

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Spring/Summer 2015



A Father Champions His Son

The traditional telling of the story has it that Samuel Bernstein actively discouraged his son Leonard from pursuing music. Sam would have much preferred for his son to inherit the hair and beauty supply business he had so painstakingly built up from nothing, in a fiercely personal manifestation of the striving immigrant's American Dream.

But Leonard Bernstein would not be deterred, and he did indeed become a professional musician. A few months after his famous Carnegie Hall last-minute debut on November 14, 1943, which made him famous overnight, a journalist asked Sam if it was true that he had refused to pay for his son's piano lessons. Sam famously replied: "Well, how was I supposed to know he'd turn out to be Leonard Bernstein?"

A recently discovered letter reveals that in fact, Samuel Bernstein did indeed advocate on behalf of his son. How astonishing to see the trouble Sam went to, with such excruciatingly elegant prose, as he begged his son's mentor, Serge Koussevitzky, to intervene on behalf of Leonard's career. It is a most touching and revealing document.

(letter on page 2)



COURTESY THE FAMILY OF LEONARD BERNSTEIN

Samuel and Leonard Bernstein.

Inside...

- 3 Artful Learning
- 4 Bernstein's Seemingly Simple Song
- 5 LB, MLK, and American Diplomacy in Berlin
- 6 In The News
- 10 Some Performances

To Our Readers

Some myths die hard. For three quarters of a century, Leonard Bernstein's father Sam has been characterized as resolutely opposed to his son's musical career. And yet it turns out, as evidenced in a recently uncovered letter, Sam was secretly reaching out to his son's conducting mentor, Serge Koussevitzky, exhorting him to help young Leonard with his career. It makes this fabled father-son story much more nuanced and interesting.

It's unknown to what degree Sam's letter made a difference, but there is no disputing that his son's larger-than-life success as a musician went beyond any version of the American Dream that Sam and his wife Jennie could have possibly imagined when they immigrated from western Russia to these shores.

And all these decades later, the legacy of Sam's son is still making an impact on the world. It is all we can do to fit into these pages the reports of performances, books, recordings, revivals, commemorations, educational initiatives and more – and we still have several years to go before the Centennial festivities, which will launch in August 2017, a year in advance of Bernstein's 100th birthday, and will continue well into 2019.

At that point, this newsletter may have to take on hard covers – or abandon paper entirely. Leonard Bernstein loved books, and we think he would prefer for us to stay on paper. But we're going to need more paper!

J.B. ■

SAMUEL BERNSTEIN
HAIR COMPANY

BEAUTY PARLOR EQUIPMENT
AND SUPPLIES
HUMAN HAIR GOODS

★ 59 TEMPLE PLACE · BOSTON · MASS.
Sept. 15th
1941
Liberty 5800

Sept. 15th, 1941

Dr. Serge Koussevitzky
Lenox
Mass.

Dear Sir:

Please forgive this liberty which I am taking in communicating with you but since the matter is an urgent one, I know you will understand my reasons for writing you at this time.

My son, Leonard, has just returned home after a few weeks vacation and, not only from fatherly instinct but from every outward indication, it is quite obvious that Leonard is unhappy for the reason, as you can probably appreciate, that he is so preoccupied with the work upon which he centers his every thought MUSIC.

Please forgive this humble parent, therefore, in trespassing upon your privacy but I must, of necessity, appeal to you for some assistance in Leonard's behalf. Quite frankly, Dr. Koussevitzky, Leonard idolizes you; I know what you have come to mean to him and your kind efforts manifested in his behalf is a fair indication of the mutual feeling which exists between you.

It is with great concern that I am now appealing to you to find some opportunity for Leonard so that it will be possible for him to continue with his first Love Music, and in the particular field in which he is so greatly interested. I hope and pray that you may find some opening [for] him for somewhere in these United States where he may continue with his work. The financial aspect does not enter into my thoughts for my chief concern is to find some haven for Leonard where he may continue with his work and know happiness.

Please forgive me a thousand times for inflicting my problem upon you but I felt it my duty as Leonard's Father to approach you and knowing you for the type of man you are, I am certain you will understand. May God spare you for many, many years to come so that you may continue with your accomplishments and with the good that you have done in this world and will continue to do and of the many good deeds you have accomplished, one of importance, yes, one I believe very necessary for the future well-being of my Son, will be that which you will accomplish now in his behalf.

I appreciate more than can be expressed by mere words, your kindness to Leonard and for the interest which you manifested in his interests and you would make this Father, The most grateful of parents, if you would but continue in your efforts.

Leonard's pride would never have sanctioned my approach to you in this manner, I know therefore that you will understand my request that this letter be held in strict confidence.

