

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall/Winter 2016/2017



LB: The Tanglewood Rituals

by Richard Ortner

One magnificent shrug of the shoulders, eyebrows raised – and they were off! The Tanglewood Music Center Orchestra was again playing beyond its years, as if their lives depended on it. A singular moment, poised in time? Yes, but – miraculously – that singular moment was repeated every summer, as Leonard Bernstein made his yearly visit to Tanglewood.

Tanglewood! What a complicated place for him. His personal history there; his complex relationships with Tanglewood founder, Serge Koussevitzky; with friend and mentor Aaron Copland; with Gunther Schuller and Seiji Ozawa; with members of the Boston Symphony Orchestra, some of whom he'd known for fifty years – and the place itself: surely a numinous, sometimes fraught, presence in his life. The Theater-Concert Hall, the Shed, the lake, the lawn, Seranak – memories everywhere, but the living energy of the place seeming always to revive and exhaust him at the same time. So much was asked of him. How much could he give in those short weeks? He needed to touch it all, to give everything, and so, across many years, his time at Tanglewood came to seem an enactment of rituals.

RITUAL #1: *Planning the Season.*

It always began with a relaxed, cordial winter meeting at Mr. B's New York apartment in the Dakota building. His repertoire for the BSO would have been settled well before that, of course, but what repertoire was he carrying that was right for the student orchestra? And what pieces would fill out their other programs, conducted by the



Leonard Bernstein and Serge Koussevitzky, Tanglewood, 1947.

young Fellows of the Music Center? How would we fit the students' rehearsals into his BSO schedule? Decisions were made: repertoire chosen, rehearsal schedules laid out, time allotted for each work – and all careful-

ly fitted into the other activities that paved the students' Tanglewood summer. There were the chamber music coachings, the sectionals, the classes, the concert attendance

(continued on page 2)

Inside...

- 3 Artful Learning
- 4 Lenny's Legacy

- 5 Violeta Parra
- 7 Remembering Gordon Davidson

- 8 In The News
- 11 Some Performances

To Our Readers

Leonard Bernstein's Centennial won't kick off for another six months or so, but the festive drumbeat is already audible. Orchestras as well as opera, theatre and ballet companies are programming Bernstein works all over the world; universities are planning symposia; museums are preparing exhibitions; screenings, books, and much more are all in preparation. So stay tuned!

In this issue, we're looking back at some of Bernstein's high points – including memories of his beloved Tanglewood – while also seeing how his legacy presses ever forward: from the gifted young musician winning the Bernstein Award at the Schleswig-Holstein Music Festival, to the growing achievements of the *Artful Learning* model inspired by Bernstein's own philosophies of education.

To conclude on a minor note: it is nearly unimaginable to wish for Leonard Bernstein's absence, but the outcome of the recent U.S. elections would have so horrified him that one is almost grateful he didn't live to see it. All his life, Bernstein advocated fearlessly for human rights of every kind – even as it earned him an 800-page FBI file. Were he with us today, his voice would be raised up in alarm. At least there is his music to comfort the rest of us -- and we would strongly suggest to the incoming President that he pay careful attention to the song from Bernstein's musical *1600 Pennsylvania Avenue*, with lyrics by Alan Jay Lerner:

*Take care of this house,
Be always on call.
Care for this house;
It's the hope of us all.*

J.B. ■

The Tanglewood Rituals, *continued*

(continued from page 1)

– and especially Gunther Schuller's myriad rehearsals for the Fromm Festival, Tanglewood's annual week of contemporary music. We fitted all the pieces together and left New York happy. It was a beautiful, fragile thing, that schedule...

RITUAL #2: *The Arrival.*

For many years LB's preferred dwelling was the Aviary at Wheatleigh, a romantic three-story tower near the Tanglewood campus (although sheer hell on piano movers). Upon arrival, Dan Gustin, Manager of Tanglewood, and I would present ourselves to the Maestro and his business manager, Harry Kraut. (Kraut had been a Tanglewood manager and, at one time, was Dan's boss.) We had the required measure of good scotch in hand, for a wonderful long evening – during which, infuriatingly, invariably, the entire rehearsal schedule so painstakingly worked out six months earlier would be upended. Days before launching into the most complex weeks of the summer, things just had to change. (There was something Puckish in his casual disruption – a hint of a smile, a small glint in his eye as we tore our hair...)

RITUAL #3: *The First Rehearsal.*

The Tanglewood Fellows had been waiting for this moment the entire summer (perhaps their entire lives). The Maestro's habit was to drive right through the Main Gate (an activity forbidden to mere mortals) in a champagne-colored, vintage Mercedes convertible: a tank of a thing, top down, assistants rampant, and going just a little too fast. (There's Puck again, courting the scandalized looks of his contemporaries: had enough time passed? Was it actually OK for a Jew to drive a Mercedes?)

The TMC Orchestra was on stage, tuned. Backstage, the stage crew, staff, student conductors, BSO principals, old Lenox friends lined up to greet him. With very little fuss, up onto the podium, a few kind words to the orchestra – about Tanglewood, about "Koussy," about the piece they were going to perform – and it began. From the first

notes, the music-making was electric, transformational. White hot Berlioz; celestial, wrenching Tchaikovsky – insisting that the orchestra live the passions of Romeo and Juliet, right there, in that moment!

RITUAL #4: *Meeting the Young Conductors.* Late afternoon, driving up the hill to Seranak, Koussevitzky's stately home above Tanglewood – a place he had been so many times before, as student and teacher... taking his seat, he would meet that summer's four Fellows and the fifteen-or-so Seminar members. He truly loved his one-on-one meetings with the Fellows, plumbing the depths of

There was something Puckish in his casual disruption – a hint of a smile, a small glint in his eye as we tore our hair...

their repertoire for the concert – but he didn't love those classes. Hard-working, over-eager young talents in the Seminar: terrified, awe-struck, mesmerized, knowing he would catch every technical error... it was frankly boring for him. They wanted technical critique, and he was far more interested in the music itself.

RITUAL #5: *Meeting the Young Composers.* In those years they were either writing impenetrably Boulezian serial music or, increasingly, in the 80s, departing from 12-tone orthodoxy into some pretty punk-inspired brutalisms. To that brash, self-confident group of twenty-somethings, LB represented a determinedly old-fashioned compositional voice. Worse yet, his career regularly transgressed the bright line between art music and "popular" music, and they were deeply suspicious of anyone who could succeed at both. And they simply had no frame of reference for meeting the most glamorous conductor of the age. It was all too much – and yet they

(continued on page 6)

Artful Learning: Full STEAM Ahead

by Patrick Bolek

Leonard Bernstein stated during the Norton Lectures, “the best way to know a thing is in the context of another discipline.” That founding principle, initiated by the late maestro, led to the creation of *Artful Learning* – the transformative learning model used by thousands of students every day. For over two decades now, the *Artful Learning* model has based its success on the concept that STEAM (science, technology, engineering, art and mathematics) is a more powerful approach to learning in the twenty-first century. *Artful Learning* professional development has empowered teachers, leaders and ultimately students with a passion for critical thinking and creativity – making students ready for the changing global landscape.

