

# LOOKING ahead

## Record Company Updates

### DEUTSCHE GRAMMOPHON

Deutsche Grammophon presents violinist Anne-Sophie Mutter with André Previn conducting the London Symphony Orchestra in a performance of *Serenade*.

### UNIVERSAL MUSIC

Universal Music has released *Street Tango* by bandoneon artist Carel Kraaenhof. The recording includes his arrangements of songs from *West Side Story*, with liner notes by Jamie Bernstein.

### MÉCÉNAT MUSICAL

Mécénat Musical records have released Yutaka Sado conducting the Orchestre Lamoureux with vocalist Kim Criswell performing selections from *Candide*, *On the Town* and *West Side Story* along with *On the Waterfront*.

### VIRGIN CLASSICS

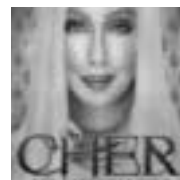
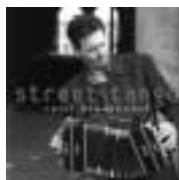
Countertenor David Daniels is joined by Craig Ogden, guitar, on a Virgin classics release *A Quiet Thing* which includes Bernstein's songs *So Pretty* and *A Simple Song*.

### NAXOS

Naxos presents the Bournemouth Symphony Chorus and Orchestra conducted by Marin Alsop performing *Chichester Psalms*, *On the Waterfront* and *Three Dance Episodes from On the Town*

### CHER

Cher has released a DVD of her farewell tour that includes a bonus track of her one-woman performance of *West Side Story* as seen on her 1970s television show.



PRELUDE,  
FUGUE &  
RIFFS

25 Central Park West, Suite 1Y  
New York, NY 10023

PRESORTED  
STANDARD  
U.S. POSTAGE PAID  
NEWARK, NJ  
PERMIT NO. 45

Leonard Bernstein®

# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Fall/Winter 2003/2004



## The Big Day: Memories of a Historic Debut

**T**he Big Day: November 14, 2003 marks the sixtieth anniversary of Leonard Bernstein's now famous conducting debut with the New York Philharmonic at Carnegie Hall. It is by now the stuff of legend, yet it was really quite simple. Bruno Walter, the scheduled conductor of the New York Philharmonic, was too ill to perform, and so his assistant conductor was called upon to conduct. For some reason this rarely happens; when it does, the occasion is usually unremarkable. This time was an exception. The best way to tell the story is through Bernstein himself, and a few of his fellow musicians.



COURTESY NEW YORK PHILHARMONIC

## From the Podium: Lenny Remembers

*In what would prove to be Leonard Bernstein's last interview, he reminisced about his conducting debut with his brother Burton, who was preparing an article for Town & Country magazine on the occasion of Carnegie Hall's centennial in 1991. The interview took place in Fairfield, Connecticut on November 29, 1989.*

"There were times when I must have fantasized — you know, one

of those days. 'Someday son, this will be yours,' as they say. But I never thought I would have to walk out there [The Carnegie Hall stage] on my own. When it came to the time — that very day — all I can remember is standing there in the wings, shaking and being so scared. There was no rehearsal. I had just come from seeing Bruno Walter, who very sweetly and very quickly — wrapped up in blankets

because he had the flu — went over the score of *Don Quixote* with me. He showed me a few tricky spots where he cut off here but didn't cut off there, here you give it an extra upbeat and so on.

"I called Mama and Daddy at the Barbizon Plaza to tell them and you. And then I just had to hang around. I mean I was all dressed; when it came to the crunch on that  
*(continued on page 4)*

### Inside...

- 2 Discovering Bernstein Through Mahler
- 4 From the Stage: Three Musicians Remember

- 6 Leonard Bernstein: A Jewish Legacy
- 9 In the News

- 13 Calendar of Events
- 16 Looking Ahead

# To Our Readers

Leonard Bernstein still lives on in so many of us: as a musical colleague (for those members of the New York Philharmonic who remember his astonishing debut 60 years ago this November); as a source of intellectual fascination (for scholars who continue to pore over his conducting scores); as a man who embraced God through his music (for the American Jewish community); as a teacher (for the many schools and conservatories with thriving Bernstein-inspired programs); as a performer (for all of us who still thrill to his recordings and videos); and as a composer (for all of us who continue to delight in his Broadway shows and concert works). And if that sentence had too many parts, it is the unsurprising result of Bernstein's sprawling, multifaceted career. Such a burst of creativity in one life can lead to bouts of poor grammar in his admirers. Under the circumstances, perhaps these lapses can be forgiven.

J.B. ■

## Discovering Bernstein Through Mahler

by Charles Zachary Bornstein

In November 2002, I was engaged as conductor and lecturer at the Rubin Academy for Music in Jerusalem. For my lecture on Mahler's First Symphony, I borrowed the score from the Academy library, and was intrigued by the extravagant red pen markings that I recalled having seen in the Critical Edition. Could these have been Mahler's own corrections?

I sent sample pages to the Mahler expert Henri-Louis de La Grange, in Paris, who confirmed it was indeed "Mahler's own hand." Zubin Mehta, then in Israel conducting the Israel Philharmonic, invited me to a concert so that he could see the new-found score. He suggested that I compare it with Mahler's conducting score of the First Symphony (1909), residing in The New York Philharmonic Archive. When I returned to New York, Barbara Haws, the Archivist, greeted me with the Mahler score as well as Leonard Bernstein's conducting score, a copy of a First Edition Weinberger printing.

It was fascinating to see how Bernstein was directly influenced by Mahler's interpretive marks, since he had used Mahler's score for his initial and subsequent performances with the New York

dissimilarities among the Jerusalem score, the Bernstein score and that of Mahler's. Bernstein's has "L.B." initialed on the lower part of page one, as do most Bernstein conducting scores in the Archive.

When Barbara put other Bernstein scores in front of me to look at, I discovered a sense of his mind at work, his thoughts crisscrossing with his bowings, metronome marks and little verbal notes. These scores exhibited a *love of thinking about music* — in a more organized fashion than I had ever seen in any other conductor's scores — and for me, they crushed the myth that he was impulsive and improvisatory as a conductor.

Three weeks later Barbara entrusted me with Bernstein's conducting score of Mahler's Ninth saying, "I want to know what does Lenny mean." After three months of carefully analyzing every marking on each page, it gradually became apparent that the mechanics behind Bernstein's interpretation of the Mahler Ninth were profound and convincing in two ways: first, his harmonic and formal partitioning of each section with a metronome mark, to which he remained faithful whenever that material was to appear again; and second, how he completed many details of tempi, critical expression marks and dynamics implied by Mahler, as if he were co-composer.

