

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall/Winter 2004



Leonard Bernstein's *Young People's Concerts* with the New York Philharmonic Premiere on DVD

by Thomas Cabaniss

In the classical music world, we know we must look for new and different ways to reach kids and families. After all, the 21st century, teeming with iPods and cellphone-camera-gizmos, is worlds away from the three-network TV culture of the 1960s. So why should we look anew at the CBS broadcasts of Leonard Bernstein's *Young People's Concerts* (YPCs) with the New York Philharmonic?

Put simply, for inspiration.

LB placed teaching at the center of everything he did. When programming the concerts he conducted, he owned up to a "lurking didactic streak" that ran through all his work as a performing musician. When he composed, he couldn't help but teach: think of *West Side Story's* message of tolerance, or *MASS* and its exploration of contemporary spirituality, or *A Quiet Place* with its plea for peace and resolution. His music still reaches out to us — to move, to provoke, to instruct. The *Young People's Concerts*, along with *Omnibus* and the *Norton Lectures*, were simply



COURTESY CBS

the most obvious vehicles for "an old incorrigible pedagogue" to unleash his formidable teaching talents.

But this fabled concert series is more than the sum of its parts; and yes, they're all there: LB's personal charisma on the podium, the great programming ideas, the judicious use of musical examples to illuminate great orchestral works, the brilliant "hooks"

that draw the listener in, not to mention his fabulous command of the English language.

(None of this was improvisational or tossed off — each concert was painstakingly, consciously designed with a remarkable support team. As composer John Corigliano, just one of the luminaries who served on that team has said, no detail was left
(continued on page 2))

Leonard
Bernstein
presenting one
of the *Young
People's
Concerts*

Inside...

3 I'm a Liberal, and Proud of It

4 GRAMMY Foundation

6 *An American Life*

10 In the News

14 Calendar of Events

16 Looking Ahead

To Our Readers

First, a few red-letter items. Two of Leonard Bernstein's dearest friends and colleagues are celebrating 90th birthdays this season: Robby Lantz and Carlos Moseley. We salute these two wonderful friends and send them our warmest birthday wishes. And one of Bernstein's most devoted musical assistants, Jack Gottlieb, has an important book coming out. His former boss would have been so delighted for him.

Toward the end of his life, Bernstein said that the achievement he was proudest of was his teaching. We're all fortunate — and the next generation, too — that his peerless *Young People's Concerts* with the New York Philharmonic, broadcast for years on CBS, are being re-released on DVD this fall. These concerts retain their benchmark status to this very day; no one has come close to improving on his model.

Those who wish to reflect on Bernstein's remarkable life will have a chance to explore it in depth through a unique eleven-part radio series, painstakingly researched and compiled by Steve Rowland. With its mixture of interviews, letters, music and narration, this series will be a priceless resource as well as a fascinating listening experience.

We can't decide if we fervently wish Leonard Bernstein were here to witness this calamitous political season, or whether we're glad he was spared the agony. One thing is for sure: if he were here, he would not be very quiet. In this issue, we include an article he wrote over 15 years ago that still resonates with an eerie timeliness.

J.B. ■

Young People's Concerts, continued

to chance.) But ultimately, the YPCs have staying power because of LB's passionate inquiry into music and the world in which it resides.

His "passionate inquiry" is more than using a focal question to guide each concert — which the YPCs did. It's more than making connections between ideas and music, encouraging "the intersection of musical lines," — which the YPCs also did. Passionate inquiry means that the search for music, for life, for ideas — is never at rest. That's why the YPCs still vibrate today. We sense LB's quest is still in process, reaching forward into our gizmo-laden 21st century with questions no less pressing than the day he proposed them.

For those of us who think about how to extend LB's legacy, this joyful achievement, this "glorious, good fun" of the YPCs presents a real dilemma. During those years, Leonard Bernstein was the country's music teacher. His powerful presence on the national podium casts a very long shadow, and for that reason we risk being mimics rather than disciples. We need to embrace his legacy with enthusiasm tempered by understanding and imagination. An interesting question to ponder: what would a *Young People's Concert* look and sound like if LB were to design one today? Would he simply revive the CBS format or would he be searching for new ways to use technology? (At a recent Zankel Hall concert featuring the piece which is this publication's namesake, Jamie Bernstein and Michael Barrett experimented with the possibilities of a "score-cam" that allows the audience to see the music as it is being played.) Would LB retain his didactic stance or would he



COURTESY CBS

be looking for ways to make concerts more interactive? (In February 2004, John Corigliano invented a brilliant YPC for the New York Philharmonic that involved engaging the audience in a live orchestration activity, unheard of in the 1960s, but completely in keeping with LB's spirit.) Would he look for new ways to encourage young talent, as he did with Andre Watts, Paula Robison and Gary Karr? (Wynton Marsalis' *Jazz for Young People's Concerts* include jam sessions that meaningfully break down barriers between audiences and performers.) Foolishly, perhaps, I feel I know the answer to these questions. Lenny would be searching, and his passionate inquiry would never let the possibilities or the questions rest. He would be experimenting, thinking, and dreaming anew. As we all should be. That's why I'm thrilled to have the YPCs humming on my laptop DVD player — I know he will inspire me all over again. ■

For more information on the new DVD collection, see page 11.

Thomas Cabaniss, composer, worked with Leonard Bernstein and John Mauceri on Candide and A Quiet Place in the early 1980s; he served as a teaching artist and Director of Education for the New York Philharmonic and is currently the Music Animator for the Philadelphia Orchestra. A new dance piece, "Efficiency", with choreographer Hilary Easton, premieres in May 2005 at Danspace in New York.

I'm a Liberal, and Proud of It

by Leonard Bernstein

Did Leonard Bernstein come back from the beyond to write this? Believe it or not, Bernstein wrote the following essay, which was printed in the New York Times, in 1988 — under another Bush Administration.