Case Study

Meadow View Elementary School is an *Artful Learning* Legacy School located in Castle Rock, CO. In two recent LEGO Design Challenge events hosting 27 schools throughout Colorado, both Kindergarten and Grade 5 classes from Meadow View took home First Place honors. The teachers attribute their students’ success to the daily practice of collaboration through the *Artful Learning* model – deriving multiple perspectives to solve any problem. Judges commented on the authenticity of the students’ critical thinking processes to arrive at their original and creative outcomes.

“An artistically holistic education out-thinks science-focused education. Artful Learning is powerful learning.”

Eric Booth, Global Arts Educator

NASA Einstein Fellows

NASA Einstein Fellows and *Artful Learning* will be collaborating in Spring 2017 in Washington, D.C. to demonstrate how the *Artful*



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Learning framework can propel any STEAM initiative. The showcase will be an immersive, one-day experience, moving participants through *Artful Learning*’s components of experience, inquire, create and reflect. Highlights include collaborative inquiry and investigation at the Goddard Space Flight Center, culminating with a group Original Creation demonstrating a metaphoric representation of what the children have absorbed from the experience.

Arts Partnership

ArtsBridge – a division of the Mondavi Performing Arts Center at the University of California at Davis – will partner with *Artful Learning* to cultivate a teaching artist scholar program to support arts integration. Scholars will be trained in the *Artful Learning* methodology to better understand how to collaborate with classroom teachers to provide immersive arts alignment experiences across the curriculum. Salvador Magnet School (Napa) and Ottomon Elementary School (Orangevale) will pilot this initiative, with a plan to



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Award-winning original LEGO creations by Artful Learning Legacy School students at Meadow View Elementary School.

expand to other Northern California schools interested in using the arts as a pathway to student engagement.

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

Lenny's Legacy: An Appreciation of Bernstein on His 98th Birthday



DON HUNSTEIN, COURTESY OF SONNY CLASSICAL

by Fred Plotkin

A couple of weeks ago I was in Massachusetts, visiting a family friend in her 90s who resides in an independent living facility in Newton just west of Boston. My friend is a New Yorker, but most of her neighbors are locals. More than a few of them went to school with Leonard Bernstein at the prestigious Boston Latin School (from which he graduated in 1935) or Harvard (B.A., *cum laude*, 1939). Invariably these nonagenarian Bostonians referred to him as Lenny. They had vibrant and loving stories to tell of his early years when his brash brilliance was already fully evident.

Bernstein was born on August 25, 1918 in Lawrence, Mass. Had he lived, today would have been his 98th birthday. He died in New York on October 14, 1990 and was interred in Green-Wood Cemetery in Brooklyn. He was buried with a copy

of Mahler's Fifth Symphony and a baton made for him by Metropolitan Opera musician Richard Horowitz. The secret ingredient in the Bernstein batons was Champagne corks.

The Bostonians I met asked if I knew Lenny. Indeed I did. Everyone with any connection to music in New York and elsewhere encountered Bernstein. He was a gregarious and tireless figure who effortlessly became the center of attention in any room. Yet he also had boundless curiosity and a love of sharing knowledge, especially with kids.

I was part of a group of small children whose parents worked at Lincoln Center. We often gathered in Philharmonic Hall (now called David Geffen Hall), which opened in 1962 as the first building at the arts complex. We used to play in the lobby in the early afternoon until one day the Maestro spotted us and decreed that, if we behaved, we should be allowed to sit in the auditorium during rehearsals.

We kids would sit in the front rows of the auditorium, somewhere behind the conductor's left shoulder so that Lenny (as we were instructed to call him), would turn and make an aside or comment while he used the great musicians of the Philharmonic as an instructional tool for our benefit.

Years later he told me that he enjoyed having our merry band there because we were, in effect, a focus group as he prepared his legendary *Young People's Concerts*, which were must-see TV in the 1960s. How remarkable that such a program could be featured on network television, including three years on Saturday prime time on CBS. All told, Lenny did 53 such concerts between 1958 and 1971 though not all were broadcast. Lenny's erudition, love of teaching and communication skills could captivate and enthuse listeners young and old, without ever sounding condescending.

I have often heard it said that, as talented as Bernstein was as a conductor and composer, his real gifts were as an educator. I think that very

few people are qualified to make such an assessment. I am convinced, though, that the Bernstein legacy we still draw from was possible because he lived in a time when his talents could be nurtured through suitable platforms.

Bernstein benefitted from his association with the New York Philharmonic, including being its music director from 1958 to 1969, an era when recording companies such as Columbia had deals with major conductors and orchestras that enabled them to record almost all the masterpieces of the classical repertoire. In the case of some composers, such as Sibelius, Nielsen and, above all, Mahler, Bernstein's recordings were often the first complete documents of their works. In 1960, the Philharmonic held a Mahler festival in celebration of the composer's birth. Before Bernstein, Mahler was on the margins of the repertory, but Lenny felt such a powerful connection to him as a conductor, composer and visionary that he almost single-handedly made Mahler the revered composer he is today.

Lenny's last performance, on August 19, 1990, brought him home to Massachusetts, where he conducted the *Four Sea Interludes* from Britten's *Peter Grimes* and Beethoven's *Symphony No. 7*. He had a coughing fit during the third movement and had to be helped from the podium at the end. A sad valedictory to a glorious life as America's Maestro.

Fred Plotkin is one of America's foremost experts on opera and has distinguished himself in many fields as a writer, speaker, consultant and teacher.

For the full article:
<http://www.wqxr.org/#!/story/lennys-legacy-appreciation-bernstein-his-98th-birthday/>

Violeta Parra's Centennial and Bernstein's Love for the Nueva Canción Chilena Movement



COURTESY ALVARO GALLEGOS

“...apart from anything else, I long to sit again in a little room on the outskirts of Santiago and listen to the magical folk singing of Violeta Parra”

by **Álvaro Gallegos**

A year before Leonard Bernstein's centennial, we celebrate the 100 years of Chilean folk singer-songwriter Violeta Parra (1917-1967), the precursor of the Nueva Canción Chilena movement in the 1960s. Both Felicia and Lenny were fans of the most universal figure of the music of Chile. It was Felicia who introduced her husband to the music of her compatriot. Her personal favorite song was “Gracias a la Vida,” popularized in the U.S. by Joan Baez and written only months before Violeta committed suicide. (2017 will also mark the 50th anniversary of her death.)

According to the biography written by Allen Shawn (*Leonard Bernstein: An American Musician*), during the 1958 South American tour of the New York Philharmonic “Bernstein stayed up long into the night after the concerts, soaking up the after-hours life and listening to local music. He was particularly enthusiastic about Chilean folksinger Violeta Parra.” No wonder that Lenny, the eternal musical omnivore, was attracted to those deceptively simple and direct songs that Violeta

delivered with her distinctive, heart-breaking voice.