At a meeting with Barbara and Tom Cabaniss, Director of the Education Department at the New York Philharmonic, I was asked to lecture on Bernstein's score for the Ninth to young conductors, a new educational usage for the collection. From the piano I demonstrated and isolated many aspects of the Bernstein interpretation in combination with examples from Bernstein's own recordings, sometimes comparing them with

These scores exhibited  
*a love of thinking  
about music* — in a more  
organized fashion than  
I had ever seen in any  
other conductor's scores...

Philharmonic. Barbara Haws spent over twenty hours with me cataloguing the similarities and

other conductors' recordings to make the point even more emphatic as to "what Lenny meant!" Scores were scanned for overhead projection.

The first lecture centered primarily upon the marking system Bernstein devised to analyze his scores. One of Bernstein's greatest insights was how he clarified and simplified the most complex of musical sections. What a thrill it was to impart these discoveries to a new generation of conductors, and to feel their enthusiasm as together we explored the Bernstein thinking process.

At a second lecture, we concentrated on his tempo and conceptual world. Just as he had partitioned sonority, so he rigorously partitioned tempo, working out every tempo in a practical and rational way. Accelerandi were calculated with a graded metronome mark for each couple of bars that often increased to indications of the speed for every beat — incredible! We marveled at his interpretation, how tightly controlled yet the most elastic sounding! A musical oxymoron.

Bernstein had written at the top of the opening page of the Third Movement: "Nasty/hilarious, Spastic/sophisticated, Sour/pious." What did "this" mean, how could one apply it? I knew the question would come up. Would I be able to crack it? After three months of thinking, almost ready to admit defeat, I realized that the answer was staring directly at me on page 110 where he wrote: "Radetzky quote" over the clarinet line. Suddenly it all came together in my mind. Bernstein envisioned this *Burlesque Movement* as a circus! (Most European circuses play the *Radetzky March* [Johann Strauss, Sr.] for elephants or something.) Everything worked! "Nasty" equaled thorny derisive main theme groups plus the rough,

scrappy counterpoint. "Hilarious" equaled the circus metaphor for modern and hollow laughter in Mahler's big cities, New York and Vienna. "Spastic" applied to the introductory group of six bars that later reprise the coda. The pretending to be "sophisticated" Trio sections trotting out in full dress regalia, whip in hand via the hooked sforzandi to the center ring, the "Sour" sense of the entire dissonant exposition with the off-key Radetzky, then the all too "pious" (à la Wagner's *Lohengrin*) middle-part and all of it over again.

Since my initial study period I have perused every marked Bernstein conductor score in the Archive. Each one is an adventure into his inspirational and hyper-rational thinking. I keep coming back to this later aspect because Bernstein's grasp of the

musical architecture, to the most insignificant nuance, is what, in my view, separates Bernstein from his colleagues. I look forward to many more presentations ahead in this collection. The Bernstein conducting scores are a source of unlimited knowledge for generations to come. ■

*Charles Zachary Bornstein is a conductor and educator who has been working with the New York Philharmonic Archive and Education Department to present and help continue the educational process of Leonard Bernstein through Bernstein's own materials of which this project is an outgrowth. Mr. Bornstein's newest CD with the Bayerische Rundfunks has just been released in Europe on Col Legno.*



## Memories of a Historical Debut, *continued*

(continued from page 1)

Sunday afternoon, I wore the one good suit that I had, a double breasted suit. I had until 2:30 p.m. to kill before going to the hall in my sharkskin suit. In that hour or two, I sat in the drugstore [the Carnegie Hall Pharmacy, located at the street-level corner of the building]. I went in for some coffee. The druggist said, 'What are you looking so pale about?' and he gave me two little pills, a green and a red one. He said, 'Look, before you go on, just pop these into your mouth. One will calm you down and the other will give you energy.' I put them in my pocket.

The time seemed to hang heavy till 3:00 p.m., even though I had to

go over some of the tricky spots in *Don Quixote* with the cello and viola soloists and the concertmaster. The thing that was obsessing me, possessing me, was the opening of the Schumann [Manfred] Overture, which is very tricky because it starts with a rest — the downbeat is a rest. If they don't come in together the whole concert is sunk. I mean, I can't once go 'bop, bop, bop,' and make sure that they can do it. So, this was like a nightmare. I had to go on and do, untried, this thing of such difficulty. You know, I've heard other people come to grief in that opening bar. Then I finally went and talked with the guys, and they said, 'Good luck.' Bruno Zirato

said, 'Hey, Lenny good luck, baby!' Oh, he was very fatherly and gave me big bear hugs. And that was about it.

"As I was about to walk onstage, I remembered the pills. I took them out of my pocket, looked at them, and said 'No!' I flung them as far away from me across the backstage as I could and said, "I'm going to do this on my own." I strode out and I don't remember a thing from that moment. I don't even remember intermission — until the sound of people standing and cheering and clapping." ■

© 1990 Burton Bernstein, used by permission.

## From the Stage: Three Musicians Remember



COURTESY NEW YORK PHILHARMONIC

imagine the tension, the thrill, the electricity in the orchestra, because we only found out about it a few minutes before. We had very little warning.

"We liked him. He was one of the boys. He hadn't rehearsed it, you know, but we knew [the program] backwards and forwards. After a few bars, we could tell right away the he had it in him. He was a born conductor. We could see that, we could sense it when he took over the orchestra.

"The audience reaction was tremendous because, you know, it was a bombshell. You don't expect to see a very handsome boy stepping up [to the podium]; that was very important. It was during the war years and they needed a hero. I've got to say, that was one of the big reasons everyone was in back of him."

*William Vacchiano was hired by Arturo Toscanini in 1936 and served as Principal Trumpet with the New York Philharmonic from 1943 to 1973.*

by William Lincer

"We knew how to play the program. We had played the *Don Quixote* twice earlier that week and the *Rozsa* three times the week before that. We were well rehearsed by Bruno Walter.

"Of course, that Sunday afternoon was the first time the program was being broadcast — live, over the radio, that was the only real difference. Because of the radio, the pressure was probably greater and especially on Lenny. And the newspapers picked up on that.

"He was a smart conductor. He didn't try to change the way Bruno Walter had prepared us. And yet, it wasn't a routine concert. There was something special about it. Lenny conveyed an air of excitement that I have never forgotten."

*William Lincer was principal violinist with the New York Philharmonic from 1943 to 1972.*

Musicians (left to right): William Polisi, John Corigliano, Imre Pogany, Leonard Bernstein, and Leonard Rose, after the debut concert.

