

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Spring/Summer 2016

&

High-brow, Low-brow, All-brow

Bernstein, Gershwin, Ellington, and the Richness of American Music

by Michael Barrett

Much of my professional life has been spent on convincing music lovers that categorizing music as “classical” or “popular” is a fool’s errand. I’m not surprised that people still cling to these divisions. Some who love classical masterpieces may need to feel reassured by their sophistication, looking down on popular culture as disposable and inferior. Meanwhile, pop music fans can dismiss classical music lovers as elitist snobs, out of touch with reality and hopelessly “square.”

Fortunately, music isn’t so black and white, and such classifications, especially of new music, are becoming ever more anachronistic. With the benefit of time, much of our country’s greatest music, once thought to be merely “popular,” is now taking its rightful place in the category of “American Classics.”

I was educated in an environment that was dismissive of much of our great American music. Wanting to be regarded as a “serious” musician, I found myself going along with the thinking of the times, propagated by our most rigid academic composers and scholars of the 1950’s-1970’s. These wise men (and yes, they were all men) had constructed a nearly impenetrable ivory tower, with such a deep ideological moat around it that any other kind of music was deemed inferior. The European model was the ideal, from Alberti to Xenakis. As a



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conservatory student in the 1970’s, I grew up convinced that Aaron Copland was a “Pops” composer, useful for light story ballets, but not much else. Embracing any kind of American art, I thought, made you an intellectual lightweight. Our symphony orchestras and opera houses were all dedicated to the European past, with the rare nod to an incomprehensible new

work that studiously avoided melody or key signature.

This was the environment in American music when I began my association with Leonard Bernstein. His influence and example were the main catalysts in freeing my ears, mind and heart from my learned musical prejudices. Bernstein the conductor
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To Our Readers

In the swirl of ongoing Bernstein-related activity worldwide, we had to pause to consider how much more sublime a place the Beyond recently became when Leonard Bernstein and Prince were reunited there, 31 years after their first and only meeting at the Grammy Awards in 1985, when Bernstein received the Grammy Lifetime Achievement Award.

Bernstein was thrilled by the musicality and dynamism of Prince, so he was delighted to find himself receiving his special award on the same night that Prince was performing. Bernstein caught one of the purple tambourines that Prince tossed out to the audience. It remained in his house for years.

Leonard Bernstein and Prince may have come from very different worlds, but they shared a similarly irrepressible energy and charisma, as well as an unquenchable curiosity and open-mindedness in their respective approaches to music. Had each of these artists lived longer, who knows what additional musical barriers might have come tumbling down.

J.B. ■

High-brow, Low-brow, All-brow, *continued*

(continued from page 1)
studied and performed his Copland, Gershwin, and Richard Rodgers with the same rigor and thoughtfulness that he brought to Brahms, Mahler, and Stravinsky. He recognized and honored the value of all great work, be it a show tune, an Appalachian fiddle melody, or *The Symphony of Psalms*. This was a brand new perspective for me: one which opened up my ears to immense riches that I had been denying myself in the name of “seriousness.”

Bernstein as a composer was the perfect example of why it was important to keep one’s mind open. His works inhabited so many of our American houses of music: the concert hall, the opera house, the jazz club, the movies, the ballet, the

Bernstein’s restless curiosity about all kinds of music led him to explore everything from traditional blues to bebop jazz to Latin music...

Broadway stage – and even dwellings that defied classification. His *MASS* is both a religious work and a music theater piece, featuring classical, rock and folk music elements. It has been performed everywhere from a high school gymnasium to the Vatican.

In addition to Bernstein, two other American-born pianist/composers had similarly omnivorous, free-range imaginations which continued to expand throughout their careers. And they too wrote music in a variety of musical styles, crossing lines of genre and classification.

Edward Kennedy (“Duke”) Ellington (1899-1974) and George Gershwin (1898-1937) both started out as composers of popular music, but their music found its way into theatres, movie houses and the concert hall as their composing skills developed.

While Bernstein began his composing career writing for the concert hall and ballet stage, he kept one foot in the nightclub world, thanks to his pals Betty Comden, Adolph Green and Judy Holliday, whose act as “The Revuers” Bernstein frequently attended, sometimes accompanying the troupe on piano. While Judy Holliday went off to Hollywood, Comden, Green and Bernstein teamed up to create their first Broadway success with *On The Town*. They were still in their 20’s.

Gershwin and Ellington, meanwhile, were born into the worlds of entertainment and dance music. Gershwin was a product of New York City’s Tin Pan Alley. Ellington, from Washington, D.C., came north to New York with his band, and was soon ensconced in Harlem’s Cotton Club. By contrast, Bernstein’s training at Harvard and the Curtis Institute of Music planted him firmly in the classical world. But Bernstein’s restless curiosity about all kinds of music led him to explore everything from traditional blues to bebop jazz to Latin music – and all these genres manifested themselves in his own compositions. Bernstein’s mentor Serge Koussevitsky both chided and praised his protégé when, after hearing a performance of the *Symphony No. 2: The Age of Anxiety* he declared, “Lenushka, it is a jazz. But... is a noble jazz!”

Gershwin and Ellington also had ambitions that went beyond their successful worlds of Broadway and dance clubs. Gershwin’s desire to write in larger forms led to some of his most magnificent compositions: his two *Rhapsodies*, the *Concerto in F*, *An American in Paris*, his *Cuban Overture*, and ultimately his opera masterpiece, *Porgy and Bess*.

Ellington, with his decades of experience writing for his jazz orchestra, found even deeper musical sophistication through his collaboration with Billy Strayhorn. Strayhorn, who was conservatory-trained, wrote music that had greater chromaticism, with atmosphere and colors closer to Debussy than to the world of jazz.

