

# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Spring/Summer 2009



## IU's Jacobs School of Music Receives Bernstein Gift

by Craig Urquhart

The Family of Leonard Bernstein has given Indiana University's Jacobs School of Music the contents of Leonard Bernstein's Fairfield, Connecticut, composing studio.

"We are honored to receive this gift which follows a rich collaborative and professional relationship between the Bernstein family and the Jacobs School that began in the early 1970s," said Gwyn Richards, Dean of the Jacobs School of Music. "In a real sense Leonard Bernstein connected with our School and its leadership, and it is thrilling to know that the link with Indiana continues and is strengthened through this remarkable gesture."

"My father's artistic and educational connection with Indiana University was very strong," said Leonard's son, Alexander Bernstein. "He adored the institution and became close to the Dean, its faculty and, of course, its students. My sisters, Jamie and Nina, join me in celebrating the continuation of this relationship by literally bringing together two of the places in which he was happiest

*(continued on page 2)*



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Leonard Bernstein's Fairfield studio wall

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# To Our Readers

Youth, fame and fortune come and go, but music lives on forever – and a good thing, too. Lately we’ve been painfully reminded in many ways of how ephemeral the elements of our lives can be. We are deeply sorry to have lost the wise and merry company of Schuyler Chapin, Lukas Foss and George Perle. But their music lives on – in the notes composed by Lukas and George, and in Schuyler’s case, through his potent nurturing of musical environments.

Music has a cyclical quality as well. Lately, two Bernstein works that had been seldom heard – *Mass* and the incidental music for the Barrie play of *Peter Pan* – are enjoying fresh attention and have acquired new resonance in today’s world.

There are many ways to honor the permanence of music; two new ways have come along for the music of Leonard Bernstein. Indiana University will shortly receive the contents of Bernstein’s Connecticut composing studio, which they will lovingly recreate and make available to future composers and music lovers. In the more etherial yet no less practical environment of the Internet, information about Bernstein’s early years in Boston, intensely researched by students and faculty at Harvard, has been posted on an invaluable web archive.

Without a doubt, the immortal part of Leonard Bernstein is chugging briskly into the 21st century. ■

## Jacobs School of Music Receives Bernstein Gift, *continued*

working. We cannot imagine a more fitting home for this exciting new representation of Leonard Bernstein’s working life.”

The Jacobs School plans to recreate Leonard Bernstein’s working environment, which will contain the items in the collection and be used as a teaching studio for distinguished guests. Most of the contents of the room will be available to students, faculty and the general public, who will be able to examine the items that surrounded the great composer during a significant portion of his career.

**“We cannot imagine a more fitting home for this exciting new representation of Leonard Bernstein’s working life.”**

Bernstein’s long-standing relationship with the Jacobs School of Music began in 1970, with a one-month tour of Bernstein’s opera *Trouble in Tahiti* in Israel to celebrate the 30th anniversary of Bernstein’s first conducting there. At that time Charles Webb was Dean of the School, and Bernstein and the Webb family became close friends.

The School of Music-Bernstein connection intensified in 1981, when Webb received a call from Bernstein’s Manager Harry Kraut who said, “Bernstein is working on an opera, *A Quiet Place*, and seeks a location where singers could learn parts quickly, and where he could discuss his compositions and receive feedback.” Indiana University became that place.

While in residence Bernstein said, “It’s extraordinary to have so many talented people in one place. I’m honored that such beautifully prepared students have taken time from their studies...to prepare my opera.” Privately, he



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The composing desk

told Webb, “I hope you know what you have in your school.” *A Quiet Place* was to be Bernstein’s final opera.

In 1987, after winning the Ernst von Siemens Music Prize, West Germany’s most prestigious music award, Bernstein established the Leonard Bernstein Scholarship at the Jacobs School of Music. Two thirds of the prize money was contributed to the scholarship fund, an amount that was matched by funds from the late IU Chancellor Herman B Wells. The scholarship, established to further the education of talented students, is awarded to two Jacobs School of Music students each year.

In 1988, the Tanglewood Music Festival in Massachusetts was planning a celebration in honor of Bernstein’s 70th birthday. They asked the composer which of his compositions he would like to see performed. He suggested his *Mass*. “The people at Tanglewood said they didn’t have the resources to do that – it requires a huge orchestra, a jazz band, children’s chorus, regular chorus, ballet dancers,” said Webb. “So once again, Leonard Bernstein said, ‘Why don’t you call Indiana University?’”

After the performance – which involved 250 IU students – Bernstein reportedly said, “This is one of the greatest concerts I have ever heard.”