The following reminiscences are excerpts from interviews conducted by the Philharmonic's Archivist/Historian Barbara Haws in 1996. Used by permission.

by William Vacchiano

"I must say, in the thirty-eight years that I was in the Philharmonic, we never had an occasion where a conductor was sick. This was the very first time. Then Bernstein came in. You can

*On the afternoon of Leonard Bernstein's conducting debut, Mr Lincer was the soloist in Strauss's Don Quixote.*

by Jacques Margolies

"We were told the day we came in, that Sunday. There wasn't any preparation. The Maestro was sick and this youngster — who had been sitting out in the audience as his assistant [during rehearsals] — was going to conduct. For me, it was more of an experience simply

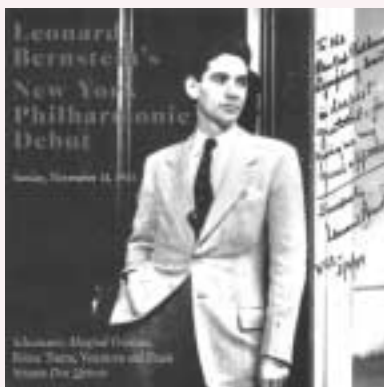
because I hadn't played as long as many of the older men. They had just been through Toscanini, and they came from a long heritage of fine conductors. For them it was, 'So, all right, Bruno Walter's sick, and there's this new conductor at the last second.'

"After the concert, there was bedlam. The musicians cheered. You could not help it — you just knew, like the movie *A Star is Born*. I didn't have the nerve to go up to him after the performance, but I am sure that many musicians did. The musicians

were all talking about it. They were saying, 'This was an experience.' It didn't seem like the same orchestra. There seemed to be a different sound, a different approach. I don't think words can truly say what the difference is. You just have to hear it." ■

*Jacques Margolies joined the New York Philharmonic in the fall of 1943 and was on stage November 14th. He left to pursue a solo career in 1946 but later rejoined the Orchestra.*

## The Debut Recording



The New York Philharmonic's Special Editions continues to make the compact disc of Leonard Bernstein's historic debut available for purchase. The disc contains the original radio broadcast of Sunday, November 14, 1943. Included on the CD are performances of the *Star Spangled Banner*, *The Manfred Overture* by Schumann, *Theme, Variations and Finale* by Rozsa and Strauss' *Don Quixote*. To order visit: [www.leonardbernstein.com](http://www.leonardbernstein.com). ■

## Sony Music Celebrates Bernstein

On August 25, 2003, Sony Music honored the 85th birthday of Leonard Bernstein with the release of two uniquely conceived three-CD packages that highlight his distinctive dual careers as conductor and composer. There are more than three hours of music on each deluxe fold-out package, *Leonard Bernstein — A Total Embrace: The Conductor* and *Leonard Bernstein — A Total Embrace: The Composer*.

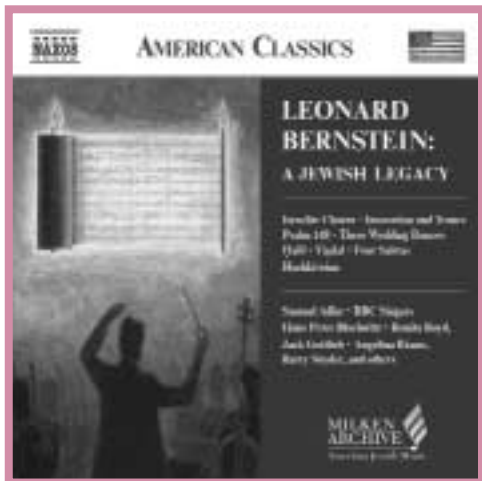
*The Conductor* offers twenty-nine tracks spanning the years 1950 to 1975, while *The Composer* features forty-nine performances by a multitude of artists, recorded between 1950 and 1977, with one CD covering Concert Works, and two CDs devoted to Theater Works. This is one of the most ambitious and far-reaching retrospectives ever assembled for Leonard Bernstein, who recorded exclusively for the Columbia Masterworks label from 1956 to the early '70s.

Adding insight into Bernstein's artistic contributions are newly commissioned liner notes in each collection, written by Maurice Peress. Peress was chosen by Bernstein in 1961 to be an assistant conductor of the New York Philharmonic. He also conducted the world premiere performances of MASS at the Kennedy Center. ■



# Leonard Bernstein: A Jewish Legacy

## Milken Archive of American Jewish Music



Naxos American Classics and The Milken Archive of American Jewish Music have released a compact disc of Bernstein's mostly unknown Jewish compositions: *Leonard Bernstein — A Jewish Legacy*. The October 2003 release is part of an extensive, multiyear recording series from The Milken Archive. An ongoing CD project, it presents a broad spectrum of sacred and secular compositions that express the rich variety of Jewish life in America and its relevance to people of all faiths. The CD features the BBC Singers, Eastman Players, Cantor Howard Stahl, Angelina Réaux, soprano, Michael Sokol, baritone, Hans Peter Blochwitz, tenor, Bonita Boyd, flute, Jack Gottlieb, Jean Barr and Barry Snyder, pianists and conductors, Samuel Adler and Avner Itai. Much of the music will be heard for the first time including *Hashkiveinu*, Bernstein's only work written specifically for the synagogue. ■

For more information please visit:  
[www.mff.org](http://www.mff.org) or [www.leonardbernstein.com](http://www.leonardbernstein.com)

by Jack Gottlieb

*The following tribute was written for the CD by Bernstein's long-time associate who co-produced the CD with composer Michael Isaacson*

At the 1969 funeral of Leonard Bernstein's father, which took place at Temple Mishkan Tefila in Chestnut Hill, Massachusetts, Rabbi Israel Kazis eulogized Samuel J. Bernstein as one who was completely involved in worship by always having "his mind in contemplation, his heart in love, his voice in song and his limbs in dance." Like father, like son. Early on, critics often were distracted by the Maestro's dance-like style as a conductor. But was this deliberate conduct? He said no; and certainly never for the show-off reasons faultfinders may have ascribed to him. His podium manner had to be a burning need to communicate the composer's thought processes to both orchestra and audience, whatever the physicality it took to make it manifest.

At times it was as if he were, in the title of one of his songs from *On the Town, Carried Away*. One is reminded of words from Psalm 35: *Kol atsmotai tagilna badonai!* (All my bones shall exult in the Lord!). This is the article of faith by which Leonard Bernstein lived his life and created his works.

But it is one thing to be carried away as a performer and quite another matter as a composer. A conductor displays his art with a finished product; a composer is concerned with the yet-to-be, the making of that product. There are, of course, musicians like a red-hot jazz improviser, or a cantor possessed by spiritual fervor, who can achieve the best of both worlds simultaneously, as creator and re-creator. Bernstein worked mightily to realize that paradoxical state of controlled spontaneity above all else in his own compositions.