I have just returned from two months in Europe, where I followed the election news assiduously. I've been appalled at the passivity of the electorate, at the lack of the elementary principles of democratic thought and action, at the degeneration of our language, at the lulling, the brainwashing, the disinformation.

I found most Europeans equally appalled. I began to dream about this campaign obsessively. I would dream-up speeches every night and each morning I would jot down notes about them — on subjects ranging from racism to the grand illusion of the peace-and-prosperity line put forth by the meretricious Bush campaign, to Boston Harbor, to the obsolete folly of war, to that newly naughty "L-word" — liberal.

I want to re-define the word liberal, not run from it, nor cower defensively at its insulting abuse, but proudly to clarify it, even at the expense of being a bit didactic. The word derives from the Latin *liber*, meaning free (it also means a book, and also one's child, both of which are also good things to have around.)

From the word *liberal*, we derive the word "liberty," which is what the civilized world has been struggling for throughout its history — whether through reform or revolution, including our own American Revolution. George Washington was revolutionary, as were Jefferson and Franklin. They and the other founders strove for liberty above all. All these forefathers were therefore liberals.

A liberal is a man or woman or child who looks forward to a

better day, a more tranquil night, and a bright and infinite future. What can possibly be wrong with that? Only this: that the word has been debased, defamed and totally misused by powerful interests that have sought even greater authoritarian power.

Liberal is a word soiled by the greedy, reactionary, backward-looking impulse toward tyranny.

Here are just two out of, alas, dozens in our own America and in our own century: First, the hateful Red scare invented and perpetrated by William Randolph Hearst in the first decades of the century and magnified through his countless newspapers and magazines into a panic in which everyone with a beard was probably a Bolshevik with a bomb in his pocket — aimed at you, and in which merely reading a Russian novel rendered you suspect and possibly treasonous.

The second example, even more hateful and infinitely more dangerous, was the rise of McCarthyism in the 50's — a rise so steady and so strong that only a prolonged television hearing could expose the despicable junior senator from Wisconsin for the power-greedy psychopath he was. This is arguably the closest we have come to tyranny.

Tyranny? In our free, beautiful, democratic republic? Yes. It is possible and even probable, which is why we must constantly guard against it. Tyranny assumes many forms. To tax the factory worker and the outright poor so that the rich can get richer is tyranny.

To call for war at the drop of a pipeline (while secretly dealing for hostages); to teach jingoistic slogans about armaments and Star Wars; to prescribe the weapons industry for the health of our doped-up credit card economy; to spend a dizzying percentage of the budget on arms at the expense of schools, hospitals, cultural pursuits, caring for the infirm and

homeless — these are all forms of tyranny.

Who fought to free the slaves? Liberals. Who succeeded in abolishing the poll tax? Liberals. Who fought for civil rights, women's rights, free public education? Liberals. Who stood guard and still stands guard against sweatshops, child labor, racism, bigotry? Lovers of freedom and enemies of tyranny: Liberals.



COURTESY NINA BERNSTEIN SIMMONS

Leonard
Bernstein and
daughter Nina
with Jimmy
Carter

I dreamed all this and wrote it down. And I dreamed I heard [the Democratic candidate] say: "I'm proud to be called a liberal. I am neither a Red nor an anarchist, nor do I have a bomb in my pocket."

"I love my country — so much, in fact, that I am putting all my energies into seeing it to a better day, a more tranquil night, a shining and limitless future. And I abide by the words of that splendid liberal Thomas Jefferson that are inscribed on his monument in Washington: 'I have sworn upon the altar of God eternal hostility against every form of tyranny over the mind of man.'" I, too, am a liberal. ■

October 1988

The GRAMMY Foundation



by Patrick Bolek

The GRAMMY Foundation Leonard Bernstein Center for Learning (LBC) met several milestones over the past several months and continues to grow and build momentum in the coming year. Here are a few of the highlights:

A Convention Exhibit

The LBC exhibited at the Association for Supervision and Curriculum Development (ASCD) National Convention in New Orleans, LA in March of 2004 to create an awareness of the school reform model and to further district leadership's understanding of implementing arts in the service of learning. In addition, Dr. Franklin Campbell Jones, Alison Kenny-Gardhouse, and Dr. Susan R. Warren presented a juried paper, *The Arts: The Heart of Reform* that documented the three-year progressive success of using the Artful Learning™ Methodology at the Moffett School in Lennox, CA to improve learning, teaching, and student achievement.

Implementing the Level III Manual

The Level III Artful Learning Manual and Training Sequence Implementation was successfully launched in Hawthorn, Illinois in June of 2004. Using the Concept of Legacy and Masterwork of the Gramophone, the implementation training addressed this final phase of the vision completing the Artful Learning™ Methodology. In October of 2003, a quorum of teachers, principals, superintendents and others focused on three principle topics: sustaining a culture of continuous learning; assessments of student work using an art-based interdisciplinary approach; and developing community arts partners to

collaborate with educators. This training was modeled after the actual pilot program initiated by the GRAMMY Foundation with Diavolo Dance Theatre and PS Arts. In that program, the integration of Arts-Based Skills and Strategies, working within a Master Class setting, significantly improved student learning and artistic performance.

A New Bernstein Center School

The Arts Academy: School for Academic Excellence is meeting the challenge of developing a Bernstein School from the ground up. The Ohio Community School consultants are initiating the first charter school to join the LBC since its inception, with a site plan based completely on the Artful Learning™ Methodology. Alexander Bernstein was present with local dignitaries at the official ribbon cutting and dedication of the Academy on September 25th in Lorain, Ohio.

New Staff Member

With the increasing demands of managing both a national school reform model and a web-site presence where current information for educators and administrators must be made available, exemplary service to all LBC Schools remains a primary concern to preserve the quality of implementation. A staffing expansion effort will better distribute the tasks of daily operations and bring additional expertise and experience to the LBC. Susan Hanson, formerly the Learning Support Strategist at Harmony Leland Elementary School, brings over twenty years of practical classroom experience to the LBC staff. As Artful Learning™ Master Trainer for the past six years and development team visionary for The GRAMMY Foundation, Ms. Hanson is a welcome addition to the LBC administrative team.