Bernstein paid tribute to Violeta in “The Word of the Lord,” a section of his magnificent and all-embracing MASS. The main theme, sung by the Celebrant, is based on the song “Versos por la sagrada escritura.” One of the greatest musical minds of the last century thereby saluted an artist he cherished.

Violeta Parra started a whole musical movement in Chile. The Nueva Canción Chilena absorbed elements of traditional music from all of South America, often carrying an explicit political and social message. Víctor Jara (1932-1973) is another well known musician from



COURTESY ALVARO GALLEGOS

this period who died tragically; he was killed by soldiers in the early days of Pinochet's dictatorship. And also we must mention the groups Inti-Illimani and Quilapayún. The latter played in Carnegie Hall in 1986, and guess who was in the audience? Yes, Leonard Bernstein!

In 2017 there will be many tributes to Violeta Parra here in Chile, and we're all looking forward to those events. But let's permit Lenny to have the final word here, with these lines from his speech “Image of Chile”, included in his book *Findings*:

“...apart from anything else, I long to sit again in a little room on the outskirts of Santiago and listen to the magical folk singing of Violeta Parra”.

Álvaro Gallegos is a Chilean music journalist and scholar based in Santiago, Chile. He currently works at Radio Beethoven, where he is editor of its website. He also collaborates on newspapers and magazines; has delivered lectures both in his country and the US; and has recently produced CDs for Naxos Records.

The Tanglewood Rituals, *continued*



HENZ WASSERSTEIN/WHEATSTONE PHOTO

Bernstein and TMC Music Fellows during class, ca. 1976.

(*continued from page 2*)

succeed at both. And they simply had no frame of reference for meeting the most glamorous conductor of the age. It was all too much – and yet they so wanted his approbation.

The little Composers' Cottage on the Seranak grounds was decidedly funky. (Composer Oliver Knussen dubbed it "Woodchuck Villa.") The Maestro would arrive late, often after a BSO concert, and the composers were nervous. Uh-oh: they had heard about *The Kiss*. This ritual – a big, sincere kiss and bear-hug for each of the young composers, lined up for his arrival – well, how on earth were they to react? Finally, after more wine, and kindly talk of their origins and teachers, he would settle in to look at scores, and there was serious talk – late, late, late into the night, heedless of the next morning's rehearsal schedule. He might offer some praise, some gentle rebuke or "this doesn't work" (devastating), but, oh, the feeling that they had been by this man, who stood in the lineage of Beethoven and Mahler!

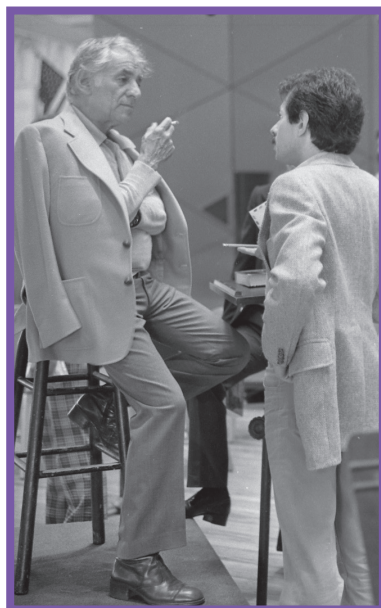
RITUAL #6: *Performing with the BSO.* Backstage, a final gulp of water, a surreptitious kiss of Koussy's cufflinks (he was never without them when performing at Tanglewood, or anywhere else), and in the next moments the players were transformed, inspired – this too was an annual miracle. Towering performances of the core repertory, every summer: the orchestra at first tired,

perhaps a bit cynical – after all, this was usually mid-August, by which time the BSO had performed an astonishing *18 different programs* for a dozen conductors since early July.

His conducting was legendary, of course: the hypnotic spell of his full concentration, that deep and uniquely personal sound from the orchestra – it was well chronicled, fully expected, and yet truly epochal, every time. The larger-than-life gestural language, the whole-body evocation of the inner soul of the music, the incredibly expressive face and eyes; and then – when and as needed – perfect technical control, incredibly tight rein on the orchestra: his legacy from Reiner.

RITUAL #7: *Time for Family.* What a privilege occasionally to be included around that table! The word games (each feeling like a test); the quicksilver literate jokes and allusions; the sweet tenderness of his regard for his kids. No matter the pressures of his Tanglewood weeks, family was the place where he could exhale, and laugh.

RITUAL #8: *Teaching.* While every facet of LB came alive at Tanglewood, I think he enjoyed nothing so much as teaching. His style was Socratic – never a lecture, always beginning with a question ("Why on



HENZ WASSERSTEIN/WHEATSTONE PHOTO

Bernstein and Richard Ortner.

earth do you think Brahms put that rest there?"), or a challenge, underpinned by frighteningly encyclopedic knowledge of all of music: opera, the symphonic repertory, the song repertory, chamber music, the solo piano literature, music of every historical era, the lives of composers, the sociology of their times, everything! And poetics, critical theory, ethics, history, languages (God, how he loved language!), puns, bad jokes.

RITUAL #9: *The Concluding Concerts.* First, a glorious afternoon concert of the TMC Orchestra – the yearly Koussevitzky Memorial Concert: the weather hot, the lawn packed, and surely the apex of the students' summer at Tanglewood. And then, a few nights later, an intensely emotional Boston Symphony concert. 18,000 people in attendance, the maximum allowed by the Stockbridge police. These were the concerts we still talk about.

August of 1990. That final concert was meant to be a semicolon, to be followed by the first-ever European tour of the Tanglewood Music Center Orchestra. One of that summer's Conducting Fellows – the young Marin Alsop – was to share the podium with him. Heartbreakingly, due to the Maestro's ill health, the tour had to be cancelled five days before departure.

And so we were left with that final Sunday afternoon BSO concert – what turned out to be his last Britten *Sea Interludes*, his final Beethoven Seventh – after which an incomparable Tanglewood presence for 50 years became one of its great luminous legends. Lucky we, who got to be part of the Tanglewood fabric in those years!

Richard Ortner, President of Boston Conservatory, was instrumental in creating the recent merger with Berklee School of Music. ■

Gordon Davidson: May 7, 1933 – October 2, 2016

We recently lost Gordon Davidson, beloved colleague of Leonard Bernstein and a dear friend of the Bernstein family.

In 1966, Gordon Davidson, award-winning director and founder of the Mark Taper Forum in Los Angeles, directed an innovative production of *CANDIDE* at UCLA's Royce Hall. Bernstein was so pleased with the results that he asked Davidson to direct the premiere of his theatre piece *MASS*, which inaugurated the Kennedy Center for the Performing Arts in 1971. Davidson's task was not a small one. Bernstein's work was sprawling, ambitious, visionary – like nothing that had ever come before – and the occasion of the premiere could not have been more momentous.