His earliest memory of music

took place about 1926 at Mishkan Tefila (then located in Roxbury, Massachusetts) where, to quote him from an 1989 interview: "I felt something stir within me, as though I were becoming subconsciously aware of music as my *raison d'être*." In fact, his first surviving completed piece was a setting of *Psalm 148* which he recalled as having been written between 1932 and 1935, recorded and performed here for the first time. During the following decades he was to write some twenty works on Jewish themes, about one-quarter of his orchestral works, half of his choral compositions, songs and other pieces that have had broad appeal for Jews and Gentiles everywhere.

The greater part of Bernstein's output was sparked by the interaction of his American conditioning and his Jewish heritage, as in *Symphony No. 3: Kaddish and Chichester Psalms*, both written in Hebrew-Aramaic, but with a touch of his *West Side Story* sound. Other Jewish works are electric with American kinetic

The greater part of Bernstein's output was sparked by the interaction of his American conditioning and his Jewish heritage...

energy even though they are concerned with events that took place "over there." Among them are *Jeremiah*, his 1942 symphony written in response to early reports of Nazi anti-Semitism, and *Halil*, his flute "rhapsody" about young lives laid waste in the Israeli Yom Kippur War of 1973 (a premiere recording here in its chamber version).

More fascinating is how some of the non-Jewish works are flavored with Hebraicisms, including his

musical comedy *On the Town*. Two songs from that show, *Ya Got Me* and *Some Other Time* are redolent of a cantorial mode known as *Adonai Malakh* (The Lord is King). Elsewhere I have shown how other samples are to be found in the Finale of his *Symphony No.2: The Age of Anxiety* and in *Mass*, his theater piece based on the Roman Catholic rite, but imbued with hidden Jewish symbolism.

Many people pleaded with Bernstein to write a complete Jewish service. (His setting of the *Hashkiveinu* prayer was the only attempt.) However, I have come across an undated jotting on a work he was contemplating, but never followed through: “A Cantata on Hebrew-Yiddish Materials That Move Me. What are the Jewish roots I long for? Nostalgia for youth? Guilt towards my father? First real cultural exposure? First real music I heard (Braslavsky)! Seeking a larger identity, with a race or creed?, with a supernatural force? (But the latter word doesn’t account for so many “Yiddish” responses). Seeking any identity? Common roots with siblings? Speaker (English), the singer (Heb. & Yiddish).”

He concluded with titles of prayer, Bible and Haggadah passages: Yigdal, Sholem Aleichem, Judith, Psalms (*proud humility*), Song of Songs, “And it Came to Pass at Midnight” (*Vay’hi b’chatsi halaila*) and “It is Enough” (*Dayeinu*).

Too bad he never wrote this Cantata, but parts of the above list do exist in various works of his.

Bernstein was an unabashed eclectic, an ecumenical lover of the world, and it loved him in return. This, too, was part of his Jewish nature, for Judaism is based on commonality. (Jewish prayer, for example, calls on *k’lal Yisrael*, all of Israel. There are many fewer Hebrew prayers for the individual.) Bernstein was fiercely loyal to life-

long friendships which always came before his work. On the other hand, he was unhappiest when not working; idleness made him melancholy. Music was his fix, and he experienced it as few of us ever will. It is no accident he identified himself so keenly with the youthful fiddler who drives his listeners to frenzied ecstasy in the Yiddish poem “Oyf mayn khas’eneh” from *Arias and Barcarolles* (on this recording).

I recall how drained he was after a performance of Tchaikovsky’s *Pathétique Symphony* in the late 1980s. He said he was “on the brink,” meaning he was transported to a place that had no beginning or end. At such enviable moments, Bernstein was suspended, as in the subtitle of Anski’s classic play *The Dybbuk*,

“Between Two Worlds.” In that timeless void he must have achieved the Hasidic ideal of fusion known as *d’veikut*, a kind of cosmic glue that leads one towards a sphere where mystical powers dwell, where joy is its own reward. Some of that transcendent uplift can be sensed in the opening of his *Dybbuk* ballet, here presented for the first time in its version for two pianos and two voices.

Bernstein may not have been traditionally observant, but he was deeply Jewish in every other way. In fact, he once described himself as a “chip,” not off the old block, but “off the old *Tanach*,” the Hebrew acronym for the complete Bible. As a teenager he even briefly flirted with the idea of becoming a rabbi. As it turned out, he did become a kind of rabbi, (continued on page 8)

Leonard and  
Felicia Bernstein  
in Jerusalem,  
1953



COURTESY LEONARD BERNSTEIN OFFICE

## Leonard Bernstein: A Jewish Legacy, *continued*

(continued from page 7)

albeit one without portfolio; and in fact, Hebrew Union College awarded him an honorary degree. Indeed he was a thoroughly imbued, inbred, and as he labeled his *Diaspora Dances* from *Jubilee Games*, a “socio-cultural, geo-Judaic” Jew by being:

- a practitioner of *tzedaka*, a believer in the efficacy of charitable giving;
- a benefactor for a host of students, endowing scholarships, providing instruments, and sponsoring talented youngsters;
- a fierce devotee of book-learning, central to Jewish culture, and a master of word-play, as well;
- a champion of the State of Israel from its inception, as performer and artistic ambassador; a musician-soldier who performed in the field during war-time conditions, under threat of military attack;

- an eloquent sermonizer on nuclear disarmament from synagogue and church pulpits;
- a defender of causes for the oppressed and disenfranchised in his benefit concerts for Amnesty International, and for victims of AIDS in “Music for Life” concerts;
- an inspiring teacher, in the Talmudic style, for a generation of music lovers, many of whom were first introduced to the delights of music by his televised concerts;
- a counselor to the troubled and a source of Solomonic wisdom, which he freely dispensed to anyone in earshot (sometimes, truth to tell, not always welcome); and one of the few celebrated 20th century composers whose catalog consists in large proportion of works on Jewish themes.