Over time, the LBC has inspired 43 schools in nine states to train nearly 800 teachers and impact over 20,000 children with the Artful Learning Methodology.

Tech Support is on the Way

The *School Design Book: Artful Leadership* was disseminated to all LBC Schools in November. This is the long-awaited technical support program manual for administrators charged with leading Level I, II, or III Artful Learning at school and district levels.



COURTESY WEST DES MOINES COMMUNITY SCHOOLS

A Progress Report

Over the past five years, the LBC has found a home at the GRAMMY Foundation through Congressional funding and various grant initiatives totaling over 3.5 million dollars. During this time the GRAMMY Foundation, in legion with committed educators and specialists improved the Level I, II, and III Teacher Manuals/ Training and School Design Book, launched artfullearning.com with an interactive authoring tool for unit/lesson design, developed the curriculum mapping support, published arts-based skills and strategies, and sponsored leadership institutes to build support and sustainability for this school reform model. Over time, the LBC has inspired 43 schools in nine states to train nearly 800 teachers and impact over 20,000 children with the Artful Learning™ Methodology. ■

Patrick Bolek is the Program Manager for the Leonard Bernstein Center for Learning in Santa Monica, CA.

Alexander
Bernstein
reads to school
children

On the Road with “Bernstein Beat”

by Jamie Bernstein

“The Bernstein Beat” is a family concert about rhythm that Michael Barrett and I developed six years ago. We purposely modeled it after my father’s beloved *Young People’s Concerts*, but we feature the works of a composer that Bernstein never focused on in his series: himself!

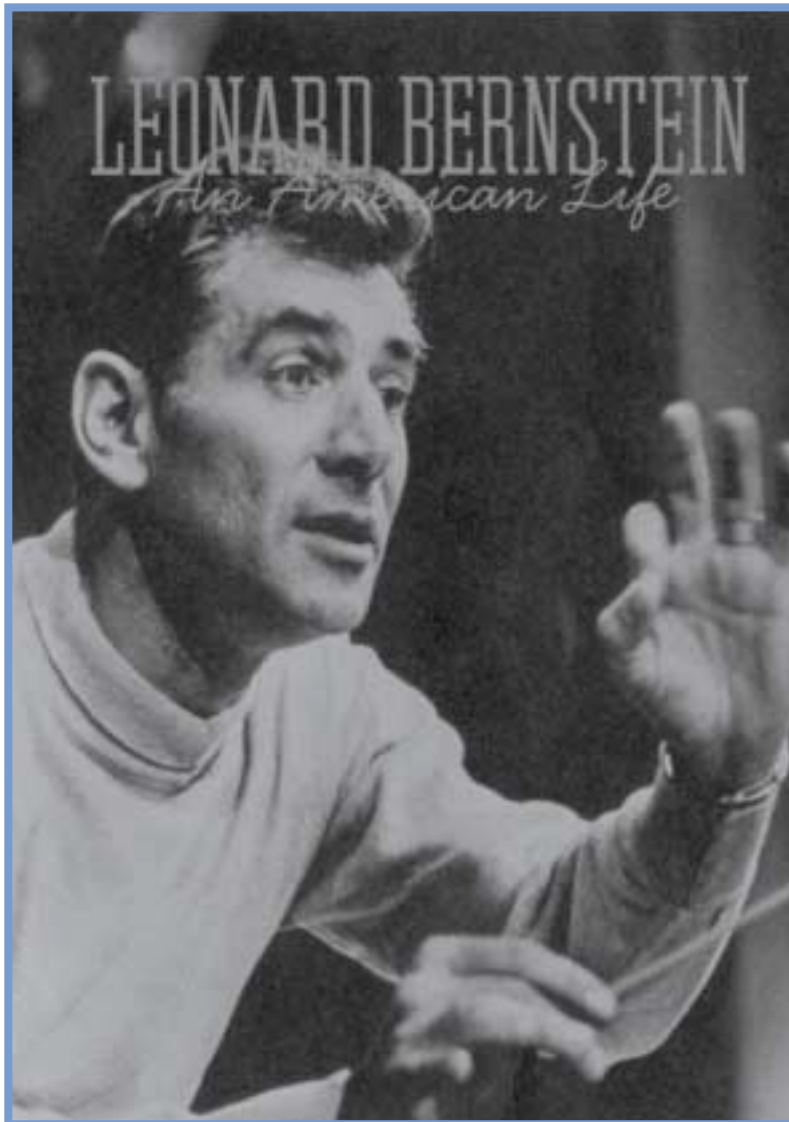
Michael and I have taken this concert literally around the world (with Michael conducting and me narrating) — to Havana and Beijing and all the way back to

Carnegie Hall. This year, I’ll be starting an intensive new round of travels with the concert, taking it to orchestras around the U.S.: from Milwaukee to Albany; from Minneapolis to Little Rock; from Fayetteville to Charlottesville. Some of these are student orchestras; what a thrill of a challenge they have ahead of them, learning those gorgeous, tricky passages in *Fancy Free*, *Symphony No. 1: Jeremiah* and *Symphonic Dances from West Side Story*. I’ll be

keeping a journal as I spread the joy of Bernstein music to young audiences far and wide. So watch this space for my report! And check our Calendar of Events for dates and locations. ■



Leonard Bernstein: An American Life



Leonard Bernstein: *An American Life*, a groundbreaking eleven-part documentary series illuminating the life and work of Leonard Bernstein, will air on radio stations worldwide beginning in October, 2004. The series of 60-minute programs is narrated by Academy Award-winning actress Susan Sarandon and is being produced by Steve Rowland with Larry Abrams of CultureWorks exclusively for the WFMT Radio Network.