Thank you, Dr. Koussevitzky,

and may God bless you!

Respectfully yours,
Samuel J Bernstein

From the *Artful Learning* Blotter



by Patrick Bolek

▪ Hillside Elementary School

located in West Des Moines, IA, salutes Principal Dr. Robert Davis for 12 years of devoted service to the school community through the *Artful Learning* Model. Nearly every school that visited Hillside has subsequently become an *Artful Learning* School. A brilliant leader continually striving for excellence, Dr. Davis will be moving to Crossroads Park Elementary School beginning June 2015, but will continue his influential role as an *Artful Learning* Leadership Trainer.

▪ It was principal Patti

Magby's lifelong hope to lead an arts integration school. Her dream came true when Meadow View Elementary School in Castle Rock, CO, chose to use *Artful Learning*. This year, Patti won the Douglas County School District Administrator of the Year Apple Award. Her leadership skills are a daily master class of professionalism, candor and empathy.

▪ Phil Cox,

for many years the leader of the highly successful Academy of Creative Experiences at Danville (IL) High School, will leave the district to become principal of Salt Fork North Elementary School and District Curriculum Coordinator in Catlin, IL. He has served as a national Leadership Trainer for six national *Artful Learning* Schools.

▪ Principal Paul Schullo

concludes his tenure at the ever-inventive Hillcrest Community School in Bloomington, MN. Supported by exceptional educators, devoted support staff and design-thinking parents, Schullo used the *Artful Learning* Model to create a more diverse student population and amplify student achievement.

▪ Dedication and vision

inspire educators to do their best work. We welcome three principal leaders to the *Artful Learning* Cadre.

DR. JUSTIN HUNTER
Fairview Elementary School
Bloomington, IN

GRAHAM JONES
Hillside Elementary School
West Des Moines, IA

RON NATHAN
Midway Elementary –
Schools of the Arts
Sanford, FL

▪ Congratulations

are in order for two *Artful Learning* Schools: Salvador Magnet School (Napa, CA) and Midway Elementary – School of the Arts (Sanford, FL). Both received the Schools of Distinction award of recognition from the Magnet Schools of America. Principals Pam Perkins and Ron Nathan received their awards at the 33rd National Conference in Raleigh, NC during an April ceremony.

▪ In further good news

from Midway Elementary, The National Association of Music Merchants (NAMM)'s Support Music Coalition selected Midway as one of 120 schools to be honored.

Please visit artfullearning.org and click the active links to visit our national and international cadre of *Artful Learning* Schools.

Patrick Bolek serves as Summer Session Director, Advancement Consultant and Master Trainer for Artful Learning Inc. ■

News Flash: *Artful Learning* Summer Session 2015: July 21-24

For a second year, Salvador Magnet School, nestled in California's beautiful Napa Valley, will host leaders and educators convening for the *Artful Learning* Summer Session 2015. Alexander Bernstein will be the special guest speaker.

Note: this conference is not just for *Artful Learning* Schools! If you are an educator interested in learning more about *Artful Learning*, please join us in Napa. Enroll online at Square Market: <https://squareup.com/market/artful-learning-summer-session-2015>.

For more information about *Artful Learning*, go to artfullearning.org or call (310) 383-6647. ■

Bernstein's Seemingly Simple Song

by Daron Hagen

When I was eleven years old, my brother, who two years earlier had turned me on to *Jesus Christ Superstar*, played me *MASS*. He was old enough to be worrying about the draft; we watched with horrified fascination as the numbers climbed under the little black soldier and the little white soldier just over Walter Cronkite's shoulder. I brought the big, floppy LP's of *MASS* with me to Linfield School, taught "God Said"

What critics at the time deemed self-indulgent lapses in taste are revealed, in hindsight, to be the unapologetic gestures of a master.

to my classmates, and led them in a rousing rendition on the playground during recess, prompting a call home from the vice principal (who had not one ironic bone in his body) to my mother, who, laughing, no doubt told him to get "with it."

My *MASS*, the one spinning away in 1972 on the turntable in my parents' den, began with a cacophonous prelude of delightfully colorful modernist blowouts overlapped like clever people talking over one another at a cocktail party. It was the furthest thing from the traditional classical music, show tunes and rock 'n' roll to which I, as a Lutheran kid from Wisconsin, related. It was exotic, but it didn't make me feel anything.

Then, the Celebrant cuts through this with his electric guitar, strumming the open strings with all the Rock God power chord authority of a young Jim Morrison, stilling the Babel of compositional complaints.

