutsche Philharmonie; Jonathan Nott, conductor; Reichstag (open air).
- 4** **Ludwigshafen, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Deutsche Staatsphilharmonie Rheinland – Pfalz; Herbert Schuch, piano; Karl – Heinz Steffes, conductor; Konzertsaal.
- 4,5** **Saarbrücken, Germany:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; Saarländisches Staatssorchester; Nicholas Milton, conductor; Congresshalle.
- 6** **London, UK:** THREE DANCE EPISODES FROM ON THE TOWN; Royal Philharmonic Orchestra; Leon Botstein, conductor; Cadogan Hall.
- 8** **Paris, France:** SERENADE; Orchestre Colonne; Dan Zhu, violin; Julien Leroy, conductor; Salle Gaveay.
- 9** **Manchester, UK:** SERENADE; BBC Philharmonic; Tasmin Little, violin; Juanjo Mena, conductor; Bridgewater Hall.
- 11** **Berlin, Germany:** OVERTURE TO CANDIDE; SYMPHONIC DANCES FROM WEST SIDE STORY; Rundfunk Sinfonieorchester Berlin; Lahav Shani, conductor; Konzerthaus.
- 16,17** **Perth, Australia:** SERENADE; West Australian Symphony Orchestra; Jennifer Koh, violin; Giancarlo Guerrero, conductor; Concert Hall.
- 22,23** **Newark, NJ:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; New Jersey Symphony Orchestra; Jacques Lacombe, conductor; New Jersey Performing Arts Center.

- 23-25** **Milan, Italy:** SYMPHONY NO. 3: KADDISH; SYMPHONIC SUITE FROM ON THE WATERFRONT; Judith Pisar, Leah Pisar Hass, speakers; Kelley Nasieff, soprano, John Axelrod, conductor; Auditorium di Milano.
- 25** **San Francisco, CA:** SERENADE; San Francisco Chamber Orchestra; Robin Sharp, violin; Benjamin Simon; conductor; Herbst Theater.

November

- 1** **Stuttgart, Germany:** CHICHESTER PSALMS; Gächinger Kantorei, RSO Stuttgart; Andreas Pabst, conductor; Liederhalle.
- 2** **Chemnitz, Germany:** CHICHESTER PSALMS; Erzebergische Philharmonie Aue; Singakademie Chemnitz; Andreas Pabst, conductor; Markuskirche.
- 6** **Hong Kong:** SELECTIONS ARRANGED FOR GUITAR; Lucian Plessner, guitar; Fringe Club.
- 6** **London, UK:** CHICHESTER PSALMS, PRELUDE, FUGUE AND RIFFS; London Symphony Orchestra and Chorus; James Gaffigan, conductor; Barbican Hall.
- 6** **London, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; London Philharmonic Orchestra; Alondra de la Parra, conductor; Royal Festival Hall.
- 8** **Greifswald, Germany:** SERENADE (Ballet title: In Love); Ballett Vorpommern; Ralf Dörnen, choreographer; Theater.
- 10,11** **London, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; Royal Philharmonic Orchestra; Alexander Shelley, conductor; Cadogan Hall.
- 13** **Manchester, UK:** SYMPHONY NO. 1: JEREMIAH; BBC Philharmonic; Rebecca Evans, soprano; Yutaka Sado, conductor; Bridgewater Hall.
- 18** **Paris, France:** VIOLIN SONATA; Daniel Hope, violin; Sebastian Knauer, piano; Théâtre des Champs Elysées.

22,23, 27,28 **Trier, Germany:** PETER PAN; Theater Trier; Robert Alföldi, director; Theater.

25 **Berlin, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Deutsches Symphonie-Orchester; Nicholas Collon, conductor; Philharmonie.

28 **Birmingham, UK:** CHICHESTER PSALMS; City of Birmingham Symphony Orchestra; Lahav Shani, conductor; Symphony Hall.