This radio event took six years to produce. It is, says producer Steve Rowland, “a story — a profound and multi-layered story with many fascinating twists: the number and variety of people, places, ideas and artistic issues that Bernstein worked with, came

into contact with, and ultimately affected is stunning. And on top of his extraordinary talents in music as a composer, a conductor, a performer and educator, there was still more: he occupied a place in American culture as a voice of conscience, a voice for peace, a supporter of democracy in its broadest vision, and a force working to bring the world together through music and art. These eleven hours of radio tell a monumental story.”

“Bernstein taught us that American music must be representative of the American people and of the American idea itself.”

Virtually every aspect of Bernstein’s career and life will be explored through the words of Bernstein’s own correspondence as well as through interviews with more than one hundred people who knew and worked with him. These luminaries include John Adams, Marin Alsop, Betty Comden, John Corigliano, Adolph Green, Bobby McFerrin, Hal Prince, Mary Rodgers, Mstislav Rostropovich, Stephen Sondheim, and many others. Bernstein’s family will also participate in this production. His brother Burton, son Alexander, and daughters Nina and Jamie all appear through interviews and readings.

Alec Baldwin will voice the majority of the correspondence written by men; actress, Maria Tucci and daughter Jamie Bernstein will voice Bernstein’s own letters; and Schuyler Chapin, former Cultural Commissioner of New York City and Bernstein’s record producer and longtime friend, will voice the letters of European composers. These excerpts were compiled from some 17,000 pieces of correspondence held by the Library of Congress.

For award-winning producer Steve Rowland, this effort has been a labor of love. Says Rowland, “Leonard Bernstein has been a hero of mine since I saw him on television in the early 1960s. He was probably the most influential musician of the 20th century, with contributions that were different from other musical masters of our time like Igor Stravinsky, Duke Ellington, Aaron Copland and John Coltrane. Bernstein, by employing his extraordinary skills as a

Virtually every aspect of Bernstein's career and life will be explored through the words of Bernstein's own correspondence as well as through interviews with more than one hundred people who knew and worked with him.

composer, conductor, pianist and, above all, educator and communicator, was able to refine, and ultimately redefine, the very notion of what American music is. Bernstein taught us that American music must be representative of the American people and of the American idea itself. He demonstrated that the hierarchy holding symphonic music above and apart from jazz, popular and folk music was archaic and, as Duke Ellington taught us, 'if it sounds good, it IS good.' The Bernstein that members of the public did not know — the enlightened, though sometimes tortured, soul — will be revealed on the journey that has become *Leonard Bernstein: An American Life*."

This series is produced in cooperation with The Leonard Bernstein Office, Inc., and through a formal association with The Library of Congress. Major funding for *Leonard Bernstein: An American Life* was provided by The Corporation for Public Broadcasting, the National Endowment for the Humanities, the National Endowment for the Arts, The William Penn Foundation, Joan and Irving Harris, Richard and Mary L. Gray, Fay and Daniel Levin and the Members of the WFMT Fine Arts Circle. Steve Robinson, senior vice president of WFMT and the WFMT Radio Network, stated his enthusiasm for the series: "When Steve Rowland called me five years ago to say that he wanted to do an audio portrait of Leonard Bernstein, I

knew he would produce a superb documentary. He's done just that, and more. Steve is one of the most gifted radio producers in the United States, and when his talent is combined with the Bernstein legacy, the result must be the cultural event of the season on radio. The WFMT Radio Network is proud to be working with Steve Rowland on this monumental broadcast."

In conjunction with this radio program Universal Classics will release a two disc companion CD of music, either written or conducted by Bernstein that is featured in the series. Selections include songs from *On The Town*, *West Side Story*, and *Candide*, as well as music by Beethoven and Mozart. The CD will also be called *Leonard Bernstein: An American Life*. ■

Leonard Bernstein: An American Life

Program Guide

- 1 Bernstein: The Early Years
- 2 Twelve Gates to The City (Meeting the Mentors)
- 3 New York, New York
- 4 Tonight
- 5 A New Frontier/
The Philharmonic Years
- 6,7 Bernstein: The Conductor
- 8 Crossroads
- 9,10 Bernstein: The Composer
- 11 A Candle Burned At
Both Ends

Did you know?

Leonard Bernstein's earliest *Young People's Concerts* predated the invention of the teleprompter. In addition to writing his scripts (longhand, on yellow legal pads), he also had to memorize them! Bernstein would strategically place little notes to himself inside the piano, on his music stand, etc., out of view of the television cameras, to which he could occasionally glance and jog his memory.

Celebrating Bernstein the Composer



COURTESY NEW YORK PHILHARMONIC



A New MASS

Harmonia Mundi USA has released a new recording of *MASS*. The Deutsches Symphonie Orchestra Berlin, Staats und Domchor Berlin, Pacific Mozart Ensemble and the Rundfunkchor Berlin are conducted by Kent Nagano. Tenor Jerry Hadley is the Celebrant. This recording, taken from live performances at the Philharmonie in Berlin, is the first new recording of *MASS* since the original production recording Bernstein made in 1971. ■



The London Symphony Orchestra also held a *Bernstein Celebration* in July. The concert was conducted by Marin Alsop and featured pianist Jean-Yves Thibaudet performing *Symphony No. 2: The Age of Anxiety*, clarinetist Andrew Marriner performing *Prelude, Fugue and Riffs* and soprano Kim Criswell charming the audience with selections from the Broadway shows.