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Artful Learning: Exceeding Expectations

by Patrick Bolek

We are thrilled to announce that two *Artful Learning* Schools were awarded Magnet Schools of Excellence by the Magnet Schools of America organization. Last year, Salvador Magnet School (Napa, CA) and Midway Elementary – School of the Arts (Sanford, FL) were granted Schools of Distinction. This year, both schools moved to the Excellence category, which is accompanied by a cash award for each site. A rigorous application process requires evidence of real transformational change at each school – so the honor is of keen significance.

Congratulations to principals Pam Perkins (CA), and the Florida team, Ron Nathan with Barb Keller and Scheshin Quinn, for moving both schools forward to receive this recognition.

Welcome & Farewells

The *Artful Learning* national cadre of schools would like to welcome Michelle Hurlbert as the new principal of Wright Elementary School (Des Moines, IA). Wasting no time, Michelle hosted a residency with globally renowned dance company Pilobolus in support of the kindergarten's unit of study on dependence.

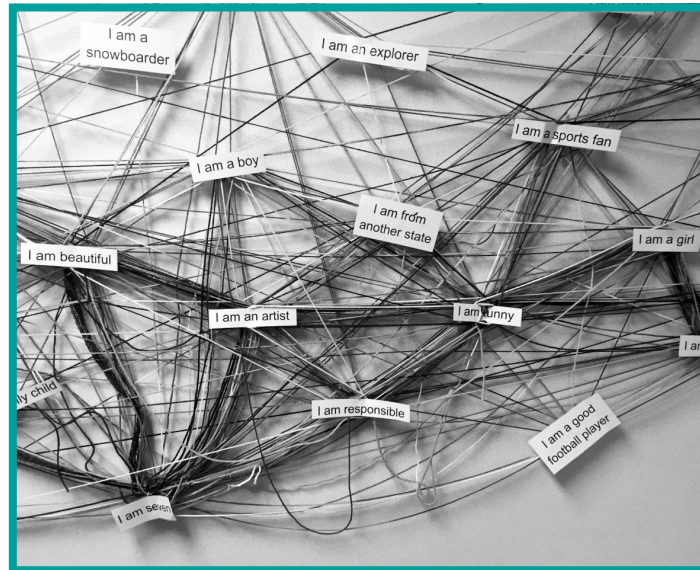
We bid farewell to two superb educators and principal leaders, Lindsey Cornwell (Des Moines, IA) and Patti Magby (Castle Rock, CO). Both have been inspirational motivators to teachers and students alike, setting a high standard for all.

New Horizons *Artful Learning: Revival*

Inspired by the recent Broadway revivals of Leonard Bernstein's *West Side Story* and *On The Town*, *Artful Learning* has created a new professional development training module titled *Artful Learning: Revival*. This training is designed to support and revive *Artful Learning*



COURTESY PATRICK BOLEK



Two examples of how *Artful Learning* harnesses the arts and creativity to amplify the curriculum. For their unit on identity and community, students created over 400 individual masks, while an intricate network of yarn demonstrated connections between students.

Schools that completed three years of the intensive training, but have had administration, staff and district changes. This new one-year intensive program will re-energize veterans as well as empower newcomer teachers. Fairview Elementary School (Bloomington, IN) will pilot this new platform in Spring 2016.

Artful Learning: Sustain & Train

Schools often find it challenging to train new teachers in the rigor and complexity of the *Artful Learning* methodology. Many *Artful Learning* schools currently offer one to two-day 'boot camps' that provide an interactive approach to learning the various arts-based skills and strategies. "Daunting" and "overwhelming" are words new team members use – in tandem with "thrilling" and "exceptional." The national pilot program launches in the summer of 2016.

Artful Learning Promotional Video

The long-awaited *Artful Learning* promotional video has premiered on all social media platforms. *Artful Learning* President Alexander Bernstein provides the viewer with

an informative overview, putting the program in context with his father's educational legacy. We are shown some of the inventive teacher-designed units of study, as well as testimonials from the teachers and principals who use the model – and, most importantly, we hear student voices sharing their learning journeys.

Learn More

If you want to learn more about *Artful Learning*, please email info@leonardbernstein.com and a representative will be in touch with you. In addition, www.artfullearning.org transports the reader to *Artful Learning* school websites and interactive material.

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[watch?v=66EjflZdHPc](http://www.youtube.com/watch?v=66EjflZdHPc)

Web: www.artfullearning.org

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

A Talk at IAMA



COURTESY FRANK EMOUS | EMOUS

keyboard, where my father would re- and de-construct everything from advertising jingles to movie themes to the underscoring to cartoons. (Incidentally, the nearest keyboard was usually the harpsichord in the library. I wish you could have heard how interesting the theme from “The Flintstones” sounds when played on *that* instrument!)

When my brother, sister and I were in the car, with our father (God help us) at the wheel, we’d usually be listening to the pop music station on the radio. The songs we heard would get him talking about everything from blues progressions to sonata form to the Mixolydian mode. And many of these automotive explanations would eventually find their way into my father’s *Young People’s Concerts* with the New York Philharmonic.

It was such a lucky coincidence that Leonard Bernstein and television came along at the same time. In 1957, when my father took over as Music Director of the New York Philharmonic, television was still in its infancy, and those three lonely networks were starved for content. So William Paley of CBS was only too happy to take up Bernstein on his suggestion of putting the Philharmonic’s traditional *Young People’s Concerts* series on the air four or five times a year. In the beginning, the concerts were broadcast live, and the teleprompter had not yet been invented. Can you imagine what my father went through?!

But he loved doing those *Young People’s Concerts*. He relished the entire process: from the scripts he wrote in longhand on yellow legal pads, to the frenetic same-day

Jamie Bernstein recently spoke at the IAMA (International Artist Managers Association) Conference in Utrecht, The Netherlands. The following is an excerpt from her talk.

I grew up in a household where our ground of being was music. *Ground of being* – you know: like air to a bird, or water to a fish. That’s how music was in our house. And not just because of my father: my mother, actress Felicia Montealegre, was herself a trained pianist who studied for

many years with her Chilean compatriot, Claudio Arrau.