28 **Toronto, ON:** SYMPHONIC DANCES FROM WEST SIDE STORY; Toronto Symphony Orchestra; Ward Stare, conductor; Roy Thompson Hall.

30 **Brussels, Belgium:** PIANO TRIO; Oxalys Ensemble; Palais des Beaux-Arts.

December

4 **Greifswald, Germany:** SERENADE (Ballet title: In Love); Ballett Vorpommern; Ralf Dörnen, choreographer; Theater.

7,10, 13, 18-20 **Trier, Germany:** PETER PAN; Theater Trier; Robert Alföldi, director; Theater.

9 **Budapest, Hungary:** SERENADE; Hungarian National Philharmonic; Robert Alföldi, violin; Olari Elts, conductor; National Concert Hall.

10,11 **Vienna, Austria:** WEST SIDE STORY SUITE (Arranged by David Newman); Tonkünstler Orchester Niederösterreich; Benjamin Schmid, violin; Ariel Zuckermann, conductor; Musikverein.

12 **Los Angeles, CA:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Los Angeles Philharmonic; James Gaffigan, conductor; Disney Hall.

12 **Istanbul, Turkey:** COMPLETE ANNIVERSARIES FOR PIANO; Sebastian Knauer, piano; Jamie Bernstein, narrator; Borusan Center.

17-31 **Munich, Germany:** CANDIDE (Scottish Opera Production); Staatstheater am Gärtnerplatz; Adam Cooper, director; Marco Comin, conductor; Reithalle.

31 **Stuttgart, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Radio Sinfonieorchester Stuttgart; Ilyich Rivas, conductor; Liederhalle.

January

1 **Stuttgart, Germany:** OVERTURE TO CANDIDE; Stuttgarter Philharmoniker; Nicholas Milton, conductor; Liederhalle.

1 **Neubrandenburger, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Neubrandenburger Philharmonie; Sebastian Tewinkel, conductor; Konzertkirche.

1-3 **Munich, Germany:** CANDIDE (Scottish Opera Production); Staatstheater am Gärtnerplatz; Adam Cooper, director; Marco Comin, conductor; Reithalle.

7 **Neubrandenburger, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Neubrandenburger Philharmonie; Sebastian Tewinkel, conductor; Konzertkirche.

7,9 **Strasbourg, France:** DIVERTIMENTO; Orchestre Philharmonique de Strasbourg; Carlos Miguel Prieto, conductor; Salle Érasme.

11,12 **Munich, Germany:** OVERTURE TO CANDIDE; Bayerisches Staatsorchester; Kristjan Järvi, conductor; National Theater.

16,18, 19 **Rome, Italy:** THREE DANCE VARIATIONS FROM FANCY FREE; Santa Cecilia Orchestra; Antonio Pappano; conductor; Sala Santa Cecilia; Rome.

17-19 **Rostock, Germany:** OVERTURE TO CANDIDE; Nordeutsche Philharmonie Rostock; Nicholas Milton, conductor; Volkstheater.

23 **Little Rock, AR:** CHICHESTER PSALMS; Arkansas Symphony Orchestra; Philip Mann, conductor; Maumelle Performing Arts Center.

24,25 **Halle, Germany:** DIVERTIMENTO; Staatskapelle Halle; Mario Vensago, conductor; Georg Freidrich Händel Halle.

27-29 **Neubrandenburger, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Neubrandenburger Philharmonie; Sebastian Tewinkel, conductor; Konzertkirche.

February

- 10,11 Chemnitz, Germany:** OVERTURE TO CANDIDE; Robert Schumann; Felix Bender, conductor; Stadthalle.
- 10,28 Lübeck, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Philharmonisches Orchester Lübeck; Ludwig Pflanz, conductor, Theater.
- 11 Baltimore, MD:** WEST SIDE STORY SUITE (arranged by William Brohn); Baltimore Symphony Orchestra; Joshua Bell, violin; Marin Alsop, conductor; Meyerhoff Symphony Hall.
- 19 Brussels, Belgium:** HALIL; Orchestre National de Belgique; Baudoin Giaux, flute; Andrey Boreyko, conductor; Palais des Beaux-Arts.