New York's Miller Theatre opened their season with a concert entitled, "A Composer Portrait of Leonard Bernstein." The Gotham City Orchestra conducted by George Steel, the theatre's executive director, performed *Serenade* with violinist Jennifer Koh, and *Prelude, Fugue and Riffs* with Derek Bermel on clarinet. Sopranos Nancy Allen Lundy and Amy Burton performed selections from *A Quiet Place* and *Symphony No. 3: Kaddish*. ■

Improvised *West Side Story*

Munich Records Production has released the Dutch musical ensemble Nueva Manteca performing *Latin Tribute to West Side Story*. The jazz musicians on trumpet, trombone, piano, bass, and various percussion instruments improvise on the songs from the show. Jan Laurents Hartong, the bandleader, states that they have attempted to "go beyond a mere recital of the show's tunes to preserve much of the spirit of the original production." ■

Left to Right,
Patti Lupone,
Nina Bernstein
Simmon, Jamie
Bernstein, Paul
Groves, Kristin
Chenoweth,
Marin Alsop,
Alexander
Bernstein

The last few months have seen a celebration of Leonard Bernstein, the composer. In May, the New York Philharmonic under the baton of Marin Alsop presented *Candide* in concert as a benefit for the orchestra. The star-studded cast that included Kristin Chenoweth, Patti Lupone, Sir Thomas Allen and Paul Groves helped to raise more money than any Spring benefit the orchestra has had.

At the Caramoor Music Festival in Katonah, New York, Bernstein's music was an integral part of the July program. Jamie Bernstein and conductor Michael Barrett presented two of their family concerts, the *Bernstein Beat* and *Extreme Orchestra*. The Orchestra of St. Lukes joined Phyllis Newman, Amanda Green, Sylvia McNair, Judy Kaye, Jason Graae and Hugh Russell in a concert celebrating the songs of Bernstein and his beloved collaborators Betty Comden and Adolph Green. Michael Barrett again conducted.

The Aspen Music Festival presented a *Bernstein Gala* in July. The Aspen Chamber Symphony, with singers Judy Kaye and Ester Heideman and David Zinman conducting performed selections from *On The Town*, *Trouble In Tahiti*, *Wonderful Town*, *Candide* and *West Side Story*.

As part of their centenary year,



The dedication ceremonies

Pacific Music Festival Dedicated New Outdoor Stage

On July 17 the Pacific Music Festival (PMF) celebrated its 15th anniversary with the dedication of a new Leonard Bernstein Memorial Stage and the unveiling of a commemorative plaque. Present at the ceremony were Sapporo Mayor Fumio Ueda, Artistic Chairman of the Faculty, Peter Schmidl, Guest Conductor Fabio Luisi, faculty members from the Vienna Philharmonic, and participating students, sponsors and citizens of Sapporo. Alexander Bernstein was also present and shared the following remarks:

“It is such an honor and pleasure to be returning to the festival, and to be standing on the same stage where my father stood years ago at the opening of that very first festival.

He would be proud of what has been created here — and so impressed by the dedication and commitment of the Sapporo community and its friends and

sponsors. I am sure he would be elated to see how far the festival has come in these years, and extremely humbled by this honor you bestow this afternoon.

I am personally grateful for the opportunity to come here, listen to these extraordinary musicians and marvel at this wonderful place. On behalf of my sisters, Harry Kraut and everyone at the Leonard Bernstein Office, I thank you and wish the Pacific Music Festival many, many more years of joyous music-making.”

Later in the day the PMF Orchestra presented a concert featuring Bernstein’s *Halil* with flutist Wolfgang Schulz, a long-time collaborator of Bernstein’s. Also on the program was Mahler *Symphony No. 6*.

Founded in 1990 by Bernstein, the PMF Academy’s has had over 1800 graduates. Many of the alumni are now professional musicians. This year 115 young musicians were selected by

audition. Under the direction of world-class teachers, with many from the Vienna Philharmonic, the students presented over 40 concerts. Principal conductor Valery Gergiev and Guest Conductor Fabio Luisi conducted many of these concerts. The PMF has established its role as a gateway for students worldwide. The goal of the PMF is to realize Bernstein’s dream of contributing peace through musical education. ■

For more information:
www.pmf.or.jp

IN THE news

Songfest: A Long-Awaited Critical Edition

By Garth Edwin Sunderland

When asked once which of his own works was his favorite, Bernstein replied “How can you ask a man to choose among his children?” A magnificent celebration of American poetry in song, *Songfest* has perhaps become the neglected child of the Bernstein catalogue. Rarely performed since his death, it is in twelve movements for a large orchestra, with six solo singers. In addition to its size and scope, one of the impediments to its performance has long been the state of the orchestral materials — the print masters of the parts had begun to deteriorate, and the Full Score was an indistinct photocopy

of Bernstein’s sometimes rushed original manuscript. Furthermore, as the primary conductor of his own works, Bernstein had the luxury of making constant corrections and revisions long after the premiere — none of which had been incorporated into the old masters.

It was with these problems in mind that I approached the creation of a new critical edition of *Songfest*. My primary source was Bernstein’s own conductor’s score, with his trademark blue and red markings, as well as video recordings of his final performances of the work on a European tour in 1988. Many of his revisions were minor — a refinement of dynamic shading, a slight tweaking of a melodic contour, but other revisions were major — the first movement, before entirely in C, now makes a surprise modulation to the key of C# in the final four bars! Orchestration inconsistencies, such as conflicting octave transpositions for instruments like the glockenspiel

and celesta between the different movements, have been standardized throughout. The new parts have significantly improved formatting for the sometimes extensive string divisi, and provide much more manageable page turns. And of course both score and parts have a new, clean, modern engraving. I would like to take the opportunity to acknowledge the invaluable assistance of Scott Eyerly, who served as proof reader.

With this new critical edition, which incorporates Bernstein’s final thoughts on the work and is much easier to perform from than its predecessor, it is my hope that this landmark work will take its place in the spotlight with its better known siblings and finally reach the wide and enthusiastic audience that it surely deserves. ■

Garth Edwin Sunderland is Production Director for the Leonard Bernstein Office, Inc., and is a composer and interdisciplinary artist.