Nor was it just our parents who provided the ground of being: it was their friends too. And not just the friends from the classical world, but also friends from the world of musical theatre, where my father felt equally comfortable, and made his share of indelible musical contributions.

But this heady mixture of music from multiple sources didn’t end there. If we were watching TV, there would be quick runs to the nearest

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Ellington began to venture into forms much larger than the three-minute 78 rpm record. His *Black, Brown and Beige*; *Beggar’s Holiday*, *Jump For Joy* and *Sacred Concerts* were ambitious, large-form works designed for the concert hall, as well as for the theater and the church.

All three composers faced keen challenges. Ellington labored for most of his career touring in segregated America. Hailed in Europe as a musical genius, he and his band had to travel within the U.S. in Pullman train cars to avoid the problems of finding lodging, especially in the south. Gershwin died tragically

young, at 38, of a brain tumor, just after completing *Porgy and Bess*; he was just starting to demonstrate his full abilities as a composer.

As for Bernstein, his compositions were mostly shunned by the musico-academic cartel, as well as by the critics. It was not until after Bernstein’s death in 1990 that a more

rehearsals and last-minute cuts and rewrites, all the way to patiently signing hundreds of autographs for the kids backstage after the concert.

After all, every single thing Leonard Bernstein did in life – from composing, to rehearsing and conducting, to reciting his favorite Lewis Carroll passage, to telling a good Jewish joke – it was all the same essential act of tugging at your sleeve and saying, “Hey! Listen to this: *I have* to share this with you!” Everyone could sense his joy in the sheer act of communication. That’s a big part of what made him such a good teacher. Viewers of all ages could feel that sleeve-tugging energy reaching out to them, right through television screens.

It was such a different world back then, of course. To take just one example: have you ever stopped to count how many screens you have in your current household? Go ahead, think about it: count your phones, your laptops, your tablets, your TV monitors, maybe an intercom for your front door – or perhaps there’s one in your car for when you’re backing up? We’re counting that one too! How many are you up to? Eight? Ten? Twelve??

Well, we have to remember that back in the 1950’s and 60’s, entire families sat down *together* and watched television *together* on that big, clunky TV set in the living room – the one and only screen in the house.

What this meant was that by the late 1960’s, pretty much everybody in the United States, young and old, had watched Leonard Bernstein and the New York Philharmonic on TV. And the *Young People’s Concerts*

were also eventually broadcast all over the world, from France to Mexico to Japan. My father, with the New York Philharmonic, actually raised an entire generation of classical musicians and their fans.

The word that keeps coming up for me when I think about my father’s extraordinary output is how *broadband* he was. He wasn’t just a conductor; he was also a teacher, from Tanglewood to Harvard to Schleswig-Holstein to Sapporo, and of course right into our living rooms through the medium of television. But he wasn’t just a conductor and teacher; he was also a composer. And not just a symphonic composer; he wrote Broadway shows, operas, song cycles and ballets. And he wasn’t even just a musician! He was also a writer of books and poetry; he spoke five languages, loved puzzles and anagrams, was a voracious reader and a restless seeker of knowledge – *plus* he was a lifelong advocate for world peace and human rights. And did I mention that he married a beautiful Chilean actress and had three kids?! And that he could eat more corn on the cob at one sitting than anyone else on the planet, *and* could retell every joke he ever heard? Broadband, I tell you!

But maybe the most essential ingredient in everything Leonard Bernstein did was his curiosity.

The element of curiosity is what keeps a mind flexible and creative, and allows a human being to remain a student all their life. For Leonard Bernstein, teaching and learning were one continuous, creative process. And by the way, my father’s approach to embracing and sharing knowledge has been turned into a

For Leonard Bernstein, teaching and learning were one continuous, creative process.

successful teaching model in the U.S. called *Artful Learning*.

Leonard Bernstein put his music-making to greater purpose whenever he could. We think of his Beethoven 9th at the fall of the Berlin Wall; we think of the songs reflecting feminism, civil rights and gay rights within his piece *Songfest*; we think of his theatre piece *MASS*, which protested the Vietnam War; we think of his Journey for Peace concert in Hiroshima, and his “Music for Life” concerts to benefit AIDS research.

As we all plan our celebrations for Bernstein at 100, we’re far from looking backward; on the contrary, his example helps us to contemplate the future. This is where music is going: music in the service of others; music to heal an ailing planet; music to raise hope and neutralize hatred; music as a manifestation of love. These are the ingredients of Leonard Bernstein’s unique legacy, and what a wonderful opportunity his 100th birthday is – for orchestras, soloists, and music fans of every stripe – to celebrate Leonard Bernstein: not only as the iconic 20th century composer that he was, but also as a template for the passionate – and *compassionate* – musician of the 21st century. ■

favorable re-assessment of Bernstein’s work began.

One has to admire the collective inquisitiveness of these three great American composers: their continual search for what else they might accomplish, and their indefatigable creative work in new genres and musical styles. They were able to see America writ large, with its many ethnicities, religions, and classes – and incorporate that immense vision

into their music. They opened the door for audiences, musicians, and composers to embrace a greater musical universe, regardless of genre or style.

Each season, American music comes and goes with the fashion of the times. But the really good music never goes away. Instead, it joins the ranks of Bernstein, Gershwin, and Ellington as the beloved music American people turn to for their

celebrations and meditations, their comfort and their joy – regardless of genre or category.

Michael Barrett was Leonard Bernstein’s assistant conductor for many tours and projects in the 1980s. He currently is Music Director of the Moab Music Festival and is also active in Bernstein Centennial projects. ■

Leonard Bernstein's Batonmaker

by John Mauceri

Excerpted from "Leonard Bernstein's Batonmaker," Huffington Post

Last November we learned of the death of Dick Horowitz at the age of 91. You perhaps never heard of him. But if you went to the Metropolitan Opera or listened to its broadcasts any time from 1946 until two years ago, you definitely heard Dick Horowitz. He played percussion and was the opera house's principal timpanist.