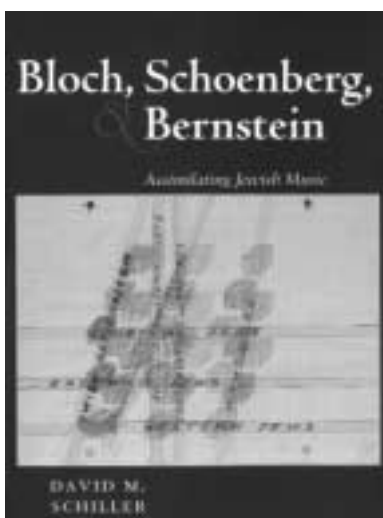
No question about it, Leonard Bernstein was one of God’s favorites. When I was a music

major in college, I wondered what it would have been like to have known Mendelssohn, Liszt, Mahler and Gershwin. Now I know. Lenny was a bit of all of them and more. He was my mentor and I was privileged to be in his company. May his memory be a blessing for all of us. ■

*Composer Jack Gottlieb recently completed a book Funny, It Doesn’t Sound Jewish: How Yiddish Songs and Synagogue Melodies Influenced Tin Pan Alley, Broadway and Hollywood. A joint publication by The Library of Congress and SUNY Press (Albany), it is scheduled for release in the spring of 2004.*

*Copyright 1993, 2003 by Jack Gottlieb. May not be reproduced without written permission from the author. All rights reserved.*

## Recommended Reading



by Jack Gottlieb

David M. Schiller, a professor at the University of Georgia School of Music, explores the common links among Bloch’s *Sacred Service* (1933), Schoenberg’s *A Survivor from Warsaw* (1947) and Bernstein’s *Symphony No. 3: Kaddish* (1963). He demonstrates how each composer responded to the Holocaust through these works. Schoenberg, who wrote his cantata after the dimensions of the holocaust were fully revealed, had to cope with ironic criticisms that somehow his can-

tata gave legitimacy to that darkest chapter in the annals of infamy.

Bernstein never performed the Schoenberg work, but he did record Bloch’s *Sacred Service* in 1961. We learn that Bloch’s daughter, Suzanne,

passionately protested Bernstein’s decision to add the recitation of the *kaddish* prayer over orchestral music, contrary to the composer’s instructions and desire to avoid “particularity” so that his music might embrace “all mankind.” What especially disturbed Ms. Bloch was how the Bernstein approach subsequently became the model for subsequent performances of the Service.

Bernstein’s own *Kaddish* Symphony of 1964 is, of course, post-Holocaust. But Schiller reminds us that in the preface to *Findings*, a collection of the maestro’s writings between 1935 and 1980, Bernstein wrote: “Perhaps the most stunning surprise I have had in the last swift rereading is the gaping hiatus between my university graduation (1939) and the end of World War II (1945). There is literally nothing there; and this surprises me so strongly because it was not only a period of war, but especially of the Holocaust...” Schiller argues that the *Kaddish* Symphony is, in part, Bernstein’s ‘atonement’ for that gap, for having failed, in his own words, “to document my emotions of the *Hitlerzeit*.” ■

Bloch, Schoenberg  
and Bernstein:  
Assimilating  
Jewish Music

# IN THE news

## Three West Des Moines Schools to use Arts in All Classes

The elementary schools will use art in their classes to increase test scores.

by Dana Boone

Staff Writer, Aug 1, 2003

West Des Moines [Iowa] school officials have turned to the West Coast in their effort to improve test scores at three elementary buildings. The district will be the first in Iowa to try a seven-year-old teaching method that puts the arts at the center of all subject areas.

Called the Grammy Foundation Leonard Bernstein Center for Learning model, it will be tried at three West Des Moines elementary schools this fall. "What we are seeing with schools across the country — what's currently in place isn't working," said Patrick Bolek, project manager of the California center. "You're going to walk into these West Des Moines community schools in a couple months and see a change, a transformation."

Twenty schools across the country have adopted the idea. For example, kindergartners in New York focused on the theme "community" with the celebrated painting "Harlem" — also known as "Rooftops" — by Jacob Lawrence. All subjects explored the same theme and culminated in students' artwork.

West Des Moines administrators think the approach will boost test scores at Rex Mathes, Clegg Park and Phenix Elementary. All Rex Mathes and Clegg Park students and Phenix fourth-graders will attend the new Hillside Elementary School when it opens in 2004.

Bolek said the teaching method has proven effective for so-called "at-risk" — typically defined as minority and low-income — students. All three West Des Moines schools have a large number of students who meet the definition, officials said.

Phenix Principal John Villotti said traditional methods aren't working. "Right now, we don't teach with very much integration," he said. "We teach reading when it's reading time; math when it's math time."

Eighty-five percent of West Des Moines' fourth-graders read at the level expected of their age group, Iowa Tests of Basic Skills data show. That's down slightly from a year ago.

Donations and money from the Gifted and Talented program will pay for a majority of the \$40,000 Bernstein effort, which began this week with training for 70 West Des Moines teachers, employees, parents and professors from Drake University, Iowa State University and the University of Northern Iowa.

Deb Vail, a third-grade teacher at Phenix, said the training inspired her to think creatively. "I absolutely feel that it's worth the jump and effort," she said. Deb Swander's fifth-grade son, John, 10, attends Clegg Park. She calls the experiment "an opportunity to transform kids by changing the process by which they learn." "They'll see the connection between subject areas in ways they haven't before," she predicted.

The Grammy Foundation took over the center in 1999, but Bernstein's concepts had been used in some schools since the late 1980s. Under the Bernstein model, children are "not going to just regurgitate facts later," Bolek said. "This is hands-on learning," he said. "It's not about sit-

An opportunity to transform kids by changing the process by which they learn...

ting at a desk with a worksheet."

The Bernstein model is different from the approach used at the Des Moines school district's Edmunds Fine Arts Academy. Edmunds students focus on the arts to learn about that subject, but don't use them much to teach all the other subjects, school officials said.

Jo Ann Isken, principal of Moffett Elementary School in Los Angeles, has used the Bernstein model for two years. The school has 1,400 students, more than 90 percent of whom are from low-income families. Most are learning to speak English. Isken, who helped with this week's training, said attendance at her school has increased and disciplinary problems have decreased.

"It happened because students are 100 percent interested, excited and engaged about what's going on in the classroom," she said. ■

Copyright © 2003, The Des Moines Register. Reprinted by permission.

# Schleswig Holstein Music Festival



© AXEL NICKOLAUS

Rolf Beck,  
Director of the  
Festival, pre-  
sented the prize  
to Elisabeth  
Batiashvili.

This past summer the spirit of Leonard Bernstein was alive and well at the Schleswig Holstein Music Festival (SHMF) in Germany. With Bernstein as

the inspirational force, the festival was founded in July, 1986. This August, the festival paid tribute to Bernstein at a gala concert presenting some Bernstein

favorites, as well as the European premiere of the *Orchestral Suite from 1600 Pennsylvania Avenue*. Conductor Carl St. Clair reported, "The audience, enjoyed the work and gave it resounding applause." At the final concert of the season, the Leonard Bernstein Award was presented to violinist Elisabeth Batiashvili. Still in her early twenties, she has performed throughout the world with conductors Christoph Eschenbach, Sir Colin Davis and Lorin Maazel, among others. *BBC Music Magazine* nominated her London Prom with Osmo Vänskä and his BBC Scottish Symphony as the most outstanding debut of the year.