It fell to Gordie, as everyone called him, to perform the God-like task of creating form from Bernstein's vast – and sometimes

murky – raw material. He had to wrangle marching bands, choruses, children, singing hippies and costumed dancers into a coherent whole on the enormous stage of the Kennedy Center Opera House. He had to coordinate with the composer, the conductor (Maurice Peress), the choreographer (Alvin Ailey), and the myriad other humans involved in lighting, scenery-moving, and even quadrophonic sound projection. And perhaps the toughest part of Gordie's assignment was to prevent all the aforementioned hundreds of people from having nervous breakdowns as showtime pushed its way ever nearer in the stultifying August mugginess of Washington D.C.

Speaking of *MASS*, Davidson said, "A piece as big as that is always vulnerable, because it is eclectic. In this case I think it was meant to be a mixture, a potpourri of the society, and a reflection of it. I think the piece is powerful."

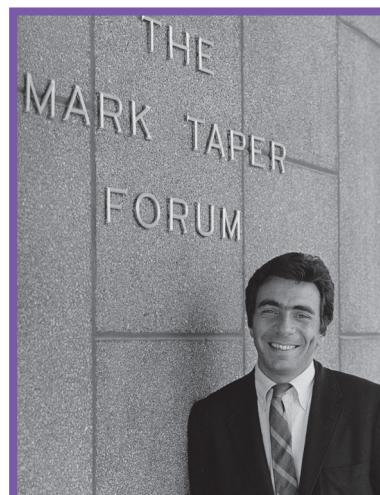
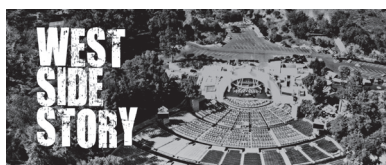


PHOTO BY JAY THOMPSON, COURTESY MARK TAPER FORUM.

Gordon Davidson achieved a spectacular liftoff of *MASS* -- without ever losing his good nature or his irresistible smile. What a champ he was. We send all our deepest good wishes to Gordie's wonderful family: his wife Judi, his son Adam and daughter Rachel. J.B. ■



Jamie Bernstein reports to "the gang" back in New York.

In the afternoon, there was a scary fire in the hills on the Cahuenga Pass, right across from the Hollywood Bowl. But the copters and firefighters had it pretty well put out by rush hour, and the Bowl gradually filled to its brim for the performance. As the heat of the day gave way to a cool desert evening, the floodlights crossed swords in the twilight overhead.

On the giant video screens to either side of the Bowl stage, we saw a lot of Gustavo Dudamel conducting the L.A. Philharmonic. This turned out to be a great solution to the absence of dancing; starting with the Prologue, every time there was dance music, the video screens directed our attention to the music itself. There were also

many shots of the fabulous and very busy percussionist on the traps.

Jeremy Jordan was a Tony with heft – and such a voice. He grabbed me from the get-go with "Something's Coming" – so passionate, plus you could understand every word.

My first round of tears came during "Maria." Jeremy Jordan had such a natural, theater-y way of singing that I didn't even expect him to go for the big, sustained high note – but he did, effortlessly, beautifully -- so thrillingly that tears just sprang out of my eyes. Out came the kleenex – and remained in use throughout.

Solea Pfeiffer, who sang Maria, was very young; lovely, with a terrific voice. Anita and Bernardo were played by our faves from the Broadway revival: Karen Olivo and George Akram – but I was sorry not

to get to see them dance. Musically, everything was stunning. It was a small, nimble, pit-sized version of the L.A. Phil (with the requisite absence of violas), and what a terrific sound they made. In general, the amplified sound there was very good – against tough odds.

The great moment of the evening – the indelible moment – came when Julia Bullock came out to sing "Somewhere." The video screen to the left showed the closeup of Julia's face, while just to the right of the screen was an oversized American flag at half-mast – still in mourning for the Orlando massacre. It was almost too much to bear. It seemed as if LB's music had never resonated so deeply.

And this time, I thought for sure the ambulance would make it in time to save Tony. But... nope. ■

Hollywood Bowl Memo: West Side Story in Concert

IN THE news

Leonard Bernstein Award



OLAF MALZAHN

Jamie Bernstein and Alexander Bernstein with Felix Klieser.

In July 2016, the Schleswig Holstein Music Festival awarded its annual Leonard Bernstein Award to the horn player Felix Klieser. The 10,000 Euro award is made possible by the Sparkassen-Finanzgruppe. The award was presented by Christian Kuhnt, the festival's Intendant; Reinhard Boll, president of the Sparkassen-Finanzgruppe; and Alexander and Jamie Bernstein at a gala concert with the Schleswig Holstein Music Festival Orchestra. The concert featured Klieser performing Joseph Haydn's *Horn Concerto in D Major Hob. VIII:4*, conducted by Michael Sanderling.

Felix Klieser is an exceptional artist in several respects. Born without arms, he expressed at the age of 4 the wish to play the horn. At the age of 17, he enrolled in the Hochschule für Musik und Theater in Hannover. Klieser performs using the toes of his right foot to work the valves. In 2014 he was awarded the Echo Klassik award as Young Musician of the Year 2014. In that same year he shared his life experiences in his book:

Footnotes – A Horn Player Conquers the World. He has released recordings on the Berlin Classics label, and has performed with major orchestras including the Berlin Philharmonic under the direction of Sir Simon Rattle, and has performed with pop singer Sting.

Sparkassen-Finanzgruppe president, Reinhard Boll, said: "We are proud to honor another exceptional artist who will fit well in the list of big-name winners of the Leonard Bernstein Award." SHMF festival director Christian Kuhnt said, "outstanding technique, and his ability to make his instrument sing, are overwhelming."

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
- 2015 Krzysztof Urbanski



OLAF MALZAHN

Horn player and Leonard Bernstein Award winner, Felix Klieser.

Vojtěch Dyk Speaks About Bernstein's MASS Project

This past year the BUJOART production of MASS has been touring the Czech Republic to rave reviews. Vojtěch Dyk, who performs the role of the Celebrant, shares his thoughts about MASS.