I first met him in 1972 when I assisted Leonard Bernstein for a new Met production of *Carmen* that starred Marilyn Horne and James McCracken. He became one of my inadvertent angels.

I last saw Dick on September 2, 2012. He and his grandson David were cleaning out his Met cupboard of percussion instruments. Dick had retired after some 10,000 performances and he was taking all his "toys," as percussionists call their instruments, home to Manhasset. I had come to pick up six batons that Dick had made for me. Each of them says "30 Aug 12 JM" and just below, they are signed perfectly and minutely "R. Horowitz." They are now priceless.

During the summer of 1971, I was a conducting fellow at the Berkshire Music Festival (Tanglewood). That's when I met Leonard Bernstein. At that time, he was using batons made by Saul Goodman, the New York Philharmonic's timpanist (from 1926 until 1972).

One year later, while Bernstein was rehearsing at the Met for the New York premiere of *MASS*, he broke his Goodman baton. "Saul was making them out of maple," Dick told me. "He got it all wrong. Maple is hard and snaps."

An emergency call went out from C-level (in the bowels of the Met) and Dick, who was in the house that fateful day, provided one of

his batons made out of birch. Lenny never went back to Goodman and his maple sticks. Dick provided Bernstein with batons until the maestro's death in 1990 – and, I should say, batons for me, too.

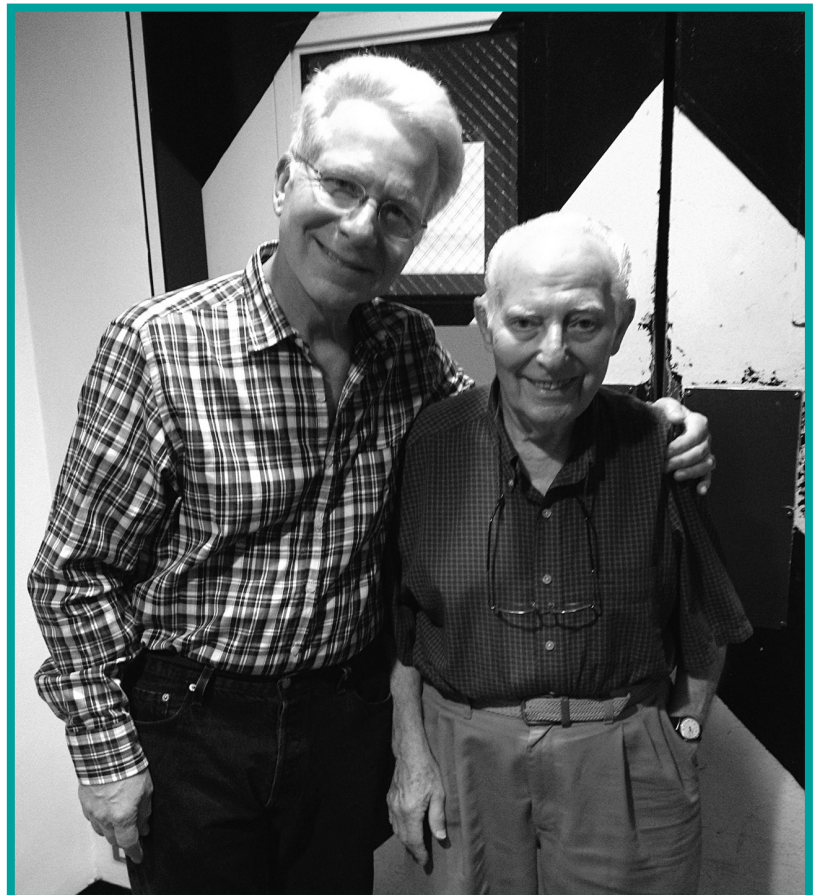
All of us who watched the magic of Bernstein could see Dick's brilliant improvement on an ancient instrument – the instrument that makes no sound but that extends the reach of the conductor, clarifies the intention of the beat, and saves our arms from early retirement due to repetitive stress. The ideal baton must also rest in the hand, perfectly balanced, without any need to grab it, unless for effect. The "hand end" is cork. It must rest safely in the palm of one's right hand so the baton does not slip out.

In his studio on Long Island, Dick Horowitz used a lathe and carved the perfect cork handle and inserted the birch stick, which he had shaped to a gentle point, painted it with a thin shellac, and then signed and dated the finished masterpiece.

In 1972 I gently asked Dick if he would make me a baton – not any baton, but one that was exactly made to the specifications used for my new mentor, Leonard Bernstein. Perhaps this was a mistake since Lenny was a good deal shorter than I am, but I did not care – and still do not care – because this apprentice wanted his sorcerer's wand. And wouldn't you?

I just checked. I have 13 Dick Horowitz batons. I am 70 years old. The birch doesn't snap. I think I am OK, especially knowing that Lenny and Dick will come with me wherever I go and help me make music. They are both, after all, in the palm of my hand.

John Mauceri recently was awarded the Ditson Conductor's Award for his five decades of commitment to performing and editing American music. He is currently writing a book on the art and alchemy of conducting for Alfred A. Knopf. ■



John Mauceri and Dick Horowitz.

COURTESY JOHN MAUCERI

Remembering John Evans

John Evans, a close colleague of Leonard Bernstein's on many video projects, died unexpectedly this spring. His friend and long time colleague at the BBC, Humphrey Burton, provided PF&R with the following appreciation.

With the unexpected death of music producer and writer John Evans at the desperately early age of 62, we have said goodbye to one of the UK's most influential supporters of the music of Leonard Bernstein. John studied at the University of Wales and majored in the operas of Benjamin Britten. He spent six years doing research and administration at The Red House in Aldeburgh, Suffolk, the headquarters of the Britten world. This devotion led to his meticulously edited collection of Britten's diaries, titled *Journeying Boy*.