The Leonard Bernstein Award is given to a young artist at the beginning of a promising career. The annual award comes with €10,000, a prize donated by the *SparkassenFinanzgruppe*, one of the main sponsors of the SHMF. ■

## A Bernstein Workshop

During the first two weeks of September, the Royaumont Foundation in France sponsored a workshop on the music of Leonard Bernstein. The singer Kim Criswell acted as mentor and teacher to twelve students. Ms. Criswell, who has performed many all-Bernstein programs, as well as the role of Ruth in *Wonderful Town* at the BBC Proms and at the Berlin Philharmonic's New Year's Eve concert last year. The workshop participants learned about performing in musical theatre through the musicals of Bernstein. The students, who were unfamiliar with Broadway musicals, per-

formed music from *Candide*, *Wonderful Town*, *On the Town* and *West Side Story*, as well as Bernstein's opera, *Trouble in Tahiti*. Criswell said, "Using the music of Bernstein was a natural for me, and what better way to introduce these young singers to this wonderful American genre than using this wonderful music."

Founded in 1964 and located in a Medieval abbey, the Royaumont Foundation brings together different artistic disciplines. This is the first time that Royaumont presented music from Broadway. ■

## The Boston Conservatory

As part of a year-long celebration of the music of Leonard Bernstein, the Boston Conservatory will stage *Candide* and *Wonderful Town*. The performance of *Candide* will be the American premiere of the recently acclaimed Royal National Theater (England) version. Performances begin on October 29 and are repeated on November 1 and 2. *Candide* will be directed by Neil Donohoe with Bill Casey as the musical director. In March of 2004, the Conservatory will mount a production of *Wonderful Town* directed by Paul Daigneault, with musical direction by Janet Roma. ■

## The Brooklyn Conservatory



On September 7, the Brooklyn Conservatory in New York hosted "Open House: A

Celebration of Leonard Bernstein." The daylong event consisted of a film screening of *West Side Story*, free mini-lessons and workshops by the faculty, lectures about Bernstein and concerts by the faculty. Jamie Bernstein also participated, sharing memories of her father. ■

## Pennsbury Bernstein Festival

A three day festival of Bernstein's vocal music begins on November 6 with an evening of cabaret music at Odette's in New Hope, Pennsylvania. Friday evening, the Pennsbury Community Chorus will be joined by the Pennsbury High School Concert Choir and guest soloists for a program of Bernstein music from the theatre. Saturday evening closes the festival with a performance of *Chichester Psalms* and other music with the Pennsbury choir, guest orchestra, and guest soloists. Alexander Bernstein will be the

guest speaker on this evening. Guest artists joining the school and community choirs will be soloists Sara Blann, Alyson Harvey, Cindy Lesser, Robin Massie, Kathryn Thomas, Charles Walker, Scott Williamson, and Leon Williams. ■

*Tickets are available by contacting the Pennsbury High School Choral Music Office at 215-949-6779.*

## Bernstein Awards

In June 2003 the American Society of Composers, Authors and Publishers (ASCAP) and the American Symphony Orchestra League (ASOL) presented the Leonard Bernstein Award for Education Programming to the New York Youth Symphony. Upon receiving the award Barry Golberg, executive director, remarked, "We are thrilled to have this recognition of our 40 years of educational projects for talented young musicians. We feel particularly honored in having our name associated with America's most important music educator." This is the first time the honor was given to a youth organization. Also in June, the Longy School of Music in Boston, Massachusetts presented their Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society to conductor Leonard Slatkin. ■



COURTESY THE LONGY SCHOOL OF MUSIC

Conductor Leonard Slatkin, Longy President Kwang-Wu Kim and Linda Nathan, Headmaster of the Boston Arts Academy

## Rotterdam Salutes Bernstein

During October, the Rotterdam Philhamonic Orchestra in the Netherlands presented a Bernstein Festival, focusing on Bernstein's Broadway compositions. Scott Terrel conducted the concerts which featured soprano Esther Heideman, tenor Todd Willander,

baritone Graham Fandrai and the Choir of the National Opera. Terrel will also accompany the singers on piano in a concert of songs from the shows. The repertoire included *Three Dance Episodes from On the Town*, and the two *Concert Suites from West*

*Side Story*. The Festival culminated with performances of *Candide* in the 1989 Scottish Opera concert version. ■

For more information:  
<http://www.rpho.nl>

# Wonderful Town to Open on November 23



The Leonard Bernstein-Adolph Green-Betty Comden show *Wonderful Town* has an opening date on Broadway. The first Broadway revival of the Tony Award winning show will open November 23 at the Al Hirschfeld Theatre. The revival will star two time Tony Award winner Donna Murphy as Ruth. Other members of the cast include: Jennifer Westfelt as Eileen and will also feature Gregg Edelman, Nancy Anderson, Randy Danson, Peter Benson, Michael McGrath,

David Margulies, Raymond Jaramillo McLeod, Stanley Wayne Mathis and Timothy Shew among others. Barry and Fran Weissler and Roger Berlind will produce. Kathleen Marshall will direct. *Wonderful Town* is based on Ruth McKinney's *New Yorker* short stories which were adapted into a 1940 Broadway hit *My Sister Eileen* by Joseph Fields and Jerome Chodorov. The original production ran for 559 performances. ■

## Mass in Dallas

The Dallas Symphony Orchestra will present the Dallas premiere of Leonard Bernstein's *Mass: A Theatre Piece for Singers, Players, and Dancers* on November 22 and 23, 2003. The performances will commemorate the fortieth anniversary of the assassination of President John F. Kennedy. Baritone Douglas Webster will star as the Celebrant in a role for which he has become famous. Guest Conductor William Eddins of the Chicago Philharmonic will lead the Dallas Symphony Orchestra and Chorus, Children's Chorus of Greater Dallas and soloists at the Morton H. Meyerson Symphony Center. Jamie Bernstein will host an open rehearsal for Dallas school children the day before the first performance and will give a pre-concert talk before each performance.

In conjunction with the performance, The Sixth Floor Museum at Dealy Plaza will create an exhibition exploring the history of the Kennedy Center and *Mass*.

A corresponding exhibit will be on display at the Meyerson Symphony Center. The exhibition will contain reproductions of historic photographs and selected artifacts that highlight the creation of the John F. Kennedy Center for the Performing Arts and *Mass*.