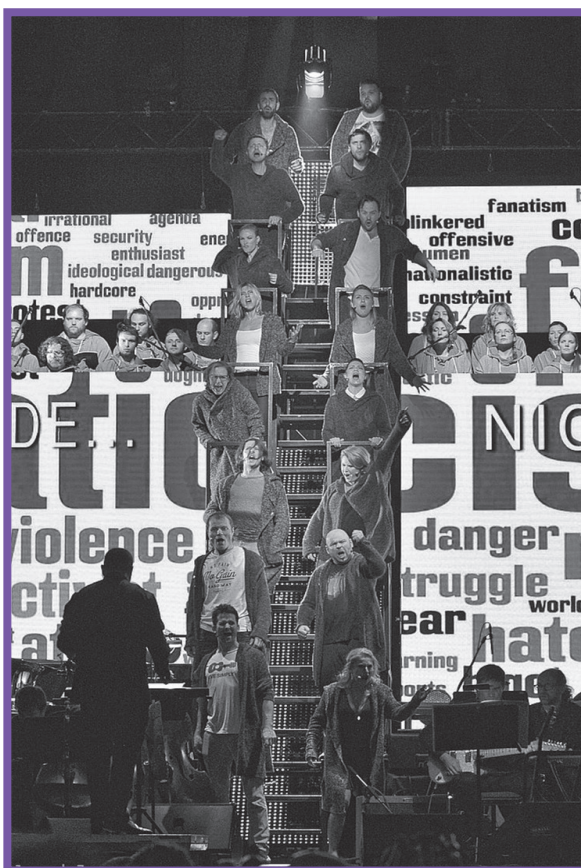
In 1997, when I was 12 years old, I became acquainted with Bernstein's MASS as a member of the Pueri Gaudentes choir. At that time, I had no idea how huge, groundbreaking and enriching the experience would be for me. As the years passed, whenever I encountered Leonard Bernstein's music, I would recall the three summer evenings when as a kid I sang the MASS at the Prague Castle.

That Bernstein, more than anyone else, combined classical music, sacred music and jazz. The combining and blending of genres and melodies was to become my way of musical expression. At 12 years of age I did not know this yet, but I felt myself repeatedly drawn to this work. What I admired back then was the sheer compactness of the work, and the playfulness with which Bernstein was able to put his notes together. The results made a deep emotional sense; music and words combined into in a work of art that makes the listener ask questions that will keep a person awake at night. Simply said, this work has transcendent meaning.

In jazz music and improvisation, on which I have focused for quite some time, asking questions is actually a fundamental building block of music composition. In improvisation, each tone and even sound becomes a question. It is clear that every piece of music inspires completely different questions in people, and every era, as well, brings different questions. But in another sense,



COURTESY BUJOART



COURTESY BUJOART

Vojtech Dyk as the Celebrant.

we keep asking ourselves the same question – as if something continually drives us to inquire who we really are. Where do we come from? And why are we here?

And so I began to entertain the thought of what questions Bernstein's MASS might provoke in the human mind today, and what would be the point of staging it in the Czech Republic. This is a time of confusion in culture and politics, a time of populist politicians and unscrupulous criminals, a time when the words "truth and love" have become mere symbols. This situation cannot be changed at once, but rather in incremental steps. One of those steps could be Bernstein's MASS. One small positive step on a long road.

CANDIDE Datelines

GERMANY

Beginning in December, Oper Köln will present a new production of *CANDIDE*. For this production Simon Butteriss will perform the roles of Voltaire/Pangloss/Cacambo/Martin. Jeonck Cho will perform Candide and Emily Hindrichs will be Cunegonde. The production will be directed and choreographed by Adam Cooper, with music direction by Benjamin Shwartz. Performances will run through January 12, 2017.

In February, Staatsoper Hannover will revive its recent acclaimed production of *CANDIDE*. Cameron Burns will music direct, with theatrical direction by Matthias Davids. Frank

Schneiders will perform the multiple roles of Voltaire/Pangloss/Cacambo/Martin. Sung-Keun Park and Ania Vegry will perform the roles of Candide and Cunegonde respectively.

An additional new production will open in February at Theater Pforzheim beginning in February. The music director will be Mino Marani and Magdalena Fuchsberger will direct.

FRANCE

Francesca Zambello's celebrated 2015 Glimmerglass Festival production will travel to the Théâtre du Capitole Toulouse beginning on December 20, and in January will

be at l'Opéra National de Bordeaux. Wynn Harmon will perform Voltaire/Pangloss/Cacambo/Martin. Andre Stenson and Ashley Emerson will sing Candide and Cunegonde. The music director is James Lowe.

NEW YORK, NEW YORK

The New York City Opera is mounting a new production of *CANDIDE* in January, directed by the legendary Harold Prince. Charley Prince will conduct. Gregg Edelman will perform Voltaire/Pangloss/Cacambo/Martin; Jay Armstrong Johnson will be Candide and Meghan Picerno is Cunegonde. ■

WONDERFUL TOWN Datelines



COURTESY GOODMAN THEATER

and once it closes in Chicago, it deserves a Broadway run of its own."

Terry Teachout,
Wall Street Journal

LOS ANGELES

Kicking off a three-season celebration leading up to Leonard Bernstein's 100th birthday, Los Angeles Opera presents three semi-staged concert performances of *WONDERFUL TOWN*. This production will be conducted by Grant Gershon. Faith Price will be Ruth and Nikki M. James will be Eileen.

DRESDEN, GERMANY

Beginning on December 22, the Dresden Staatsoperetta will begin its performances of *WONDERFUL TOWN*, with 14 performances throughout the year. Directed by Matthias Davids, with Musical Direction by Peter Christian Feigel, the production stars Sarah Schütz as Ruth and Olivia Delaure as Eileen. Melissa King is the choreographer and Judith Peter will realize the costumes. ■

CHICAGO

This autumn, Chicago's Goodman Theater presented *WONDERFUL TOWN*, directed by Mary Zimmerman and starring Bri Sudia as Ruth and Lauren Molina as Eileen, with Music Direction by Doug Peck. The production was enthusiastically received by critics and audiences alike.

"Luckily for Chicago audiences, that magnificent music is matched by Zimmerman's clever direction and Sudia's knockout performance, creating a gem of a production that breathes new life into a twentieth-century classic."

Adelaide Lee, *Theatermania*

"Flawlessly cast, wittily staged and delightfully designed, this "Wonderful Town" is good enough to hop a plane to see –

Some Performances

Fall/Winter 2016-17

November

- 2** **Calgary, AB, Canada:** SYMPHONIC DANCES FROM WEST SIDE STORY; Calgary Philharmonic Orchestra; Richard Prior, conductor; Jack Singer Hall.
- 3** **Waltham, MA: CHICHESTER PSALMS;** Brandeis University Choir; Robert Duff, conductor; Gosman Athletic Center.
- 4** **Bern, Switzerland:** DIVERTIMENTO, *Glitter and Be Gay*; Bern Symphony Orchestra; Simone Kermes, soprano; Mario Venzago, conductor; Kultur Casino.
- 4** **Bucharest, Romania:** SERENADE; Radio Romania Symphony Orchestra; Loviu Prunaru, violin, Gabriel Bebe elea, conductor; Radio Hall.
- 4,6, 8,10** **Houston, TX:** TROUBLE IN TAHITI; Rice University, Shepherd School of Music; Richard Bado, conductor; Wortham Opera Theatre.
- 5,6** **Carnaxide, Portugal:** DIVERTIMENTO; Orquestra de Câmara de Cascais e Oeiras; Nikolay Lalow, conductor; Auditório Municipal Ruy de Carvalho.
- 6** **New York, NY:** SYMPHONY NO. 1: JEREMIAH; Orchestra Now; Jill Grove, mezzo-soprano; Leon Botstein, conductor; Lincoln Center's Rose Theater.
- 10,11** **Leipzig, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Gewandhausorchester; Benyamin Nuss, piano; Wayne Marshall, conductor; Gewandhaus.
- 12** **Dresden, Germany:** Selections from WEST SIDE STORY; Orchester der Staatsoperette Dresden; Peter Christian Feigel, conductor; Schauspielhaus.
- 12** **Evansville, IN:** MASS; Evansville Symphony Orchestra; Jubilant Sykes, Celebrant; Alfred Savia, conductor; The Victory Theatre.
- 12,13** **Greeley, CO:** CANDIDE (Scottish Opera Version); University of Northern Colorado Opera; Glen Cortese, conductor; UNC Opera Theatre.