Eventually, John exchanged his quiet days of scholarship for the hurly-burly of broadcasting at the BBC's cultural hub, Radio 3. Here he proved to be one of those rare birds who is both an excellent organizer and an enterprising impresario, bringing taste and erudition to whatever he tackled. He spent twenty years at Broadcasting House, rising from producer to become head of the network's entire output of operas and classical music programs, most of them live performances.

For John the three Bs were Bach, Britten and Bernstein, and he was like a boy with a new toy when I invited him to produce the sound track of the Scottish Opera version of *Candide*, televised by me for BBC 2 in 1988. John's love of Britten was matched by an equal passion for the American musical, particularly the Broadway works of Bernstein and



COURTESY CRISTINA BURTON

John Evans, Humphrey Burton, and Leonard Bernstein.

Sondheim. Leonard Bernstein took to John without reservation – no surprises there, since John had done some very clever repair jobs in the editing suite and captured the stage proceedings with incredible clarity, sacrificing none of the orchestral details that help to make *Candide* such a delightful score.

After Bernstein's death in 1990, John devised a number of special events exploring the Bernstein legacy. The best fun was probably the Bernstein Day we did together in New York City – leaping in and out of taxis to visit such haunts as the maestro's former studio in Carnegie Hall when he was assistant conductor of the New York Philharmonic in 1943; and talking to old friends such as Adolph Green and Betty Comden.

After twenty years masterminding the world's most sophisticated classical music station, John decided on another career move. He surprised his friends by taking the post of president and chief executive of the Oregon Bach Festival. He spent seven years in the job, but he grew homesick: he longed to see his close-knit Welsh family, and catch up with his very wide circle of friends. So he

resigned, sold up everything and came home. He had recently moved into a marvelous apartment on the seafront at Hove – just an hour from London – when he died of a heart attack. Such a loss! He was a warm-hearted, incisive and passionate man – and we shall miss him mightily.

Humphrey Burton
11 April 2016

Humphrey Burton's long association with Leonard Bernstein began in 1959 at the BBC, followed by twenty years of intense production of concert films and documentaries, including two productions of Candide, and culminating in 1988 with the televised 70th birthday bash at Tanglewood. Mr. Burton's acclaimed biography of Bernstein was published in 1994. ■

IN THE news

Music and Love in Chile



COURTESY ARCHIVE TEATRO DEL LAGO

by Alexander Bernstein

After our successful tour in China last May, Carla Dirlikov Canales, Justin Snyder and I brought a similar program to Chile in January. This one, called “*Musica Con Amor*,” concentrated on the Latin influences in Leonard Bernstein’s music – not the least of which was my own Chilean mother, Felicia Montealegre! In fact, I delivered the narration in Spanish.

The connections were many and inspiring. For an encore, Carla sang the popular Violeta Parra song, “*Gracias a La Vida*” (a favorite of Felicia’s), which brought down the house. That “house” was the magnificent Teatro del Lago in

Frutillar – jutting out on a lake, across from a cinematically snow-capped volcano. How wonderful it was to be able to bring my father’s music to my mother’s country, and reminisce about them both to such an appreciative audience!

I took the opportunity to stop for a few days in Santiago to delight in family, food and fun. My aunt Nancy (Felicia’s sister), and her husband, Arturo Alessandri, are going strong in their 90’s, and are delighting in their enormous and ever-expanding family. ■

Justin Snyder, Carla Dirlikov Canales, and Alexander Bernstein.

The Leonard Bernstein Scholar-in-Residence at the New York Philharmonic

Dr. Matthew Mugman has been serving as The Leonard Bernstein Scholar-in-Residence at the New York Philharmonic for the 2015–16 season. In addition to conducting research in the Philharmonic Archives, Dr. Mugman has presented two Insights at the Atrium events: “Sibelius in New York: An Archival Exploration,” and “Discovering The Song of the Earth.”

Dr. Mugman received his Ph.D. in historical musicology from Harvard University in 2013, and he taught at the University of Massachusetts Amherst (2013) before joining the faculty at the University of Arizona in 2014.

Drawing from historical musicology, oral history, sociology, American studies, and Jewish

studies, Dr. Mugman’s research focuses specifically on the relationship between Gustav Mahler’s music and an intimate network of four influential figures in American modernism: Nadia Boulanger, Aaron Copland, Serge Koussevitzky, and Leonard Bernstein.

Dr. Mugman has presented at regional, national, and international conferences, as well as colloquia. He has received grants for his research from the American Musicological Society and Harvard University. His paper “Making Mahler French: Bernstein’s Case for the Composer in 1960” received the Hollace Anne Schafer Memorial Award from the New England Chapter of the American Musicological



COURTESY INGV/KALEN

Society. In 2012 he served as a panelist in a worldwide discussion, sponsored by the New York Philharmonic Archives, of Leonard Bernstein’s tours with the New York Philharmonic. ■

MASS in the Czech Republic

Beginning in March this year and returning in the autumn, MASS has been touring the Czech Republic. This production was presented by BUJOART with Josef Buchta and Vojtěch Dyk (who is the Celebrant) as producers. The Head of Production is Lucie Karafiátová. Vojtěch Dyk, the Celebrant, is a graduate of the Prague Academy of Performing Arts, and is one of the most prominent personalities at the contemporary Czech cultural scene. The orchestra is made up of the B-SIDE BAND and leading professional instrumentalists. Other musical participants are the Czech Ensemble Baroque and the Pueri Gaudentes Boys Choir. The Street Chorus is made up of acclaimed young performers from the Czech Republic. Performances have taken place in Olomouc, České Budějovice, Brno, Ostrava and Prague and will return to Brno, Prague and Hradec Králové in September.

Some reviews:

Bernstein's Mass with Vojtěch Dyk: all boundaries have been exceeded

"...the vocal mastery of Vojtěch Dyk seems to know no bounds... an ideal celebrant – an actor Bernstein might not have even dreamed of.