So begins Bernstein's "A Simple Song," with joyous open G's and D's on the guitar. Bernstein leaves the third out of his chord, thereby letting the Celebrant spell out "G-d" musically, with the middle left out, in the traditional fashion. It's an innocent, pre-musical place: a chord that any-

one who can pick up the guitar can strum without knowing how to play. So begins a supposedly "simple" song that is a textbook example of what a composer can do when he has the craft to conceal his craft.

The Celebrant enters on the fifth in G major with the word "sing." The C-sharp that follows is the Bernstein signature interval, the one he used to poison the harmonies and organize the drama in *West Side Story*. And it is anything but simple: the word "God" has been placed on the "forbidden" tritone, rife with ambiguity and harmonic instability, ready to modulate into any key.

And so it continues, sounding like a pop song and functioning all the time in the way Bernstein himself did, on several levels at once, a semiotician's dream: entertaining and illuminating, clever and heartfelt, knowledgeable, but filled with disarming wonder, revealing the obvious without embarrassment or cynicism because the most important things bear repeating.

Composer Ned Rorem told me once, that "writing complicated music

was a lot easier than not." I was too young when he said it to me; now I understand that it required a sort of courage for a man of Bernstein's sophistication and time to drop in that little soft-rock "boom-chick," in the B section; to gently touch on the jazzy major seventh with a grace note on the word "help;" to push the jazz gesture just a trifle harder on the "sting" beneath the final "laude." What critics at the time deemed self-indulgent lapses in taste are revealed, in hindsight, to be the unapologetic gestures of a master.

Even though you don't have to be able to read music to write a great tune, one of the lessons that Bernstein's "Simple Song" teaches is that you need more than just a true heart and a clever mind to compose music of a calibre equal to the finest visual and literary art. One needs the craft to conceal one's craft.

Daron Hagen is a composer, stage director, essayist, pianist, and conductor living in Upstate New York with his wife and two sons. ■

MASS In Philadelphia

The Philadelphia Orchestra's Music Director, Yannick Nézet-Séguin, called Leonard Bernstein's *MASS* "the pinnacle" of the Orchestra's requiem series. Having stirred audiences with the requiems of Mozart, Brahms, Verdi, and Fauré, the Orchestra recently presented this final monumental composition to a rapturous audience reception. The performance featured collaborations

with community performers as well as with The Westminster Symphonic Choir. It was directed by Joe Miller with Kevin Newbury as stage director. The role of the Celebrant was sung by Kevin Vortman.

"Bernstein's *MASS* with The Philadelphia Orchestra an otherworldly delight."

Bryan Butler, Philadelphia ■



The American Boychoir perform in *MASS*.

LB, MLK, and American Diplomacy in Berlin

After last year's successful conclusion of the *West Side Story Project* in Berlin, Germany, Leonard Bernstein's presence can still be felt. Thanks to the assistance of the Leonard Bernstein Office and the United States Embassy, 26 students at a Berlin High School were able to attend a daytime dress rehearsal of *West Side Story* at Berlin's Komische Oper. This was the first time any of these students had ever attended a live stage show, and their response was overwhelmingly enthusiastic.

In January, as part of the Martin Luther King celebration, United States Ambassador John Emerson and his wife honored the combined legacies of Dr. Martin Luther King and Leonard Bernstein by hosting a reception for representatives from the Muslim, Christian, and Jewish communities, as well as German, Turkish and Arabic business, political and community leaders.

The reception linked the recent anniversaries of MLK's visit to East Berlin in 1964 with the fall of the Berlin Wall. Jamie Bernstein was the special guest at the reception. In her remarks, she connected her father to the occasion by describing his lifelong commitment to human rights, and also recalled his historic performance of Beethoven's *Symphony No. 9* on the occasion of the Fall of the Wall, for which Bernstein changed Schiller's "Ode to Joy" to "Ode to Freedom."

The Ambassador and Mrs. Emerson also screened a short film, *West Side Berlin*, the product of an anti-violence project with minority youth from Berlin's Wedding district,



COURTESY UNITED STATES EMBASSY BERLIN, GERMANY

**Craig Urquhart,
Kimberly Marteau
Emerson,
Jamie Bernstein,
Ambassador
John Emerson.**

who based their film on themes from *West Side Story*. The film project was funded by the U.S. Embassy.

Earlier the same day, the Embassy sponsored a World Cafe event bringing together 30 young, diverse students from various schools in Berlin and Brandenburg to involve them in an exploration of "the civil rights activism of Martin Luther King and Leonard Bernstein."