Newly engraved manuscript



Original manuscript



Happy Birthday to Robby Lantz

If there's a gentleman of 90 out there who is more lucid, more witty, more adorable, wiser and more trustworthy than Robby Lantz, we really don't need to meet him. Robby, as everyone who knows him is blissfully aware, is a prince among men (not even to mention among agents). Our mother, Felicia Montealegre Bernstein, was particularly devoted to Robby, which in itself was a key indicator of his excellence.

As children, we liked to call him "Xobby," because of the way he scrawled the R on his

signature. There were always many letters from Xobby lying around the house. They tended to be short and pithy, containing at least one hilarious observation — and sporting that assertive, whimsical signature underneath.

As adults, we are profoundly grateful for Robby's presence on our Board. We depend regularly on his judgment and insight, and he has never let us down. We depend equally on his one-liners, and he's never let us down there, either.

Like the proverbial postman, neither rain nor sleet nor leg

injuries nor calamitous flus will keep Robby from his appointed rounds. His doctor stories alone are enough to make a healthy person want to take to his bed — but in spite of all travails, somehow Robby eventually winds up back at his desk in his office on 57th Street.

We want to be like Robby when we reach 90. We fully expect him to advise, cajole and delight us for some time to come. We adore him, we salute him, we embrace him — our dearest, sweetest Xobby.

Jamie, Alexander and Nina ■

[update:]

Young People's Concerts Now on DVD

The Leonard Bernstein Office, Inc. and the New York Philharmonic are pleased to announce that Kultur International Films, Ltd. have released Leonard Bernstein's *Young People's Concerts* with the New York Philharmonic on DVD.

This digitally re-mastered nine-DVD set arrives on the heels of the 80th Anniversary of the New York Philharmonic's *Young People's Concerts*, and features 25 of Bernstein's concerts encompassing his fourteen years of leading the series.

Originally broadcast live by CBS television, the concerts were translated into more than a dozen languages, and syndicated to over 40 countries. Of the influential series, New York Philharmonic President and Executive Director Zarin Mehta said, "Generations of musicians and music lovers had their first musical experiences at the Philharmonic's *Young People's Concerts*. These special musical events created lasting memories that forever influenced their love of classical music."

The DVD set of Leonard Bernstein's *Young People's Concerts* with the New York Philharmonic includes the following hour-long programs in their entirety (listed chronologically):

- What Does Music Mean?
- What is American Music?
- What is Orchestration?
- What Makes Music Symphonic?
- What is Classical Music?
- Humor in Music
- What is a Concerto?
- Who is Gustav Mahler?
- Folk Music in the Concert Hall
- What is Impressionism?
- Happy Birthday, Igor Stravinsky
- What is a Melody?
- The Latin American Spirit
- Jazz in the Concert Hall
- What is Sonata Form?
- A Tribute to Sibelius
- Musical Atoms: A Study of Intervals
- The Sound of an Orchestra
- A Birthday Tribute to Shostakovich
- What is a Mode?
- A Toast to Vienna in 3/4 Time
- Quiz-Concert: How Musical are You?
- Berlioz Takes a Trip
- Two Ballet Birds
- Fidelio: A Celebration of Life

Available from www.leonardbernstein.com and retail stores nationwide. ■



Our Friend Carlos

Carlos Moseley
and Leonard
Bernstein arrive
in Japan



COURTESY NEW YORK PHILHARMONIC

Our father's relationship with Carlos was the main event, whether on the road or backstage at Philharmonic Hall. There was not just a business relationship; they were both musicians after all, Carlos being an accomplished pianist himself. We could clearly see that Carlos and Lenny were the deepest of friends — and our mother, Felicia, adored Carlos too. How grateful we all were for Carlos's good humor, his delightful irreverence, and of course that infectious cackle he might be getting tired of hearing about.

But don't lose that cackle, Carlos! We love it. I guess if you haven't lost it by now, we can go out on a limb and call it a permanent fixture of your personality.

HAPPY BIRTHDAY
CARLOS!!! We love you with
all our hearts.
Jamie, Alexander and Nina ■

The more time passes, the more precious we realize Carlos Moseley is. They just don't make 'em like Carlos any more. In fact, they never did. He's one of a kind.

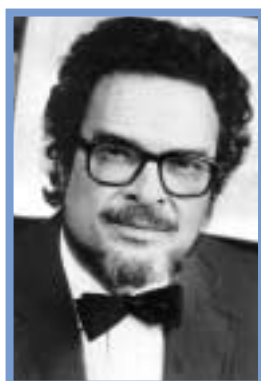
Yes, he has the recognizable elements of a fine southern gentleman: the soft, lazy South Carolina drawl, the nifty summer suits as cool as a mint iced tea. But there the comparisons end. This southern gentleman has always worked on a New York clock, with more focus and energy to spare than anyone else around him. (The only person

who could outrun Carlos was, of course, our dad.)

Another non-southern-gentleman trait is Carlos's generous, forward-thinking political sensibility. There is nothing reactionary about Carlos. And like the grandest fully-grown tree, he retains his ability to converse flexibly with the winds of change.

In recent years, Alexander, Nina and I have had the good fortune to call Carlos our own friend. But we grew up watching Carlos from the sidelines, as it were.

The Longy School Bernstein Award



COURTESY OF THE LONGY SCHOOL

In June 2004, The Longy School of Music in Boston, MA, awarded the Leonard Bernstein Lifetime Achievement Award to renowned pianist, teacher and conductor, Leon Fleisher.

Mr. Fleisher currently holds the Andrew W. Mellon Chair at the Peabody Conservatory of Music and serves on the faculties of both the Curtis Institute of Music in Philadelphia and the

Royal Conservatory of Music in Toronto. Named "Instrumentalist of the Year" in 1994 by Musical America, Mr. Fleisher has also been the recipient of the Johns Hopkins University President's Medal, and is the first living pianist to be inducted into the Classical Music Hall of Fame (April 2000). ■

Leonard Bernstein Award

In a ceremony on August 13, 2004 Rolf Beck, director of the Schleswig Holstein Music Festival, presented the Leonard Bernstein Award to violinist Erik Schumann. Born in Cologne in 1982, Schumann received his first violin lessons from his parents when he was four years old and continued his studies with Zakhar Bron at the Music Academy in Cologne.