“Then he went on to say, ‘I don’t just mean one of the greatest concerts of *Mass*, I mean of anything.’ That was quite a statement!” said Webb. ■

# West Side Story Takes Over Broadway!

Just a few of the reviews from the new Broadway revival of *West Side Story* that opened on Thursday, March 19th.



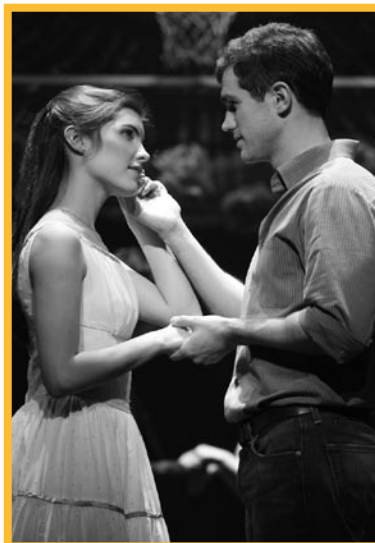
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*“Ms. Scaglione’s stunningly natural Maria...has the confidence associated with young women who are beautiful, willful and unacquainted with sorrow. [T]his Maria is not exclusively sweet. You sense that she’s the one who’s really in charge, and for the first time I could imagine what Tony and Maria’s marriage might be like.”*

*“Karen Olivo [Anita]...delivers big-time.”*

*“Ms. Olivo’s worldly Anita... is a stunner, full of citrusy zest and acerbity.”*

**Ben Brantley, *The New York Times***



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*“Leonard Bernstein...birthed the brilliant score – unprecedented in Broadway history for both its eclecticism and unity (with the tritone interval, no doubt!), not to mention sheer invention and melodiousness.”*

**London Gramophone Magazine**

*“West Side Story (at the Palace, under the sure-handed direction of Arthur Laurents, who wrote the musical’s original book) is so exciting it makes you ache with pleasure.”*

**John Lahr, *The New Yorker***

*“Whether you’ve seen several mountings of it or none, you will want to catch this one.”*

*“Best of all remain Leonard Bernstein’s enthralling music and Jerome Robbins’s sensational, innovative choreography. Good music doesn’t age, though much Broadway choreography does; not so this by Robbins.”*

*“As the more realistic Anita – a role in which Chita Rivera, Rita Moreno and Debbie Allen have at various times dazzled, Karen Olivo manages to be perhaps even more impressive.”*

*“There are remarkable performances from Cody Green as Riff, who’s as sardonic as he is threatening, and Curtis Holbrook as Action, another characterful Jet.”*

**John Simon, *Bloomberg***



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*“Leonard Bernstein’s majestic score, in particular, is undiminished, shifting fluidly between blasts of syncopated brass fueled by testosterone and rage, and some of the most achingly beautiful expressions of love ever sung.”*

*“The show’s high points are too many to mention...”*

*“But the true stars of the production are Robbins’ graceful, endlessly expressive choreography and Bernstein’s score, which still sounds bracingly modern a half-century after it was first heard.”*

*“Performed with a deft balance of percussive fury and caressing gentleness by a robust orchestra under the direction of Patrick Vaccariello, the music is a primal force. It reaches emotional apices more often found in opera than musical theater.”*

**David Rooney, *Variety***

**Top: The Jets are in gear..., Middle: Only you, you're the only one I see... Bottom: Mambo!**

# Leonard Bernstein and Felix Mendelssohn

by Stephen Somary

During a relaxed evening with Leonard Bernstein at his Dakota apartment in early November 1989, our conversation turned to an idea I had recently developed – an idea which would, many years later, turn into *The Mendelssohn Project*, dedicated to insuring the composer’s rightful place in history.

Bernstein began forecasting what I would encounter in my research; there were, he thought, vast amounts of undiscovered music and letters, as well as a deeply troubling story of posthumous attacks on Mendelssohn’s life. And, Bernstein said, “despite what the history books claimed, Felix Mendelssohn was a fascinating, tortured, and complicated man.” He was correct on all counts.

As it turned out, Bernstein had recently begun a fresh study of Mendelssohn’s life in preparation for performances and a recording of *Elijah*, which was to have taken place in late 1990. This would have marked the first time he had ever conducted this Mendelssohn masterpiece. He further explained that he regretted

not having spent more time delving into this “giant composer,” and was correcting his omission.

I realized from the passionate way he was talking that he was admitting to feeling a particular kinship with Mendelssohn. At that point, I could not see the parallel because I still held the standard two-dimensional view of the 19th century composer.