Discussions of the topic took place in three table groups. Jamie Bernstein, daughter of Leonard Bernstein; Kimberly Marteau Emerson, the Ambassador's wife and a member of the International Board of Directors of Human Rights Watch; and Craig Urquhart, Senior Consultant, Press and Promotion for The Leonard Bernstein Office, each hosted a table and led the discussions. The event ended with students from each group sharing their discoveries



COURTESY UNITED STATES EMBASSY BERLIN, GERMANY

**Jamie Bernstein
hosts a table
group.**

and insights with the others. One participant stated at the end: "This event really challenged us to think about justice, tolerance, and civil rights. There could not be a better moment for this." Ending the event, Mrs. Emerson told the students, "Focus on your strength and skills, be confident, and just get started. True leadership starts right where you are." ■



COURTESY UNITED STATES EMBASSY BERLIN, GERMANY

**The World Cafe
participants.**

IN THE **news**

Leonard Bernstein at 100



Leonard Bernstein at 100

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.
info@leonardbernstein.com ■

Boosey & Hawkes Program Guide

In advance of the Leonard Bernstein Centennial celebrations, the music publisher Boosey & Hawkes has produced a programming guide for *Leonard Bernstein at 100*. This 52-page guide contains information on all the published works of Leonard Bernstein available for performance, including instrumentations, timings, and

resources needed. With a welcoming note from Jamie Bernstein and an introduction by Bernstein scholar Professor Carol Oja, as well as photographs and historical information about Bernstein's life, this resource is a valuable tool for planning performances celebrating the centennial of Leonard Bernstein.

Available from your local Boosey & Hawkes Office:

United States:
composers.us@boosey.com

United Kingdom:
composers.uk@boosey.com

Germany:
musikverlag@boosey.com ■

Age of Anxiety Ballet



© BILL COOPER

Last autumn, the Royal Ballet of London presented a new ballet of *Age Of Anxiety* with choreography by Liam Scarlett. This production travels to New York for four American premiere performances on June 27 and 28.

This work, set to Bernstein's *Symphony No.2, The Age of Anxiety*, reveals the composer's intense emotional response to W.H. Auden's poem of the same name, which was written in 1947 when the world was still reeling from the physical and spiritual upheavals of the Second World War. Combining Scarlett's choreography, Bernstein's music, and Auden's poem, the dancers of *Age of Anxiety* give voice to the paranoia, confusion and disillusionment of uncertain times.

"Liam Scarlett's new narrative piece... is the standout piece here. If you love theatre but avoid the classical repertoire, this is the one to see."

Liz Hoggard,
London Evening Standard

"Home-grown Royal Ballet choreographer Liam Scarlett wrings a poignant story from the fear of both war and modern anomie as expressed in Auden's 1947 poem *The Age of Anxiety*."
The Arts Desk

The Age of Anxiety
Choreography: Liam Scarlett
Music: Leonard Bernstein
David H. Koch Theater
Sat, June 27 @ 2pm & 8pm
Sun, June 28 @ 2pm & 7:30pm ■

New Books

Rowman & Littlefield has published *Leonard Bernstein and His Young People's Concerts*, a new book written by Alicia Kopfstein-Penk.

In this first in-depth look at the television series *Leonard Bernstein and The New York Philharmonic's Young People's Concerts*, illustrates how the cultural, social, political, and musical upheavals of the turbulent 1960s impacted Bernstein's life and the *Young People's Concerts*. Responding to trends in corporate sponsorship, censorship, and arts programming from the Golden Age of Television into the 1970s, the *Young People's Concerts* would show the impact of and reflect the social and cultural politics of the Cold War, Vietnam, the Civil Rights and Women's Movements, and the Counterculture. Bernstein cheerfully bridged classical and popular tastes, juxtaposing the Beatles with Mozart even as he offered personal, televised pleas for peace and unity. At the same time, the concerts reflect Bernstein's troubled relationship as a professional musician with the dominance of atonality and his quest

to nurture American music.

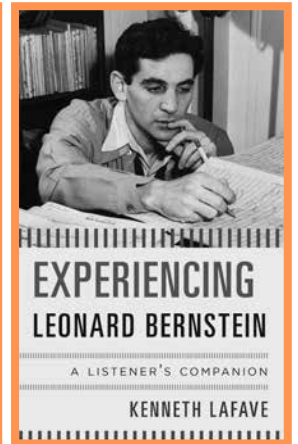
Humphrey Burton, producer, director, and Bernstein biographer has written about this book:

"Alicia Kopfstein-Penk has written a thrilling and vivid account of the element in Leonard Bernstein's work that touched more Americans than anything else he did: the musical education – and inspiration, too – of an entire generation."

Rowman & Littlefield has also published a book by journalist and scholar Kenneth LaFave: *Experiencing Leonard Bernstein: A Listener's Companion*.