Erik Schumann has made guest appearances at important festivals such as the Music Festival Usedom, the Mecklenburg-Vorpommern Festival, the Schleswig-Holstein Music Festival, the Mozart Festival Schwetzingen, the Rheingau Music Festival and the Ravinia Festival Chicago. He has also made numerous



COURTESY SCHLESWIG-HOLSTEIN MUSIC FESTIVAL
Erik Schumann receives the award from Rolf Beck, director of the festival and Roland Rein, executive chairman of the Provinzial Brandkasse Nord AG

recordings for various TV and radio stations.

The prize is sponsored by Sparkassen-Finanzgruppe. ■

Funny, It Doesn't Sound Jewish



Jack Gottlieb, Bernstein's long-time musical assistant, launched his new book in July, and the early reviews are all raves. Publishers Weekly, singing its praises, calls it a "meticulously researched study... a loving, comprehensive and fascinating book... everyone will be able to appreciate the accompanying 70-minute CD, which includes

a marvelous, very Yiddish recording by Judy Garland of 'Bei Mir Bist Du Schoen', as well as Leonard Bernstein at his piano singing Marc Blitzstein's poignant 'Zipper Fly.' The book, which includes a chapter on Bernstein, is hailed by Judith Newmark, theater critic for the St Louis Post-Dispatch, as "exceptional... Gottlieb, a composer himself, makes a persuasive case for a stronger influence than is widely acknowledged. Just to underline the point, the book comes with a CD full of rich, easy-to-grasp comparisons. It's a beautiful book, too, worthy of a chic coffee table." Louis Botto, senior editor of Playbill, also deems it "fascinating," and quotes composer-author Ned Rorem's endorsement: "Gottlieb knows what he's talking about... He shows how the Jewish sensibility has shaped Broadway musicals, including those by Gentiles. This he does from every possible

angle: historic, linguistic (vocal inflection, punning nuance, Yiddish jokes, etc.) and musical... ."

The dust jacket features other endorsements from Milton Babbitt, Michael Tilson Thomas, Michael Feinstein and Gunther Schuller.

The book was officially launched at the Coolidge Auditorium of the Library of Congress. For further information, call (202) 707-8432 or (202) 707-5502.

"Funny, it Doesn't Sound Jewish: How Yiddish Folk Songs and Synagogue Melodies Influenced Tin Pan Alley, Broadway and Hollywood." The Library of Congress and State University of New York Press, listed at \$40. To order by phone: 1 (800) 666-2211 or (607) 277-2211. By fax: 1 (800) 688-2877. By e-mail: orderbook@cupserv.org. Online: www.sunypress.edu. ■

Calendar of Events

Fall/Winter 2004

*Partial listing. Please note that all dates and programs are subject to change. For a more complete listing visit leonardbernstein.com

October

- 1** **Salzburg, Austria:** THREE MEDITATIONS FROM *MASS*; Mozarteum Orchester Salzburg; Ivor Bolton, conductor; Nina Kotova, cello; Landestheater.
- 7,8** **Lisbon, Portugal:** SYMPHONY NO. 1: JEREMIAH; SYMPHONY NO. 2: THE AGE OF ANXIETY; Orquestra Gulbenkian, Lawrence Foster, conductor; Cynthia Jansen, mezzo-soprano; Nami Ejiri, piano; Grande Auditorio.
- 8-10** **Little Rock, AR:** BERNSTEIN ON BROADWAY; Arkansas Symphony; Jamie Bernstein, narrator; David Itkin, conductor; Robinson Center.
- 10** **Hannover, Germany:** THREE MEDITATIONS FROM *MASS*; NDR Radio Philharmonie Hannover; Eiji Oue, conductor; Niedersaeische Statsoper.
- 14,15** **Lisbon, Portugal:** SYMPHONY NO. 3: KADDISH; Orquestra Gulbenkian, Coro Gulbenkian; Childrens Chorus of the Academy of Santa Cecilia; Lawrence Foster, conductor; Lucy Schauer, mezzo-soprano; Mervon Mehta, narrator; Grande Auditorio.
- 17** **Milwaukee, WI:** BERNSTEIN BEAT; Milwaukee Symphony Orchestra; Jamie Bernstein, narrator; Gregory Vajda, conductor; Elmbrook Church.
- 18** **Luzerne, Switzerland:** PIANO TRIO; Norea Trio; Mariansicher Saal.
- 20,21** **Luzerne, Switzerland:** SUITE FROM ON THE WATERFRONT; Luzerne Sinionieorchester; John Axelrod, conductor; Konzertsaal.
- 29** **Heidelberg, Germany:** CANDIDE (Scottish Opera Version); Theatre Heidelberg; Wolf Widder, director; Martin Braun Theater.

November

- 1-12** **Heidelberg, Germany:** CANDIDE (Scottish Opera Version); Theatre Heidelberg; Wolf Wider, director; Martin Braun Theatre.
- 3-18** **Copenhagen, Denmark:** FANCY FREE; Royal Danish Ballet; Jerome Robbins, choreographer; Henrik Vagn Christensen/Graham Bond, conductors; The Royal Theatre.
- 3-6** **Stockport, UK:** ON THE TOWN; Maghull Amateur Operatic Society; The Little Theatre.
- 11,12, 21** **DeLand, FL:** TROUBLE IN TAHITI; Stetson University; Russell Franks, director; Stetson University.
- 13** **Spokane, WA:** ARIAS AND BARCAROLLES; Spokane Symphony; Fabio Mechetti, conductor; Adriana Zabal, mezzo-soprano; Steve Mortier, baritone; Metropolitan Performing Arts Center.
- 24** **Genova, Italy:** CANDIDE (Scottish Opera Version); Giorgio Gallione, director; Giuseppe Grazoli, conductor; Teatro Carlo Felice.