*Eva Polívková, 18.3.2016
Operaplus.cz*

Bernstein's Mass in Ostrava Gong: the amazing Vojtěch Dyk brought a new dimension to the work

Great soloists, excellent orchestra, impressive audio-visual show, breathtaking choirs and the main protagonist Vojtěch Dyk thrilled the audience. The show is creatively directed by Michal and Imon Cabani and conducted with remarkable vigor by the Slovak conductor Oskar Rozsa.

Milan Bátor, 16.3.2016 Ostravan.cz

For more information:
www.bernsteinmass.cz



SONY Honors Carnegie Hall

Ever since its opening night in May 1891, Carnegie Hall has held sway as the undisputed shrine of classical music in America. It was and remains the essential venue for all great artists. To celebrate Carnegie Hall's 125th anniversary, Sony Classical, in partnership with Carnegie Hall, is presenting an extraordinary 43-CD box set of treasures from the RCA and Columbia archives, featuring live recordings from many of the world's greatest musicians. This deluxe edition contains, among other treasures, a complete previously unreleased piano recital by Sviatoslav Richter, and is accompanied by a 104-page coffee table book, which includes notes by Director of Carnegie Hall's Archives Gino Francesconi as well as many facsimile documents and photographs.

Leonard Bernstein is represented by the famous, if not infamous,

evening which occurred in 1962, when Glenn Gould's "unorthodox" interpretation of the Brahms D minor Concerto was disavowed by conductor Leonard Bernstein before their performance with the New York Philharmonic. (Bernstein's witty prefatory remarks to the audience are heard here along with the concerto). There is also a recital by Jennie Tourel accompanied by Leonard Bernstein in 1969.

Bernstein is also represented in the 85th anniversary of Carnegie Hall in May of 1976. Hailed as the "Concert of the Century," this event brought together some of the most iconic names in classical music: Mstislav Rostropovich, Vladimir Horowitz, Leonard Bernstein, Yehudi Menuhin, Dietrich Fischer-Dieskau and, not least, Isaac Stern, who 16 years earlier had mounted a successful campaign to save the hallowed hall from demolition.



Together with the New York Philharmonic – which had presented the world premiere of Dvořák's *New World Symphony* at an early Carnegie Hall appearance in 1893 – and the Oratorio Society of New York – the organization for which the hall was principally conceived – these great artists paid a fitting tribute to New York's classical music shrine.

There's a Place for Us... in Queens

A Ringside Appraisal by Tony Napoli



© CHRIS LEE

Conductor Marin Alsop (center) and cast take their bows.

The Weill Institute of Carnegie Hall partnered with The Somewhere Project, a city wide exploration of *West Side Story*, that brought more than 10,000 New Yorkers together to explore the question, “What does *Somewhere* mean to you?” The project culminated in an ambitious, youthful performance of the musical at the Knockdown Center, a converted factory in the depths of industrial Queens. Who would have guessed that Carnegie Hall would produce such a contemporary interpretation of one of the classics of American musical theater?

The production involved fifteen high schoolers as apprentice performers learning all the dance steps; a chorus of 200 high school students from all the boroughs; professional Broadway actors and dancers; and a forty piece orchestra conducted by Bernstein’s esteemed protégée, Marin Alsop. At a time when the arts have been eliminated from the curriculum, The Somewhere Project provided a welcome platform for students to realize how the arts can impact their everyday lives.

This was a *West Side Story* that spoke directly to today’s New York

City neighborhoods, from the Bronx to Brooklyn. The production felt like an event – or, as we would say in the old days, a happening. The Jets and the Sharks were not drawn along ethnic lines. Both gangs were multi-ethnic. Only the sneakers set them apart: Red for the Jets, and purple for the Sharks. What bound them all together was their adolescent passion, comprising both love and hate. The youthfulness and vitality of the cast swept the audience away – from those very first iconic finger snaps of the Prologue all the way to that devastatingly emotional ending.

The environmental staging was set on a long runway strip of a city street with seating on three sides, and with the orchestra and chorus of 200 on the fourth side. This gave Jerome Robbins’s original choreography a cinematic sweep that drew us all in. Some hip hop and street dancing was added over the “Dance at the Gym” to contemporize the steps. There were times when it seemed that the entire cast was frozen, jumping in mid-air, buoyed by their youth and desires.

Skylar Astin (star of the movie “Pitch Perfect”) was a Tony/Romeo filled with so much longing for something better that his first kiss with his Maria/Juliet seemed predestined, and not just a boy-

meets-girl peck. Morgan Hernandez, a student from The Boston Conservatory making her New York stage debut, filled her Maria with the joy of first love that grows up all too soon into the heart wrenching tragedy of adulthood. They truly conveyed the star-crossed lovers beyond the ages, as envisioned by Shakespeare and the creators of *West Side Story*.

Bianca Marroquin, a Broadway veteran, danced brilliantly as Anita, undaunted by the presence of Chita Rivera, Broadway’s original Anita, who was sitting ringside at the first performance. Anita’s and Maria’s duet, “A Boy Like That/I Have a Love” rose to the emotional heights that Bernstein intended when he composed what is, in fact, the quintessential American opera. I think Lenny would have misted up along with the audience as the two sang “Your love is your life.” Manny Stark emitted the sexiness and bravado demanded by the Jets’ Riff/Mercutio. Donald Jones Jr. made a menacing Bernardo as the leader of the Sharks.

When the chorus of two hundred teenagers surrounded the players at the tragic end and sang “there’s a place for us, a time and place for us,” they bore witness as a community, yearning to make their world a better place. If this was the intention of The Somewhere Project – to assert that that there is, indeed, a place for all of us, somewhere – then they succeeded beyond all expectations.

Tony Napoli is a native New York flâneur, entrepreneur and writer.
www.tonynapoli.com. ■

Bernstein Through a Jazz Lens



Acclaimed Swedish trombone player Nils Landgren – known as “The Man With The Red Horn” – together with ACT music, have released “Some Other Time,” a new recording of Leonard Bernstein’s music. The album features music from Bernstein stage works *West Side Story*, *On the Town*, *MASS* and *Wonderful Town*.