LaFave shares a few words about his book:

My book is about Leonard Bernstein's quest to "reach for the note," as he put it; to be a composer. This quest paralleled LB's broader search for a basis for faith. In the end, he found faith in the very act of composing, in the inherently tonal system (as he put it in the Norton lectures) and the infinite possibilities it offers. That's the broad-brush purpose of my book. Its somewhat less elevated, but (I hope) no less



valuable purpose is to provide what amounts to program notes for all of Bernstein's major works. I mean program notes in the best sense: simple descriptions of each work that do not necessarily require a musical background, but also do not talk down or dumb down. When I use musical terms pertinent to a score, I always try to explain what those terms mean. I like to think of the book as a gigantic program note for a festival comprising LB's complete works. ■

The Somewhere Project: A Citywide Exploration of *West Side Story*

CARNEGIE HALL Weill Music Institute

In celebration of Carnegie Hall's 125th anniversary season in 2016, the Weill Music Institute (WMI) launches The Somewhere Project, a citywide exploration of *West Side Story*. This unique creative learning project will engage people through events in all five boroughs of New York City, anchored by a large-scale production of *West Side Story*. In March 2016, three performances of this iconic work will take place at the Knockdown Center, a restored factory in Queens, and will feature

professional artists in lead roles, using Jerome Robbins's classic choreography, with students and community members from around the city participating on stage. Marin Alsop, a former conducting student of Bernstein's and a visionary leader of education projects, will conduct, while Amanda Dehnert, a nationally renowned theater director, will lead the production. *Experiencing West Side Story* as a celebration of community and music will encourage artists and audiences to consider the work's timeless themes, inviting them to embrace the vision of New York City as "a place for us."

<http://www.carnegiehall.org/WestSideStory>

West Side Story

March 4-6, 2016
Knockdown Center
52-19 Flushing Avenue, Queens
Based on a Conception of Jerome Robbins
Book: Arthur Laurents
Music: Leonard Bernstein
Lyrics: Stephen Sondheim
Entire Original Production Directed and Choreographed: Jerome Robbins
Amanda Dehnert, Director
Marin Alsop, Music Director ■

A Memory Of *On The Town*

by Cathy Barbash

My 87-year old mother has seen the current revival of *On The Town* four times already. She took herself to the opening night of the previews, and has taken friends and family, including all of her grandchildren, to subsequent performances. Yes, it is because it is a great show in a superb production, but there is also a much deeper connection.

Lillian Like and Maurice Barbash met as youngsters in the Depression-era Bronx, and their relationship deepened during the war years. After Victory in Europe Day, it was determined that Maurice's army unit had not yet served long enough, so he was shipped home to New York on furlough awaiting orders to deploy to the Pacific. Theater tickets were often available to servicemen and women,



COURTESY OF CATHY BARBASH

Tony Yazbeck (Gabey), Lillian Barbash, her grandchildren.

and one August afternoon Lillian and Maurice were lucky enough to see the original production of *On The Town*. They emerged from the Adelphi Theater to pandemonium: Japan had just surrendered, it was VJ Day, August 15, 1945!

(P.S., they married in 1947, and their 3 children and 6 grandchildren inherited their love of the arts.)

Cathy Barbash specializes in U.S.-China cultural diplomacy and produces special US-China projects. ■

New York Philharmonic to Premiere *On The Waterfront* Film with Live Orchestra



On September 18, 2015, the New York Philharmonic will premiere *On The Waterfront* Film with Live Orchestra. David Newman will conduct Leonard Bernstein's Oscar-nominated score – his one and only film score – as the film is screened overhead.

Winner of eight Academy Awards including Best Picture, Elia Kazan's 1954 drama, starring Marlon Brando and Eva Marie Saint, explores violence and corruption among New York City's longshoremen. The film is considered to be Kazan's apology for his own willingness to "name names" before the House Un-American Activities Committee (HUAC).

Kazan's involvement with HUAC made Bernstein hesitant to join the project. But upon seeing a rough cut of the film, Bernstein changed his mind. The composer subsequently wrote in *The Joy of Music*:

"When I was first shown a rough cut of the picture, I thought it a masterpiece of direction, and Marlon Brando seemed to me to be giving the greatest performance I had ever seen him give, which is saying a good deal. I was swept by my enthusiasm into accepting the commission to write the score, although I had [until then] resisted all such offers on the grounds that it is a musically unsatisfactory experience for a composer to write a score whose chief merit ought to be its unobtrusiveness."