March

- 4 Zagreb, Croatia:** SYMPHONIC DANCES FROM WEST SIDE STORY; Zagreb Philharmonic Orchestra; David Danzmayr, conductor; Koncertna Dvorana Vatroslav.
- 4-6 Queens, NY:** WEST SIDE STORY (Carnegie Hall educational project); Amanda Dehnert, director; Marin Alsop, conductor; Knockdown Center.
- 6 Nürnberg, Germany:** CHICHESTER PSALMS; Philharmonischer Chor, Nürnberger Symphoniker; Gordian Teupke, conductor; Meistersingerhalle.
- 6,7 Hannover, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Niedersächsisches Staatsorchester; Dana Ciocarlie, piano; Lawrence Foster, conductor; Opernhaus.
- 9,10 Duisburg, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Duisberger Philharmoniker; Frank Dupree, piano; Jonathan Darlington, conductor; Theater am Marientor.

- 12-15 Newark, NJ:** SYMPHONY NO. 2: THE AGE OF ANXIETY; New Jersey Symphony Orchestra; Kirill Gersten, piano; Jacques Lacombe, conductor; New Jersey Performing Arts Center.
- 14 Gelenkirchen, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Neue Philharmonie Westfalen; Christian G. Nagel, piano; Rasmus Baumann, conductor; Musiktheater in Revier.
- 16 Croydon, UK:** OVERTURE TO CANDIDE; Royal Philharmonic Orchestra; Alexander Shelley, conductor; Fairfield Hills.
- 18-20 Houston, TX:** CHICHESTER PSALMS; Houston Symphony and Chorus; Andres Orozco-Estrada, conductor; Jones Hall.
- 23 Stuttgart, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Radio Sinfonieorchester Stuttgart; Joshua Weilerstein; conductor; Liederhall.
- 24 Tokyo, Japan:** SYMPHONY NO. 3: KADDISH; Judith Pisar, Leah Pisar Haas, speakers; Pavla Vykopalova, soprano; Tokyo Metropolitan Symphony Orchestra; Eliahu Inbal, conductor; Suntory Hall.
- 29-31 Schwerin, Germany:** OVERTURE TO CANDIDE; Mecklenburgische Staatskapelle; Daniel Huppert, conductor; Staatstheater.

April

- 14 Swansea, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; BBC National Orchestra of Wales; Eric Stern, conductor; Brangwyn Hall.
- 14-16 Philadelphia, PA:** FANCY FREE; Philadelphia Orchestra; Yannick Nézet-Séguin, conductor; Verizon Hall.
- 16 Manchester, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; CHICHESTER PSALMS; BBC Philharmonic, CNSO Youth Chorus, Halle Youth Choir; Juanjo Mena, conductor; Bridgewater Hall.
- 17 Hoyerswerda, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY, DIVERTIMENTO; Neue Lausitzer Philharmonie; Andrea Sanguineti, conductor; Lausitzhalle.

- 20,23 Birmingham, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; City of Birmingham Symphony Orchestra; Lahav Shani, conductor; Symphony Hall.
- 21,22 Turin, Italy:** FACSIMILE; Orchestra Sinfonica Nazionale RAI; William Eddins, conductor; Auditorium.
- 27 London, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; BBC Symphony; Joshua Weilerstein, conductor; Barbican.
- 27,28 Tokyo, Japan:** SYMPHONIC DANCES FROM WEST SIDE STORY, THREE DANCE EPISODES FROM ON THE TOWN; NHK Symphony Orchestra; Leonard Slatkin, conductor; Suntory Hall.
- 29 Manchester, UK:** OVERTURE TO CANDIDE; BBC Philharmonic; John Storgårds, conductor; Bridgewater Hall.