Jacqueline Kennedy Onassis commissioned *Mass* for the 1971 opening of the Kennedy Center for the Performing Arts in Washington, DC. ■

## Broadway Stars Salute Bernstein

"Bravo Bernstein!" a star-studded celebration of the Broadway career of Leonard Bernstein, will be held on Monday, November 24, 2003 at the historic Hudson Theatre in New York City. This gala night benefits Musical Theatre Works, New York's only not-for-profit theatre dedicated exclusively to creating new musicals. David Hyde Pierce, the Emmy-winning star of the NBC series *Frasier*, will host the evening. Many leading Broadway performers, including Harolyn Blackwell, Judy Blazer, Betty Buckley and Audra McDonald are scheduled to appear. The honorary committee includes Alexander Bernstein,

Jamie Bernstein and Nina Bernstein Simmons, as well as Betty Comden, Barbara Cook, Phyllis Newman and Chita Rivera. This one-night-only concert — featuring songs from *West Side Story*, *Candide*, *On The Town* and *Wonderful Town* — will be directed by Emmy winner Lonny Price. Tony-winning composer Jason Robert Brown will conduct an orchestra composed of Broadway musicians. A limited number of tickets, priced from \$50 to \$1000, are available by calling 212-677-0040. More details are also available online at [www.mtwnyc.org](http://www.mtwnyc.org) ■

# Calendar of Events

## Fall/Winter 2003/2004

\*Partial listing. Please note that all dates and programs are subject to change. For a more complete listing visit [leonardbernstein.com](http://leonardbernstein.com)

## October

- 2,3 Bergen, Norway:** SYMPHONIC DANCES FROM WEST SIDE STORY; Bergen Philharmonic Orchestra; David Delta Gier, conductor; Greighallen.
- 7 Montreal, Canada:** SERENADE (after Plato's 'Symposium'); Orchestre Symphonique de Montreal; Jonathan Crow, violin; Timothy Vernon, conductor; Salle Wilfrid-Pelletier.
- 9,10 Rotterdam, Netherlands:** WEST SIDE STORY CONCERT SUITES NOS.1 and 2, ON THE TOWN, Selections for Concert Performance; THREE DANCE EPISODES FROM ON THE TOWN; Rotterdam Philharmonic Orchestra; Scott Terrell, conductor; Esther Heideman, soprano; Todd Willander, tenor; Graham Fandrai, baritone, piano; Jurriaanse Zaal.
- 11 Kashiuing, Taiwan:** WEST SIDE STORY CONCERT SUITE NO.1; Kashiuing City Symphony Orchestra; Su-Si Chen, conductor; Concert Hall.
- 12 Rotterdam, Netherlands:** CANDIDE, Selections arranged for piano four-hands, Selections from ON THE TOWN, PETER PAN, TROUBLE IN TAHITI, WEST SIDE STORY, WONDERFUL TOWN, CANDIDE; Esther Heiderman, soprano; Todd Willander, tenor; Graham Fandrai, baritone; Scott Terrell, piano; Jurriaanse Zaal.
- 17,18 Cincinnati, OH:** FANCY FREE; Cincinnati Symphony Orchestra; Michael Morgan, conductor; Music Hall.
- 17,18 Rotterdam, Netherlands:** CANDIDE, Concert Version; Rotterdam Philharmonic Orchestra; Choir of the Nationale Reisopera; Scott Terrell, conductor; Esther Heiderman, soprano; Todd Willander, tenor; Graham Fandrai, baritone; Jurriaanse Zaal.
- 22 New York, NY:** *Beethoven by Mahler and Bernstein*, a lecture by Charles Bornstein; sponsored by the New York Philharmonic; Avery Fisher Hall Board Room.
- 29-31 Boston, MA:** CANDIDE; The Boston Conservatory; Bill Casey, music director; Neil Donohoe, director; Conservatory Theater.

## October, cont.

- 30,31 Phoenix, AZ:** CHICHESTER PSALMS, A SIMPLE SONG, SYMPHONY NO.3: KADDISH; The Phoenix Symphony and Chorus; Robert Moody; conductor; Jamie Bernstein, speaker; Symphony Hall.

© JERRY GOODSTEIN



## Event Spotlight

**November 24**

*Wonderful Town* revival with Donna Murphy as Ruth opens on Broadway at the Al Hirshfeld Theatre.

See page 12 for more details.

## November

- 1 Phoenix, AZ:** CHICHESTER PSALMS, A SIMPLE SONG, SYMPHONY NO.3: KADDISH; The Phoenix Symphony and chorus; Robert Moody; conductor; Jamie Bernstein, speaker; Symphony Hall.
- 6, 8 Adelaide, Australia:** SERENADE; Adelaide Symphony Orchestra; Like Dollman, conductor; Vadim Gluzman, violin; Town Hall.
- 8,9 New York, NY:** FANCY FREE; The American Ballet Theatre; City Center.
- 10 New York, NY:** SYMPHONY NO.3: KADDISH; The Juilliard Symphony and Chorus; Gerald Schwarz, conductor; Judith Clurman, choral preparation; Tova Torah Feldshuh, speaker; The Juilliard School of Music.

# Calendar of Events

## November, cont.

- 13,14 Montreal, Canada:** CANDIDE OVERTURE; Orchestre Symphonique de Montreal; Yakov Kreizberg, conductor; Salle Wilfrid-Pelletier.
- 19 Washington, DC:** Selection from MASS; Catholic University of America; Murry Sidlan, conducting; Doug Webster, Celebrant; John F. Kennedy Center for the Performing Arts.
- 19,20 Santa Ana, CA:** ON THE TOWN and CANDIDE, Selections for concert performance; PRELUDE, FUGUE & RIFFS, SYMPHONIC DANCES FROM WEST SIDE STORY, ORCHESTRAL SUITE FROM 1600 PENNSYLVANIA AVENUE (West Coast premiere); Pacific Symphony Orchestra; University Singers, CSU Fullerton; Carl St. Clair Segerstrom Hall, Orange County Performing Arts Center.
- 20,21, Seattle, WA:** SYMPHONY NO.3:  
**23** KADDISH; Seattle Symphony; Gerard Schwarz, conductor and speaker; Marina Belenky, soprano; Benaroya Hall.
- 20-23 Cincinnati, OH:** ON THE TOWN; University of Cincinnati College-Conservatory of Music; Roger Grodsky, musical director; Aubrey Berg, director; Corbett Auditorium.
- 21 Trenton, NJ:** THREE DANCE EPISODES FROM ON THE TOWN; New Jersey Symphony; Yakov Kreizberg, conductor; Patriot's Theatre.
- 21,22 Berlin, Germany:** MASS (in concert); Deutsches Sinfonie Orchester and Choir; Jerry Hadley, Celebrant; Kent Nagano, conductor; Philharmonie.
- 22 Charleston, SC:** SYMPHONY NO.3: KADDISH; Charleston Symphony Orchestra; David Stahl, conductor; Jennifer Luiken, soprano; John Edwards, narrator; Gaillard Municipal Auditorium.
- 22,23 Newark, NJ:** THREE DANCE EPISODES FROM ON THE TOWN; New Jersey Symphony; Yakov Kreizberg, conductor; New Jersey Performing Arts Center.