The New York Philharmonic, conducted by Maestro Newman, will again perform Bernstein's score with a screening of *On The Waterfront* at the University of Michigan, part of the orchestra's residency partnership with the University Musical Society, on October 9-11, 2015. ■

La Guardia Goes On The Town



COURTESY OF LA GUARDIA COMMUNITY COLLEGE

Jamie Bernstein with students from La Guardia Community College.

In February, Jamie Bernstein took a group of students from La Guardia Community College (New York City) to see the current Broadway revival of *On the Town*. For most of them, it was their first Broadway show. Below are excerpts from notes they sent Jamie after the excursion.

Thank you so much for sharing your father's history... It was really cool to know that your family is very mixed and how you are so proud about it. The show was amazing! The music, the taxi driver, the imaginary ballet dance and the incredible music. Great show and great company!

Katherine G.

The Broadway show amazed me. I would not think that a person like me would enjoy the musical this much. After the show I am clear now why people appreciate Leonard Bernstein so much. The music was fantastic.

Pitiwat S.

Thank you so much for teaching me about your father last week... It was my first time watching a Broadway musical and it was a beautiful experience that I will always remember.

Naomy

Sony Releases Remastered Sibelius Recordings

Sony Classical has released a remastered set of Bernstein's complete Sibelius recordings. Bernstein regarded Sibelius alongside Mahler as one of "the key turning points" in the development of the 20th century symphony, though Bernstein's reputation as a Mahler exponent has overshadowed his lifelong dedication to the Finnish composer. During Sibelius's centenary year, 1965, Bernstein and The New York Philharmonic performed all the symphonies in a single season (only his mentor Serge Koussevitzky had done that in the US, three decades earlier in Boston). For his efforts, Bernstein was made a Commander of the Order of the Lion by the president of Finland.

As well as the complete symphonies this set also contains the *Violin Concerto* with the French virtuoso Zino Francescatti, *Valse triste*, *The Swan of Tuonela*, *Finlandia*, *Pohjola's Daughter* and *Luonnotar*, Sibelius's haunting setting of words from the *Kalevala*, the Finnish national epic, featuring American soprano Phyllis Curtin.



On The Town Cast Album

The new 2-CD cast album of the acclaimed current Broadway revival of *On The Town* is now available. This PS Classics recording was produced by Robert Sher. Howard and Jane Kagan are also producers, and Dennis Grimaldi is the Executive Producer. The iconic three sailors are Tony Yazbeck as Gabey, Jay Armstrong Johnson as Chip, and Clyde Alves as Ozzie. Their three girls are sung by Alysha Umphress as Hildy, Megan Fairchild as Ivy Smith, and Elizabeth Stanley as Claire de Loon. Rounding out the cast are Jackie Hoffman as Madame Dilly, Michael Rupert as Judge Pitkin W. Bridgework, and Allison Guinn as Lucy Schmeeler. And last but not least is the outstanding 28 piece orchestra conducted by James Moore.

"... a must-have for anyone who loves musical theatre. Collectors will need to have it for both its beauty and its completeness."

Playbill

"... a dynamic and dazzling two-disc set with the big and incidental songs and lots and lots of spectacular dance music... [that is] delightful dynamite."

Talking Broadway

"The score shifts constantly between the wonderful songs — the sassy 'New York, New York,' the wistful 'Lonely Town,' the beguiling, tender 'Some Other Time' — and stretches of wondrous orchestral music for the dance sequences... The cast is perfect. The conductor James Moore draws stylish, colorful playing from the sizeable and excellent orchestra."