This album features his all-star band, Bochumer Symphoniker, with conductor and arranger Vince Mendoza and singer Janis Siegel of the legendary vocal group, the Manhattan Transfer. Nils Landgren writes: “I have always been a fan of Bernstein, as a musician, as a conductor, as a composer and simply as a person. His music is unique, the way he writes is distinctive, emotional and always so human.”

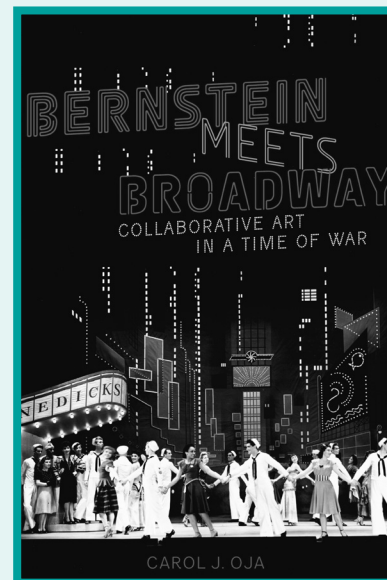
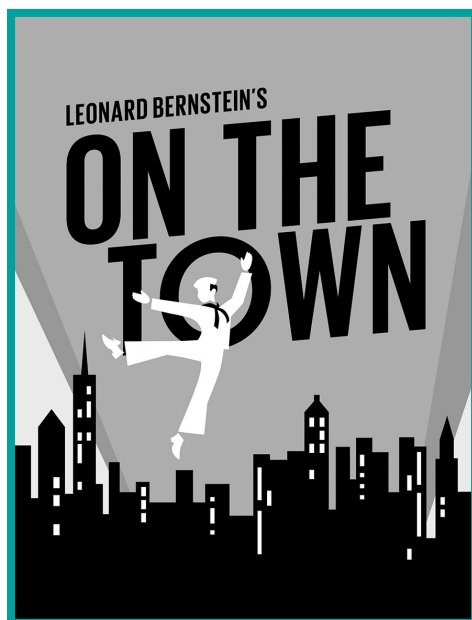
“The great Leonard Bernstein would recognise a kindred spirit in Nils Landgren, the Swedish trombonist, singer and all-round musical prodigy who conceived this expansive tribute to him...”

Landgren achieves exactly the right blend of classical and popular modes.”

The Guardian

On the Town

On May 25, 26, 28 and 29, the San Francisco Symphony and Chorus, under the baton of Michael Tilson Thomas, will present a semi-staged concert version of *On the Town*. With Tyne Daly and David Garrison as narrators, the cast will include Clyde Alves (Ozzie), Jay Armstrong Johnson (Chip) and Tony Yazbeck (Gabey), Megan Fairchild (Ivy), Alysha Umphress (Hildy) and Isabel Leonard (Claire) – many of whom performed in the acclaimed recent Broadway revival. Also joining the cast will be Shuler Hensley as Pitkin and Sheri Greenawald as Madame Dilly. Ragner Bohlin will direct and James Darrah will be the stage director.



Bernstein Meets Broadway Wins Award

Bernstein Meets Broadway: Collaborative Art in a Time of War, by Harvard Professor Carol J. Oja, has been awarded the Music in American Culture Award from the American Musicological Society. This award, first presented in 2009, each year honors a book of exceptional merit that both illuminates some important aspect of the music of the United States and places that music in a rich cultural context.

In her book, Oja chronicles the earliest professional adventures of Leonard Bernstein, Betty Comden, Adolph Green, and Jerome Robbins by zeroing in on *Fancy Free* and *On the Town* from 1944. She also explores the work of The Revuers, Comden and Green’s early comedy team, for which Bernstein was an occasional pianist. A central theme in her book focuses on the groundbreaking role of *On the Town* in the racial desegregation of Broadway musicals.

Some Performances

Spring/Summer 2016

For a complete listing visit:
www.leonardbernstein.com

June

- 2-4, 9-11** **Seattle, WA:** FANCY FREE; Pacific Northwest Ballet; Jerome Robbins, choreography; Marion Olivier McCaw Hall.
- 9,10** **Leipzig, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Gewandhausorchester; Alexander Shelley, conductor; Gewandhaus.
- 10** **Köln, Germany:** WONDERFUL TOWN (Concert version); WDR Funkhausorchester Köln; Students of the Fachbereichs Musical an der Fachbereichs Musical an der Folkwang Hochschule Essen; with Kim Criswell, Olga Listova, Sébastien Lemoine, Zachary Halley, Vincent Ordenneau, LeRoy Villan; Wayne Marshall, conductor; Philharmonie.
- 13** **San Sebastian, Spain:** SERENADE; Euskadi Orchestra; Jennifer Koh, violin; Juraj Valcuha, conductor; Kursaal.
- 14** **Hagen, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Philharmonisches Orchester Hagen; Kristina Poska, conductor; Stadthalle.
- 14** **Pamplona, Spain:** SERENADE; Euskadi Orchestra; Jennifer Koh, violin; Juraj Valcuha, conductor; Baluarte.
- 15** **Bilbao, Spain:** SERENADE; Euskadi Orchestra; Jennifer Koh, violin; Juraj Valcuha, Euskalduna Palace.
- 16** **Vitoria, Spain:** SERENADE; Euskadi Orchestra; Jennifer Koh, violin; Juraj Valcuha, Principal Theatre.
- 17** **San Sebastian, Spain:** SERENADE; Euskadi Orchestra; Jennifer Koh, violin; Juraj Valcuha, conductor; Kursaal.
- 17,19** **Berlin, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Konzerthausorchester Berlin; Ivan Fischer, conductor; Konzerthaus.