## November, cont.

- 22,23 Cincinnati, OH:** ON THE TOWN; University of Cincinnati College Conservatory of Music.
- 22,23 Dallas, TX:** MASS (fully staged); Dallas Symphony Orchestra; Douglas Webster, Celebrant; William Eddins, conductor; Morton Meyerson Center.
- 28,29 Boston, MA:** CANDIDE (New York City  
**30** Opera version); Opera Boston; Culter Theatre.

## December

- 1 New York, NY:** *Songs of Leonard Bernstein*; Lincoln Center for the Performing Arts Winter Gala, A Tribute to the American Songbook; Kristin Chenoweth, Christine Ebersole, Michael Feinstein, Judy Kuhn, Rebecca Luker, Maureen McGovern, Brian Stokes Mitchell, Bebe Neuwirth and others; Alice Tully Hall.
- 6 Rotterdam, The Netherlands:** SYMPHONY NO.2: THE AGE OF ANXIETY; Radio Philharmonic Orchestra; Ulf Schirmer, conductor; James Tocco, piano; Jurriaanse Zaal.

## January

- 10 Coeur d'Alene, ID:** ARIAS AND BARCAROLLES; Spokane Symphony; Fabio Mechetti, conductor; Adriana Zabala, mezzo-soprano; Steve Mortier, baritone; Boswell Hall.
- 11 Spokane, WA:** ARIAS AND BARCAROLLES; Spokane Symphony; Fabio Mechetti, conductor; Adriana Zabala, mezzo-soprano; Steve Mortier, baritone; Metropolitan Performing Arts Center.
- 15 Munich, Germany:** CHICHESTER PSALMS; Bavarian Radio Symphony and Chorus; Mariss Jansons, conductor; Herkulesaal.
- 16 Oak Ridge, IA:** TROUBLE IN TAHITI; Oak Ridge Music.
- 17,18 Singapore, Singapore:** SERENADE; Singapore Symphony Orchestra; Lan Shui, conductor; Kam Ning, violin; Esplande Concert Hall.

## January, cont.

- 22 Munich, Germany:** SERENADE; Münchner Kammerorchester; Janine Jansen, violin; Alexander Liebreich, conductor; Herkulesaal.
- 30,31 Miami Beach, FL:** ORCHESTRA SUITE FROM A QUIET PLACE; New World Symphony; Michael Tilson Thomas, conductor, Lincoln Theatre.

## February

- 1 Chemnitz, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Robert Schumann Philharmonie Chemnitz; Robert Hanell, conductor; Stadhall.
- 5,8 Bamberg, Germany:** SYMPHONY NO.2: THE AGE OF ANXIETY; Bamberg Symphony Orchestra; Carl St. Clair, conductor; Concert Hall.
- 12 Rome, Italy:** ORCHESTRA SUITE FROM A QUIET PLACE; National Academy of St. Cecilia; Michael Tilson Thomas, conductor; Auditorium Parco della Musica.
- 20,21 Spain:** SERENADE (after Plato's 'Symposium'); Barcelona Symphony Orchestra; Angel Jesus Garcia, violin; Eiji Oue, conductor; Auditori.
- 26,28, 29 Cleveland, OH:** WEST SIDE STORY, SYMPHONIC DANCES; The Cleveland Orchestra; Franz Welser-Möst, conductor; Severence Hall.

## March

- 1-4 London, UK:** *Leah* a ballet to DYBBUK; Moscow Dance Theater; Alexei Ratmansky, choreographer; Nina Ananiashvili, ballerina; Sadler Wells.
- 2 Cleveland, OH:** WEST SIDE STORY, SYMPHONIC DANCES; The Cleveland Orchestra; Franz Welser-Möst, conductor; Severence Hall.
- 4-7 Boston, MA:** WONDERFUL TOWN; The Boston Conservatory; The Boston Conservatory Theater.

## March, continued

- 14 Miami Beach, FL:** THE BERNSTEIN BEAT: WHAT MAKES MUSIC DANCE?; New World Symphony; David In-Jae Cho, conductor; Jamie Bernstein, narrator, Lincoln Theatre.
- 19,21, 23 Rennes, France:** CANDIDE (Concert Version); Orchestra of Bretagne; Opera de Rennes; Guiseppe Grazioli, conductor.
- 27-29 Houston, TX:** SYMPHONY NO.3: KADDISH; Houston Symphony; Soloists tba; Lawrence Foster, conductor; Jones Hall.
- 28 Basel, Switzerland:** WEST SIDE STORY, SYMPHONIC DANCES; Radio-Sinfonie-Orchester Frankfurt; Hugh Wolff, conductor; Stadt; Musik-Akademie Basel.
- 30,31 Montreal, Canada:** THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC SUITE FROM ON THE WATERFRONT; Orchestre Symphonique de Montreal; Rolf Bertsch, conductor; Salle Wilfrid Pelletier.
- 30,31 Montreal, Canada:** THREE DANCE EPISODES FROM ON THE WATERFRONT, SYMPHONIC SUITE; Orchestre Symphonique de Montreal; Rolf Bertsch, conductor; Salle Wilfrid-Pelletier.

## [ Note to Readers ]

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

Craig Urquhart  
**Prelude, Fugue & Riffs**  
25 Central Park West, Suite 1Y  
New York, NY 10023  
Fax: (212) 315-0643  
e-mail:

curquhart@leonardbernstein.com  
We appreciate notice of any performances or events featuring the music of Leonard Bernstein or honoring his creative life and we shall do our best to include such information in forthcoming Calendars.

Prelude, Fugue & Riffs™ is a publication of The Leonard Bernstein Society.  
© 2003 by The Leonard Bernstein Office, Inc.  
Executive VP: *Harry J. Kraut*  
Managing Editor: *Craig Urquhart*  
Editors: *Jack Gottlieb, Jamie Bernstein*  
Design: *BorsaWallace, NYC*  
Visit our website:  
[www.leonardbernstein.com](http://www.leonardbernstein.com)

PRELUDE,  
FUGUE &  
RIFFS