December

- 3,4** **Oxnard, CA:** SERENADE; New West Symphony; Cho-Liang Lin, violin; Boris Brott, conductor; Oxnard Performing Arts Center.
- 5** **Gänserndorf, Austria:** OVERTURE TO CANDIDE; Philharmonie Marchfeld; Bettina Schmitt, conductor; Stathalle Gänserndorf.
- 7** **Ulm, Germany:** SERENADE; Philharmonisches Orchester der Stadt Ulm; Burkhard Solle, violin; James Allen Gähres, conductor; CCU.
- 18,20, 21,30** **Rome, Italy:** WONDERFUL TOWN IN CONCERT; Accademia Santa Cecilia; Wayne Marshall, conductor; Accademia.

- 9 **Copenhagen, Denmark:** FANCY FREE; Royal Danish Ballet; Jerome Robbins, choreographer; Henrik Vagn Christensen/Graham Bond, conductors; The Royal Theatre.
- 31 **Sydney, Australia:** OVERTURE TO CANDIDE; Opera Australia; Richard Hickox, conductor; Opera House Concert Hall.

January

- 9 **Bonn, Germany:** SLAVA!, Budesjugendorchester; Carl St. Clair, conductor; Beethovenhaus.
- 15 **Munich, Germany:** CANDIDE; David Stahl, conductor; Lorient, narrator; Prinregententheater
- 18 **Luzerne, Switzerland:** PRELUDE, FUGUE AND RIFFS; Luzerner Sinfonieorchester; John Axelrod, conductor; Konzertsaal.
- 19 **Copenhagen, Denmark:** FANCY FREE; Royal Danish Ballet; Jerome Robbins, choreographer; Henrik Vagn Christensen/Graham Bond, conductors; The Royal Theatre.
- 23 **Albany, NY:** BERNSTEIN BEAT; Empire Youth Orchestra; Jamie Bernstein, narrator; Helen Cha-Pyo, conductor; The Egg.
- 26,27 **Minneapolis, MN:** BERNSTEIN BEAT;
- 30 Minnesota Orchestra; Jamie Bernstein, narrator; conductor, TBA; Orchestra Hall.

February

- 3,4,5 **Cincinnati, OH:** SERENADE; Cincinnati Symphony; Keith Lockhart, conductor; Robert McDuffie, violin; Music Hall.
- 9,10 **Chemnitz, Germany:** WONDERFUL TOWN IN CONCERT; Robert Schumann Philharmonie; Eckehard Stier, conductor; Stadthalle.
- 10,11 **Washington, DC:** SYMPHONY NO. 1: JEREMIAH; SYMPHONY NO. 3: KADDISH; National Symphony Orchestra; Leonard Slatkin, conductor; Mary Phillips, mezzo-soprano; John F. Kennedy Center for the Performing Arts.

- 17,19 **Rochester, NY:** SYMPHONIC DANCES FROM WEST SIDE STORY; Rochester Philharmonic Orchestra; Michael Christie, conductor; Eastman Theater.
- 18 **Vienna, Austria:** THREE DANCE EPISODES FROM ON THE TOWN; ORF Radio Symphony Orchestra; Yutaka Sado, conductor; Konzerthaus.
- 19 **New York, NY:** EXTREME ORCHESTRA; Orchestra of St. Luke's; Michael Barrett, conductor; Jamie Bernstein, narrator; Carnegie Hall.

March

- 3 **Vienna, Austria:** SYMPHONY NO. 2: THE AGE OF ANXIETY; ORF Radio Symphony Orchestra; Phillip Jordan, conductor; Musikverein.
- 4-18 **New York, New York:** CANDIDE (New York City Opera Version); New York City Opera; George Manahan, conductor; New York State Theater.
- 30,31 **Fayetteville, AR:** BERNSTEIN BEAT; North Arkansas Symphony; Jamie Bernstein, narrator; Jeannine Wagar, conductor; Walton Center for the Performing Arts.

[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.

© 2004 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

**PRELUDE,
FUGUE &
RIFFS**

LOOKING ahead

A *West Side Story* Anecdote

By Jonas Goodman

A few months ago I was traveling in NYC, when my 5-year-old son's Mom called and asked me to find a copy of the 'special edition' DVD of *West Side Story*. It turned out that my son Ben (and two of his contemporaries and one 9 yr old older brother) had been gripped with a passion for *West Side Story*. They were so in love with it all that they had memorized

many songs and had been rehearsing their own living room performance of some of the great scenes and numbers. DADDY: "Ben, that's great that you like *West Side Story*. When I was a little older than you, I was really into it too."

BEN: "Do you know Bernardo?"

Soon after I got home to Santa Monica, we gave Ben a birthday party — the centerpiece of which was a performance of highlights from *West Side Story* in the living

room. Cast included Emma, 5; Cambria, 5; Eli, 9 and Ben Goodman; choreography and direction by Eli. Best numbers: "Officer Krupke," "Jet Song," "Maria" and "America." Audience: six adults, helpless with joy and pride.

Thank God and LB for a little continuity. ■

Jonas Goodman is a film producer living in Santa Monica, CA.

Bernstein's Interpretations

Charles Bornstein, conductor and educator, will be continuing his lecture series examining the conducting scores of Leonard Bernstein. The series is presented by the New York Philharmonic's Education Department and will be:

November 15, 2004 1:30-3:30pm

Mahler's *Symphony No. 1*, Mahler and Bernstein Interpret.

December 29, 2004 2:00-4:00pm

Beethoven *Symphony No. 9*, Freiheit Uber Alles!

January 18, 2005 1:30-3:30pm

Sibelius *Symphony No. 1*, "Freely, Keening."

June 22, 2005 1:30-3:30pm

Mahler *Symphony No. 6*, Mahler Grooves.

Please contact the New York Philharmonic at (212) 875-5732 for further information and to reserve your space. ■

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®