- 10,11, Trier, Germany:** PETER PAN; Theater Trier;
13,24, Robert Alföldi, director; Theater.
- 25**
- 12 Reykjavik, Iceland:** THREE DANCE EPISODES FROM ON THE TOWN; Iceland Symphony Orchestra; JoAnn Falletta, conductor; Harpa.
- 21 St. Petersburg, FL:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Florida Orchestra; Stuart Malina, conductor; Duke Energy Center for the Arts.
- 22 Clearwater, FL:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Florida Orchestra; Stuart Malina, conductor; Ruth Eckert Hall.
- 27-29 Barcelona, Spain:** MASS; Orquestra Simfònica de Barcelona; Nacional de Catalunya; William Dazeley, Celebrant; Kazushi Ono, conductor; Auditori.

May

- 1 Hamburg, Germany:** CANDIDE (Concert version); Hamburger Symphoniker; Isabel Karajan, narrator; Jason Bridges, Candide; Jane Archibald, Cunegonde; Joshua Hopkins, Dr. Pangloss; Doris Soffel, Old Lady; Mark Steon, Maximillian; Jeffrey Tate, conductor; Laeiszhalle.
- 2,3 Bremen, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Bremer Philharmoniker; Matthew Halls, conductor; Die Glocke.
- 8 Köln, Germany:** CHICHESTER PSALMS; SYMPHONY NO. 1: JEREMIAH; WDR Funhausorchester and Rundfunkchor Köln, Kölner Domchor; Kelley Nassief, soprano; Wayne Marshall, conductor; Philharmonie.
- 9 Freiberg, Germany:** SERENADE; Sinfonieorchester Baden – Baden and Freiburg; Christian Ostertag, violin; François-Xavier Roth, conductor; Konzerthaus.
- 10 Köln, Germany:** MASS; Gürzenich Orchester Köln, Jubilant Sykes, Celebrant; Thomas Neuhoff, 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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August 25, 2018 will mark the 100th birthday of Leonard Bernstein, and events are already being planned worldwide. Celebrations kick off on August 25, 2017 (the start of Bernstein’s 100th year), and run through the 2018-19 season. The Leonard Bernstein Office is interested in hearing your plans and assisting you to help make them successful.

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LOOKING ahead

New Recordings



Naxos Classical has recently released two new recordings of the music of Leonard Bernstein. The first recording features the pianist Alexander Dossin performing Bernstein's *Piano Sonata, Seven Anniversaries, Thirteen Anniversaries*, and first recordings of *Music for Dance No. 2* and *Non Troppo Presto*.

Raymond Beegle of *Fanfare Magazine* wrote about this recording, "Alexandre Dossin's luminous, expansive playing is a great delight from the beginning to the end of this disc. With his wonderful technical control and with his breadth of imagination... he serves up these little fragments to their brilliant best advantage."

Naxos has also served up a new recording of Bernstein's *Symphony No. 3: Kaddish* with Marin Alsop conducting the Baltimore Symphony Orchestra, The Maryland State Boychoir and The Washington Chorus, with soprano soloist Kelley Nassief and Claire Bloom as narrator. The recording also includes the São Paulo Symphony Choir in a performance of *The Lark* in the 2012 concert version with narrator conceived by N.G. Lew and Marin

Alsop. Writing for *Gramophone*, Ed Seckerson wrote, "*Symphony No 3, Kaddish*, is... recorded here in a performance of great conviction from Marin Alsop, with the wonderful Claire Bloom achieving a happy medium between the declamatory and the confidential."

The violinist Anne Akiko Meyers and *eone* records have recently released *Serenade: The Love Album*. Performing with the London Symphony Orchestra, conducted by Keith Lockhart, Ms. Meyers presents Bernstein's *Serenade*, an arrangement of *Somewhere*, and compositions by other composers featuring Ennio Morricone, George Gershwin, Astor Piazzolla and others. ■