A Closer Look: *Serenade*

During the summer of 1954, Bernstein focused on two major compositions: his operetta-styled musical *CANDIDE*, and a new orchestral piece featuring solo violin. Completed that summer, this violin concerto became the five-movement *Serenade*, satisfying two commitments: a much delayed commission for the Koussevitzky Foundation (1951), and the promise of a piece for violin and orchestra for his friend, the eminent violinist, Isaac Stern. Composed in less than a year from late 1953 through August 1954, Bernstein dedicated the *Serenade* to the memory of his mentor, Serge Koussevitzky, and to Koussevitzky's first wife, Natalie.

- 13** **Wieselburg, Austria:** ORCHESTRAL SUITE FROM *CANDIDE*; THREE DANCE EPISODES FROM *ON THE TOWN*; Jugendsinfonieorchester Niederösterreich; Martin Braun, conductor; Schloss Weinzierl.
- 14** **Washington, DC:** SYMPHONIC SUITE FROM *ON THE WATERFRONT*; National Symphony Orchestra; Emil de Cou, conductor; Kennedy Center.
- 15** **Aix-en-Provence, France:** SERENADE; Orchestre de Chambre de Lausanne; Renaud Capaçon, violin; Joshua Weilerstein, conductor; Grand Theatre.
- 15** **Grenoble, Switzerland:** SERENADE; Orchestre de Chambre de Lausanne; Renaud Capaçon, violin; Joshua Weilerstein, conductor; MC2.
- 18** **Los Angeles, CA:** *ON THE WATERFRONT* FILM WITH LIVE ORCHESTRA; Los Angeles Philharmonic; David Newman, conductor; Walt Disney Hall.
- 21,22** **Lausanne, Switzerland:** SERENADE; Orchestre de Chambre de Lausanne; Renaud Capaçon, violin; Joshua Weilerstein, conductor; Salle Métropole.
- 26** **Bonn, Germany:** SYMPHONIC SUITE FROM *ON THE WATERFRONT*; Royal Orchestral Society; Christof Prick, conductor; World Conference Center.
- 27** **London, UK:** SYMPHONIC SUITE FROM *ON THE WATERFRONT*; Royal Orchestral Society, Orlando Jopling, conductor; Cadogan Hall.

December

- 2-4 Los Angeles, CA:** WONDERFUL TOWN; Los Angeles Opera; cast TBD; Grant Gershon, conductor; Faith Prince, Ruth; Nikki M. James, Eileen; Dorthey Chandler Pavillion.
- 4,7,9, 11,15, 20,22, 29,31 Köln, Germany:** CANDIDE (Scottish Opera version) Oper Klön; Gürzenich Orchester Köln; Jeongki Cho, Candide; Emily Hindrichs, Cunegonde; Adam Cooper, director; Benjamin Schwartz, conductor; Staatenhaus, Saal 1.
- 8-10 São Paulo, Brazil:** OVERTURE TO CANDIDE; TIMES SQUARE BALLET FROM ON THE TOWN; ORCHESTRAL SUITE FROM 1600 PENNSYLVANIA AVENUE; SYMPHONIC DANCES FROM WEST SIDE STORY; WEST SIDE STORY CONCERT SUITE NO. 1, SLAVA!, Orquestra Sinfônica do Estado de São Paulo; Marin Alsop, conductor; Sala São Paulo.
- 13 Ann Arbor, MI:** CHICHESTER PSALMS; University of Michigan School of Music, Theater and Dance; Kenneth Kiesler, conductor; Hill Auditorium.
- 15,16 Bern, Switzerland:** OVERTURE TO CANDIDE; SYMPHONY NO. 2: THE AGE OF ANXIETY; Berner Symphonieorchester; Makoto Ozone, piano; Eiji Oue, conductor; Kultur Casino
- 15 Lille, France:** DIVERTIMENTO; Orchestra National de Lille; Alexandre Bolch, conductor; Auditorium du Nouveau Siècle.
- 15-17 Rome, Italy:** SERENADE; Orchestra dell'Accademia Nazionale di Santa Cecilia; Janine Jansen, violin; Antonio Pappano, conductor; Parco della Musica.
- 16 Maubeuge, France:** DIVERTIMENTO; Orchestre National de Lille; Alexandre Bolch, conductor; La Luna.
- 17 Carvin, France:** DIVERTIMENTO; Orchestre National de Lille; Alexandre Bolch, conductor; Salle Rabelais.
- 19-21 Madrid, Spain:** SERENADE; Orchestra dell'Accademia Nazionale di Santa Cecilia; Janine Jansen, violin; Antonio Pappano, conductor; Auditorio Nacional.
- 21 Zürich, Switzerland:** SYMPHONY NO. 1: JEREMIAH, CHICHESTER PSALMS; Tonhalle Orchestra Zürich; Züricher Sing Akademie; Rachel Frenkel, mezzo-soprano; Omer Meir Wellber, conductor; Tonhalle.

- 22,23 Dresden, Germany:** WONDERFUL TOWN; Dresden Staatsoperette Dresden; Matthias Davids, director; Matthias Fischer-Dieskau, stage design; Peter Christian Feigel, Music Director; Staatsoperette.
- 31 Bamberg, Germany:** OVERTURE TO CANDIDE; Bamberger Symphoniker – Bayerische Staatsphilharmonie; HK Gruber, conductor; Kozerthalle.

January 2017

- 4,8,12 Köln, Germany:** CANDIDE (Scottish Opera version) Oper Köln; Gürzenich Orchester Köln; Jeongki Cho, Candide; Emily Hindrichs, Cunegonde; Adam Cooper, director; Benjamin Schwartz, conductor; Staatenhaus, Saal 1.
- 6-8, 11,12 New York, NY:** CANDIDE; Harold Prince, director; Charles Prince, musical director; Jazz at Lincoln Center's Rose Theater
- 7,8 San Francisco, CA:** ON THE WATERFRONT FILM WITH LIVE ORCHESTRA; San Francisco Symphony; David Newman, conductor; Davies Symphony Hall.
- 12-14 Rotterdam, The Netherlands:** ORCHESTRAL SUITE FROM CANDIDE; Rotterdam Philharmonic Orchestra; Wayne Marshall, conductor; De Doelen.
- 13,14 New Orleans, LA:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Louisiana Philharmonic Orchestra; Carlos Miguel Prieto, conductor; Orpheum Theater.
- 14 Cheyenne, WY:** SYMPHONIC DANCES FROM WEST SIDE STORY; Cheyenne Symphony Orchestra, William Intriligator, conductor; Civic Center.
- 19,23, 25,26 Bordeaux, France:** CANDIDE (Scottish Opera Version); Francesca Zambello, director; Andrew Stenson, Candide; Ashley Emerson, Cunegonde; James Lowe, music director; Opera National Bordeaux.
- 20-22 Phoenix, AZ:** CHICHESTER PSALMS, DIVERTIMENTO, THREE MEDITATIONS FROM MASS, SYMPHONIC DANCES FROM WEST SIDE STORY; Phoenix Symphony; Tito Muñoz, conductor; Symphony Hall.