The New York Times



Some Performances

Spring/Summer 2015

For a complete listing visit:
www.leonardbernstein.com

May

- 1,2 Minneapolis, MN:** DIVERTIMENTO; Minnesota Orchestra; Mischa Santora, conductor; Orchestra Hall.
- 3 New Bern, NC:** THREE DANCE EPISODES FROM ON THE TOWN; North Carolina Symphony; Grant Llewellyn, conductor; New Bern Riverfront Convention Center.
- 7,8 Essen, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Essener Philharmoniker; Tomas Netopil, conductor; Philharmonie.
- 7-10 Hartford, CT:** CHICHESTER PSALMS; Beth El Temple Chorus, Congregation Beth Israel Chorus, Hartford Symphony Orchestra; Carolyn Kuan, conductor; The Bushnell Center for the Performing Arts.
- 7-10 San Francisco, CA:** SYMPHONY NO. 2: THE AGE OF ANXIETY; San Francisco Symphony; Jean-Yves Thibaudet, piano; Michael Tilson Thomas, conductor; Davies Symphony Hall.
- 8-10 Madison, WI:** SERENADE; Naha Greenholtz, violin; John DeMain, conductor; Overture Hall.
- 10,11 Portland, OR:** SYMPHONIC DANCES FROM WEST SIDE STORY; OREGON SYMPHONY; Carlos Klmar, conductor; Arlene Schnitzer Concert Hall.
- 13 Jena, Germany:** SERENADE; Jenaer Philharmonie; Donata Sailer, violin; Marc Tadue, conductor; Volkhaus.
- 13 Reykjavik, Iceland:** SYMPHONIC DANCES FROM WEST SIDE STORY; Iceland Symphony Orchestra; Rico Sacconi, conductor; Harpa Concert Hall.
- 13,20, 26 New York, NY:** WEST SIDE STORY BALLET SUITE; New York City Ballet; Jerome Robbins, choreographer; David H. Koch Theater.
- 14,16 Dallas, TX:** SERENADE, SYMPHONY NO. 3: KADDISH; Dallas Symphony Orchestra; Liza Ferschtman, violin; Kelley Nassief, soprano; Ronald Guttman, speaker; Jaap van Zweden, conductor; Meyerson Symphony Center.
- 15 Antwerp, Belgium:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Royal Flemish Philharmonic; Christian Lindberg, conductor; deSingel.
- 21 Coventry, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; Royal Philharmonic orchestra; David Charles Abell, conductor; Butterworth Hall.
- 27 Costa Mesa, CA:** MAKE OUR GARDEN GROW, LIFE IS HAPPINESS INDEED, SYMPHONIC SUITE FROM ON THE WATERFRONT; Pacific Symphony, Alejandro Gutierrez, conductor; Segerstrom Concert Hall.
- 28 Malmo, Sweden:** SERENADE, SYMPHONIC DANCES FROM WEST SIDE STORY; Malmo Symphony Orchestra; Marc Soustrot, conductor; Konserthuset.
- 29,30 Buffalo, NY:** SERENADE; Buffalo Philharmonic Orchestra; Tim Fain, violin; JoAnn Falletta, conductor; Kleinhaus Music Hall.
- 30 Antwerp, Belgium:** SERENADE; Royal Flemish Philharmonic; Wouter Vossen, violin; Edo de Waart, conductor; De Roma.

June

- 3 Dresden, Germany:** A QUIET PLACE CHAMBER VERSION; Ensemble Modern; Vocalconsort Berlin; Christopher Purves (Sam); Benjamin Hulett (Francois); Claudia Boyle (Dede); Jonathan McGovern (Junior); Kent Nagano, conductor; Gläserne Manufaktur.
- 11 North Bethesda, MD:** CANDIDE; Baltimore Symphony; Baltimore Choral Arts Society; Patti Lupone (Old Lady); Lauren Snouffer (Cunegonde); Keith Jameson, Candide; Kevin Newbury, director; Marin Alsop, conductor; The Music Center at Strathmore.
- 12-14 Baltimore, MD:** CANDIDE; Baltimore Symphony; Baltimore Choral Arts Society; Patti Lupone (Old Lady); Lauren Snouffer (Cunegonde); Keith Jameson (Candide); Kevin Newbury, director; Marin Alsop, conductor; The Joseph Meyerhoff Symphony Hall.

- 13,14 Vienna, Austria:** CHICHESTER PSALMS; Choir and Orchestra University of Vienna; Vijay Upadhyaya, conductor; Festival Hall.
- 24 Paris, France:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Orchestre de Paris; Jonathan Darlington, conductor; Philharmonie.
- 24-26 Gera, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Philharmonisches Orchester Altenburg-Gera; Alexander Kalajdzic, conductor; Theater.
- 25 Düsseldorf, Germany:** DIVERTIMENTO; Symphonieorchester und Chor; Robert Schumann Hochschule Düsseldorf; Tonhalle.
- 27,28 New York, NY:** THE AGE OF ANXIETY, Liam Scarlett, choreography; Royal Ballet of London; David H. Koch Theater.

July

- 2,3 Cuyahoga Falls, OH:** CANDIDE SUITE FOR ORCHESTRA; Cleveland Orchestra, Thomas Wilkins, conductor; Blossom Music Center.
- 8 Chicago, IL:** FANCY FREE; Grant Park Orchestra; Karina Canellakis, conductor; Jay Pritzker Pavillion - Millennium Park.
- 16 Auckland, NZ:** PRELUDE, FUGUE AND RIFFS, arranged by Lukas Foss; Julian Bliss, clarinet; Auckland Philharmonia; Eckehard Stier, conductor; Auckland Town Hall.
- 23-25, 30-31 Queensland, Australia:** CANDIDE (Scottish Opera Version); Opera Queensland Chorus; Queensland Symphony Orchestra; Lindy Hume, director; David Hobson (Candide); Rachele Durkin (Cunegonde); Christine Johnston (Old Lady); Playhouse.