- 19** **Hatfield, UK:** PRELUDE, FUGUE AND RIFFS (arr. Lukas Foss) De Havilland Philharmonic Orchestra; Robin Browning, conductor; West Auditorium at University of Hertfordshire.
- 23** **Seattle, WA:** DIVERTIMENTO; Seattle Symphony; Ludovic Morlot, conductor; Benaroya Hall.
- 23,30** **Rostock, Germany:** CANDIDE (Scottish Opera version); Volkstheater Rostock; Johanna Schall, director; Manfred Hermann Lehner, musical director; Volkstheater.
- 29** **Amsterdam, The Netherlands:** WEST SIDE STORY (arranged for two pianos); Katia Labeque, Marielle Labeque, pianos; Concertgebouw.

July

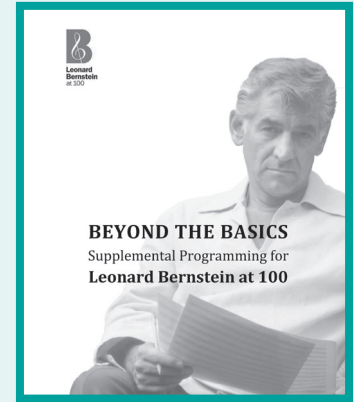
- 3** **Nashville, TN:** SYMPHONIC DANCES FROM WEST SIDE STORY; Nashville Symphony; Vinay Parameswaran, conductor; Schermerhorn Symphony Center.
- 3,6, 8,10** **Rostock, Germany:** CANDIDE (Scottish Opera version); Volkstheater Rostock; Johanna Schall, director; Manfred Hermann Lehner, musical director; Volkstheater.
- 3, 4** **Frankfurt am Main, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Frankfurter Opern and Museumsorchester; John Axelrod, conductor; Alte Oper.
- 10** **Lenox, MA:** THREE DANCE EPISODES FROM ON THE TOWN; Tanglewood Music Center Orchestra; Jacques Lacombe, conductor; Seiji Ozawa Hall.
- 23,24** **London, UK:** "MAMBO" FROM WEST SIDE STORY; BBC Philharmonic; Alpesh Chauhan, conductor; BBC Proms; Royal Albert Hall.
- 29** **Brevard, NC:** OVERTURE TO CANDIDE, SERENADE; Brevard Music Center Orchestra; Robert McDuffie, violin; JoAnn Falletta, conductor; Whittington-Pfohl Auditorium.

Beyond the Basics:

Supplemental programming ideas for LB at 100.

As the Leonard Bernstein Centennial fast approaches, the Leonard Bernstein Office is helping to expand the celebrations with an additional resource: *Beyond the Basics: Supplemental Programming for Leonard Bernstein at 100*. This thought-provoking new resource is designed to supplement Boosey & Hawkes's programming guide, which lists Bernstein's compositions.

"*Beyond the Basics*" includes all sorts of ideas, from educational programs for orchestras, to performances for small venues, cabarets, and Chamber Ensembles. There is information about less well known works for concert and theater. The resource also suggests ideas for pre-concert talks, lectures,



and symposia, including a list of suggested participants. There is information about licensing film and television related to Bernstein – including *West Side Story* and *On The Waterfront*, both with live orchestra.

This guide, as well as other valuable programming information, is available on the Leonard Bernstein website for download.

Please visit www.leonardbernstein.com/bernstein-at-100.htm ■

August

- 3 Ravinia, IL:** SYMPHONIC DANCES FROM WEST SIDE STORY; Chicago Symphony Orchestra; Jeffrey Kahne, conductor; Pavillion.
- 9 Ravinia, IL:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Chicago Symphony Orchestra; Misha Dichter, piano; Pavillion.
- 18 London, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; BBC Concert Orchestra; Keith Lockhart, conductor; BBC Proms; Royal Albert Hall.
- 22 Edinburgh, UK:** CHICHESTER PSALMS; Sao Paulo Symphony Orchestra, Edinburgh Festival Chorus; Marin Alsop, conductor; Usher Hall.

September

- 13–15 New York, NY:** WEST SIDE STORY FILM WITH LIVE ORCHESTRA; New York Philharmonic; David Newman, conductor; David Geffen Hall.

October

- 2 Saalfeld, Germany:** CHICHESTER PSALMS; Thüringer Symphoniker; Oratorienchor Saalfeld; Andreas Marquardt, conductor; Johanneskirche.
- 18 Berlin, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchester der Deutschen Oper Berlin; Donald Runnicles; Deutsche Oper Berlin.
- 30 Darmstadt, Germany:** MASS; Konzertchor Darmstadt, TU-Chor, Beethoven Akademie Orchester Krakau; Kirsten Uttendorf, director; Wolfgang Seeliger, conductor; Darmstadtium.

[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

Leonard Bernstein Collection: Volume 2

Deutsche Grammophon has released the second volume of Leonard Bernstein's complete recorded legacy. This original-jackets collection comes in an LP-size box with a deluxe book featuring a welcome by Jamie Bernstein, essays by Nigel Simeone and Michael Gray, and synopses of *La Boheme* and *Tristan und Isolde*.

This 64 CD set includes Bernstein's complete recordings of Mahler, and works by Mendelssohn, Mozart, Schubert, Schumann, Shostakovich, Sibelius, R. Strauss, Stravinsky, and Tchaikovsky – as well as Puccini's *La Boheme* and Wagner's *Tristan und Isolde*, both operas in their entirety.

Orchestras represented are the Bavarian Radio Symphony Orchestra, Israel Philharmonic, New York Philharmonic, Orchestre National de France, The Royal Concertgebouw Orchestra, Santa Cecilia Orchestra and the Vienna Philharmonic. Also included are Bernstein's indelible performance of Ravel's *Piano Concerto in G* with the Vienna Philharmonic, and Bernstein's early Decca recordings from 1953. A bonus CD of selections from Bernstein's own *Fancy Free* and *On the Town* rounds out the collection.

In her introduction, Jamie Bernstein writes:

"Herein reside some of the most exalted examples of human harmony that can be found anywhere on this earth." ■