- 20-22 San Diego, CA:** SYMPHONIC DANCES FROM WEST SIDE STORY; San Diego Symphony; Cristian Macelaru, conductor; Jacobs Music Center.
- 27,28 Birmingham, AL:** CHICHESTER PSALMS; Alabama Symphony Orchestra; Carlos Izcaray, conductor; Alys Stephens Center.
- 27,29 Brussels, Belgium:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Orchestre National de Belgique; Jan Michiels, piano; Stefan Blunier, conductor; Palais des Beaux-Arts.
- 27,29 San Diego, CA:** PRELUDE, FUGUE AND RIFFS; San Diego Symphony; James Gaffigan, conductor; Jacobs Music Center.
- 28,29 Dresden, Germany:** WONDERFUL TOWN; Dresden Staatsoperette Dresden; Matthias Davids, director; Matthias Fischer-Dieskau, stage design; Peter Christian Feigel, Music Director; Staatsoperette.

February

- 2,3 Amsterdam, The Netherlands:** SYMPHONY NO. 1: JEREMIAH; SYMPHONIC DANCES FROM WEST SIDE STORY; Royal Concertgebouw Orchestra; Sasha Cooke, mezzo-soprano; Gustavo Gimeno, conductor; Concertgebouw.
- 2,3 Houston, TX:** SYMPHONIC DANCES FROM WEST SIDE STORY; Houston Symphony; Andres Orozco-Estrada, conductor; Jones Hall.
- 3,4 Toledo, OH:** SUITE FROM WEST SIDE STORY; Toledo Symphony Orchestra; Sarah Chang, violin; Giordani Bellincampi, conductor; Toledo Museum of the Arts.
- 4 Amsterdam, The Netherlands:** CHICHESTER PSALMS; SYMPHONIC DANCES FROM WEST SIDE STORY; Netherlands Radio Philharmonic Orchestra, Groot Omroepkoor; James Gaffigan, conductor; Concertgebouw.
- 4 Amsterdam, The Netherlands:** SYMPHONY NO. 1: JEREMIAH; SYMPHONIC DANCES FROM WEST SIDE STORY; Royal Concertgebouw Orchestra; Sasha Cooke, mezzo-soprano; Gustavo Gimeno, conductor; Concertgebouw.
- 5 London, UK:** SERENADE; London Symphony Orchestra; Janine Jansen, violin; Antony Pappano, conductor; Barbican.
- 8-10 Amsterdam, The Netherlands:** SERENADE; Royal Concertgebouw Orchestra; Liviu Prunaru, violin; Alan Gilbert, conductor; Concertgebouw.
- 11 Heerlen, Netherlands:** SERENADE; Royal Concertgebouw Orchestra; Liviu Prunaru, violin; Alan Gilbert, conductor; Concertgebouw.
- 12 Amsterdam, The Netherlands:** PIANO TRIO; Jeroen Bal, Tjeerd Top, Chris van Balen; Concertgebouw.
- 16 Hannover, Germany:** CANDIDE (SCOTTISH OPERA VERSION); Staatsoper Hannover; Sung-Keun Park, Candide; Ania Begrt, Cunegonde; Matthias Davids, director; Cameron Burns, musical director; Opernhaus.
- 16-18 Berlin, Germany:** ORCHESTRAL SUITE FROM CANDIDE; SYMPHONIC SUITE FROM ON THE WATERFRONT; Kozerthausorchester Berlin; Wayne Marshall, conductor; Konzerthaus.
- 19 Berlin, Germany:** CLARINET SONATA; Ralf Forster, clarinet; Ozgun Aydin, piano; Konzerthaus.
- 21,22 Dresden, Germany:** WONDERFUL TOWN; Dresden Staatsoperette Dresden; Matthias Davids, director; Matthias Fischer-Dieskau, stage design; Peter Christian Feigel, Music Director; Staatsoperette.
- 24,26 St. Gallen, Switzerland:** OVERTURE TO CANDIDE, ORCHESTRAL SUITE FROM CANDIDE, DIVERTIMENTO; Sinfonieorchester St. Gallen; Wayne Marshall, conductor; Tonhalle.
- 24-26 Pittsburgh, PA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Pittsburgh Symphony Orchestra; Omer Meir Wellber, conductor; Heinz Hall.
- 25 Buffalo, NY:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Buffalo Philharmonic Orchestra; JoAnn Falletta, conductor; Kleinhans Music Hall.
- 26 Hamburg, Germany:** SERENADE; Hamburger Symphoniker; James Ehnes, violin; Robert Trevino, conductor; Laeiszhalle.

March

- 2,4 Cleveland, OH:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Cleveland Orchestra; Brett Mitchell, conductor, Severance Hall.
- 2,3 Leipzig, Germany:** SERENADE, SYMPHONIC DANCES FROM WEST SIDE STORY; Gewandhaus Orchestra, Alexander Shelley, conductor; Gewandhaus.
- 3-5 Dresden, Germany:** WONDERFUL TOWN; Dresden Staatsoperette Dresden; Matthias Davids, director; Matthias Fischer-Dieskau, stage design; Peter Christian Feigel, Music Director; Staatsoperette
- 5,11, 17 Hannover, Germany:** CANDIDE (SCOTTISH OPERA VERSION); Staatsoper Hannover; Sung-Keun Park, Candide; Ania Begrt, Cunegonde; Matthias Davids, director; Cameron Burns, musical director; Opernhaus.
- 15 Hamburg, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Rotterdam Philharmonic Orchestra; Yannick Nézet-Séguin, conductor; Elbphilharmonie.
- 15,17 Munich, Germany:** SYMPHONY NO 2: THE AGE OF ANXIETY; Münchner Philharmoniker; Giller Vonsattel, piano; Kent Nagano, conductor; Philharmonie.
- 17,24 Lübeck, Germany:** MASS; Lübecker Theater; Thomas Ryser, director; Andreas Wolf, conductor; Grosses Haus.
- 17,18 Indianapolis, IN:** SERENADE; Indianapolis Symphony Orchestra; RENAUD CAPUÇON, violin; Joshua Weilerstein, conductor; Hilbert Circle Theater.
- 19 Essen, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Rotterdam Philharmonic Orchestra; Yannick Nézet-Séguin, conductor; Philharmonie.
- 21 Frankfurt, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Rotterdam Philharmonic Orchestra; Yannick Nézet-Séguin, conductor; Alte Oper.
- 23 Paris, France:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Rotterdam Philharmonic Orchestra; Yannick Nézet-Séguin, conductor; Théâtre Champs Elysées.