August

- 1 Queensland, Australia:** CANDIDE (Scottish Opera Version); Opera Queensland Chorus; Queensland Symphony Orchestra; Lindy Hume, director; David Hobson (Candide); Rachele Durkin (Cunegonde); Christine Johnston (Old Lady); Playhouse.
- 1 Wismar, Germany:** CLARINET SONATA; Matthias Schorn, clarinet; Alice Sara Ott, piano; Heiligen Geist Kirche.
- 2 Aspen, CO:** SERENADE; Aspen Music Festival; Robert McDuffie, violin; Michael Stern, conductor; Benedict Music Tent.

- 20,22 Milan, Italy:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Orchestra Sinfonica di Milano Giuseppe Verdi; Timothy Brock, conductor; Auditorium di Milano.
- 27 Lenox, MA:** PRELUDE, FUGUE AND RIFFS; Tanglewood Music Center Orchestra; Michael Tilson Thomas, conductor; Seiji Ozawa Hall.

September

- 10 Woodlands, TX:** SYMPHONIC DANCES FROM WEST SIDE STORY; Houston Symphony Orchestra; Andres Orozco-Estrada, conductor; Cynthia Woods Mitchell Pavilion.
- 13 Houston, TX:** SYMPHONIC DANCES FROM WEST SIDE STORY; Houston Symphony Orchestra; Andres Orozco-Estrada, conductor; Jones Hall.
- 18 New York, NY:** ON THE WATERFRONT FILM WITH LIVE ORCHESTRA; New York Philharmonic; David Newman, conductor; Avery Fisher Hall.
- 25,26 Raleigh, NC:** THREE DANCE EPISODES FROM ON THE TOWN; North Carolina Symphony; Grant Llewlynn, conductor; Meymandi Concert Hall.
- 26 Louisville, KY:** MASS; Louisville Orchestra; Jubilant Sykes (Celebrant); Teddy Abrams, conductor; Whitney Hall.

[Note to Readers]

Prelude, Fugue & Riffs will be sent upon request. Please send all correspondence to:

Craig Urquhart
Prelude, Fugue & Riffs
 121 West 27th Street
 Suite 1104
 New York, NY 10001
 Fax: (212) 315-0643
 e-mail:
 curquhart@leonardbernstein.com

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.

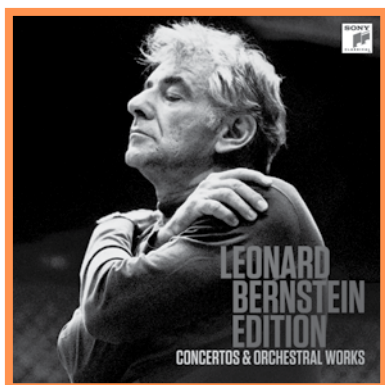
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LOOKING ahead

Leonard Bernstein Edition, Concertos and Orchestral Works



Sony Classical has released the *Leonard Bernstein Edition, Concertos and Orchestral Works*. This set is the companion to the previously released *Leonard Bernstein Edition, The Symphony Edition, New York Philharmonic*.

This new 80 CD set assembles all the concertos and remaining works for orchestra that Bernstein recorded for Columbia Records, now Sony Classical. This treasure trove of performances includes his collaborations with violinists Isaac Stern and Zino Francescatti, cellist Leonard Rose, clarinetist Stanley Drucker, pianists Robert Casadesus, Philippe Entremont, piano duo Robert Fizdale and Arthur Gold, Justus Frantz, Gary Grafman, Seymour Lipkin, Rudolf Serkin, and Andre Watts.

Included in the set are all the recordings Bernstein made with the pianist Glenn Gould, including Beethoven *Concertos Nos. 2, 3, 4* and the famously controversial performance of Brahms *Piano*

Concerto No. 1. Bernstein is also heard as pianist in performances of Beethoven *Piano Concerto No. 1*, Mozart *Piano Concertos K 450* and *K453*, Gershwin *Rhapsody in Blue* and Shostakovich *Piano Concerto No 2, Opus 102*. Also of interest is Aaron Copland performing his own *Piano Concerto*.

In addition to orchestral works spanning the concertante repertoire from Bach to Vivaldi, the recordings feature Bernstein conducting his own works, including the *Candide Overture, Symphonic Dances From West Side Story, Fancy Free, Suite from On The Waterfront*, and the premiere performance of *Prelude, Fugue and Riffs* with clarinetist Benny Goodman. ■