- 24 Brussels, Belgium:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Rotterdam Philharmonic Orchestra; Yannick Nézet-Séguin, conductor; Palais des Beaux-Arts.
- 26 Zürich, Switzerland:** TOUCHES; Michael Brown, piano; Tonhalle.
- 28 Amsterdam, The Netherlands:** ELEGY FOR MIPPY II, DANCE SUITE; Bart Claessens, Omar Tomasoni, Bert Langenkamp, Felix Dervaus, Perry Hoogendijk, brass; Concertgebouw.
- 30,31 Philadelphia, PA:** PRELUDE, FUGUE AND RIFFS; Philadelphia Orchestra; Bramwell Tovey, conductor; Kimmel Center.
- 31 Barcelona, Spain:** SERENADE; Orquesta Simfònica de Barcelona; Ray Chen, violin; Simone Young, conductor; L'Auditori.
- 31 Nashville, TN:** SERENADE; Nashville Symphony; Anne Akiko Meyers, violin; Giancarlo Guerrero, conductor; Schermerhorn Symphony Center.

April

- 1 Philadelphia, PA:** PRELUDE, FUGUE AND RIFFS; Philadelphia Orchestra; Bramwell Tovey, conductor; Kimmel Center.
- 1 Nashville, TN:** SERENADE; Nashville Symphony; Anne Akiko Meyers, violin; Giancarlo Guerrero, conductor; Schermerhorn Symphony Center.
- 1,2 Barcelona, Spain:** SERENADE; Orquesta Simfònica de Barcelona; Ray Chen, violin; Simone Young, conductor; L'Auditori.
- 7 Hannover, Germany:** CANDIDE (SCOTTISH OPERA VERSION); Staatsoper Hannover; Sung-Keun Park, Candide; Ania Begrt, Cunegonde; Matthias Davids, director; Cameron Burns, musical director; Opernhaus.
- 7-9 St. Louis, MS:** THREE DANCE VARIATIONS FROM FANCY FREE; St. Louis Symphony; David Robinson, conductor; Powell Hall.
- 15,16 Vienna, Austria:** OVERTURE TO CANDIDE; SYMPHONIC DANCES FROM WEST SIDE STORY; Wiener Symphoniker; Phillip Jordan, conductor; Konzerthaus.
- 24,29 Tucson, AZ:** THREE DANCE EPISODES FROM ON THE TOWN; Tucson Symphony Orchestra; Mino Marani, conductor; Tucson Symphony Center.

- 28-30 Sarasota, FL:** FANCY FREE; Sarasota Ballet; Jerome Robbins, choreographer; Ormsby Wilkins, conductor; Sarasota Opera House.
- 30 Lübeck, Germany:** MASS; Lübecker Theater; Thomas Ryser, director; Andreas Wolf, conductor; Grosses Haus.

May

- 3 New York, NY:** TOUCHES; Michael Brown, piano; 92nd Street Y.
- 3,5,6 Philadelphia PA:** SYMPHONY NO. 1: JEREMIAH; Philadelphia Orchestra; Sascha Cook Sasha Cooke, mezzo- soprano; Yannick Nézet-Séguin, conductor; Kimmel Center.
- 9 New York, NY:** SYMPHONY NO. 1: JEREMIAH; Philadelphia Orchestra; Sascha Cook, Sasha Cooke mezzo- soprano; Yannick Nézet-Séguin, conductor; Carnegie Hall.
- 12 Koblenz, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Staatsorchester Rheinische Philharmonie; Wayne Marshall, conductor; Rhein Mosel Halle.
- 12-14 Detroit, MI:** SERENADE; Detroit Symphony Orchestra; Alexandra Souman, violin; Carlos Miguel Prieto, conductor; Orchestra Hall.
- 17,18 Montreal, QC:** ORCHESTRAL SUITE FROM A QUIET PLACE; Orchestre Symphonique de Montreal; Kent Nagano, conductor; Maison Symphonique de Montreal.
- 18,26, 28 Dresden, Germany:** WONDERFUL TOWN; Dresden Staatsoperette Dresden; Matthias Davids, director; Matthias Fischer-Dieskau, stage design; Peter Christian Feigel, Music Director; Staatsoperette.
- 20 Lübeck, Germany:** MASS; Lübecker Theater; Thomas Ryser, director; Andreas Wolf, conductor; Grosses Haus.
- 27 Edmonton, AB:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Edmonton Symphony Orchestra; William Eddins, conductor; Winspear Centre for Music.

Leonard Bernstein at 100

August 25, 2018 will mark the 100th Birthday of Leonard Bernstein. Myriad events are in preparation around the world. While the official celebration kicks off in August 2017, some people can't wait! Commemorative events are already taking place as soon as this spring.

Bernstein's creative output was uniquely multifarious: from symphonies to Broadway shows to ballets to operas to books to film scores and beyond. The centennial celebrations reflect this "broadband" quality. Cultural institutions from London to Los Angeles have convened to coordinate city-wide celebrations. Universities and libraries are planning symposia and performances to celebrate Bernstein.

Do you have plans you'd like us to know about? The Leonard Bernstein Office is looking forward to hearing from you, and is standing by to offer consultation and information. Please contact B100@leonardbernstein.com and stay tuned for our next issue of PF&R, which will be chockfull of exciting news about LB at 100! ■



[Note to Readers]

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We appreciate notice of any performances or events featuring the music of Leonard Bernstein or honoring his creative life and

we shall do our best to include such information in forthcoming calendars.

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LOOKING ahead

Suite from West Side Story
for Guitar and Orchestra

"This is chamber music."

These are the words Leonard Bernstein used when he addressed the orchestra in *The Making of West Side Story* (DVD; Deutsche Gramophone). And now, classical guitarist Lucian Plessner and co-arranger Andreas Kowalewitz have brought fresh life to these words in a new presentation called *Suite from West Side Story for Guitar and Chamber Orchestra*.

Lucian Plessner devoted years transcribing Bernstein's music for solo guitar, at the request of Bernstein himself. Plessner performed them on his CD, *Bernstein on Guitar*.

Plessner subsequently obtained permission from the Leonard Bernstein Office to arrange a suite of music from *West Side Story* for guitar and chamber orchestra. Boosey & Hawkes in Berlin suggested Andreas Kowalewitz to be his co-arranger. (Kowalewitz has arranged some of Bernstein's music for the Berlin Philharmonic's brass ensemble.)

The suite contains the following movements: *Prologue, Maria, Mambo, Cha-Cha, Tonight, One Hand One Heart, I Feel Pretty, A Boy Like That, and Somewhere*. ■