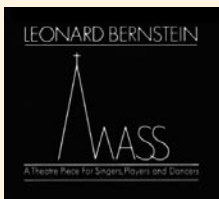
I had long regarded Leonard Bernstein’s recording with the Israel Philharmonic of Mendelssohn’s “*Scottish*” *Symphony* as the seminal recording of this work. It would still be a few more years before I would encounter his recording of the “*Italian*,” but that performance would also soon replace all others for me in terms of its direct yet deeply introspective passion. Bernstein had not, up until then, spent much time on this composer. The musical connection was intense and immediate – as with Mahler, Shostakovich and Beethoven.

Based on my 1989 Mendelssohn discussion with Bernstein, I came to realize many years later that the connection between these two masters was profound, and I believe that he

was beginning to recognize this fact near the end of his life. Over the course of my years spent with *The Mendelssohn Project*, I often drew a direct parallel between these two towering figures. In addition to being equally talented as teachers, conductors, and composers, they were the only two artists, from any generation, of whom one can say the following: in his respective century, ‘he’ was the most famous, sought-after, influential, multi-talented, respected and beloved figure. In my opinion there is no one about whom one can say all of those things except Leonard Bernstein and Felix Mendelssohn. ■

*Stephen Somary is a conductor, and Artistic Director of The Mendelssohn Project with foundations in Germany and New York City. The mission of The Mendelssohn Project is to expose the world to the hundreds of unpublished music manuscripts and artworks, thousands of unpublished letters, and the true story surrounding Felix Mendelssohn and his family.*

*For information, please visit: [www.TheMendelssohnProject.org](http://www.TheMendelssohnProject.org).*



## Today's Mass

by Tony Napoli

*I believe in God. But does God believe in me?*

As a seminarian, I was shaken to the core by these words and the all-enveloping theatrical experience of seeing Bernstein’s *Mass* in 1973 at the Metropolitan Opera House. Ironically, critics then and now cite these lines when castigating the piece. But maybe times have finally caught up with *Mass* with today’s sense of apprehension and insecurity, in government and finance as well as in matters of the spirit.

As a seminarian, I thought I could utilize my love of theater

as a tool in preaching the Gospel. However, I soon realized this was not going to happen. And although I can’t say attending *Mass* made me give up my vocation and pursue a career in the theater, it was certainly an expression of what I and many were feeling during those dark days of the 1970’s. It was an era of questioning the establishment, anti war protests, gas rationing, sexual freedom, and re-examining one’s values. Sound familiar?

It is no coincidence that Bernstein’s *Mass* has sparked renewed interest and has recently received numerous productions. People are still questioning their faith as atheism is becoming less and less a dirty word. Society is still leery of gay marriage and acceptance of non-traditional life styles – even if President Obama

did include “non-believers” and gays in his inaugural speech. And of course, the war rages on in the Middle East. When I was struggling with my faith and sexuality, I found solace in *Mass*. The whole Credo sequence mirrored the turmoil I was going through that I could not express out loud or confide to any priest in a confessional.

*Lord, I could go confess  
Good and loud, nice and slow  
Get this load off my chest  
Yes, but why, Lord – I don't know.*

*Mass* is not a passive event. Bernstein did not write a reflective requiem, but a theatrical tour de force that envelops the audience, confronting them with the disintegration of the Celebrant and his journey back to find solace and

*(continued on page 5)*

# Leonard Bernstein's Boston Years Web Archive

Harvard University Department of Music has launched a web archive created by faculty, students and librarians that brings original research on Leonard Bernstein and his Boston roots to the public for the first time. The material, collected during undergraduate seminars and over the course of an international Bernstein Festival at Harvard, includes items as wide-ranging as the discovery of a Bernstein arrangement of *Rhapsody in Blue* and interviews with individuals who performed in the teenaged Bernstein's backyard theatrical productions. The largest bulk of material are video interviews conducted by students with Bernstein colleagues and family members such as his children (Alexander Bernstein, Nina Bernstein Simmons and Jamie Bernstein), his brother (Burton Bernstein), and Sid Ramin, his childhood friend and orchestrator for *West Side Story*. What makes the effort unique is that the seminar's original work – done collaboratively by undergraduate and graduate students supervised by faculty – has now been stored in a permanent research repository and can be used to inform future scholarship.

The project emerged from the course, "Before West Side Story: Leonard Bernstein's Boston," taught by Professors Carol J. Oja and Kay Kaufman Shelemay at Harvard University in spring, 2006. Working in teams, students fused ethnography and archival research to explore the interlinking communities and institutions (Congregation Mishkan Tefila,



COURTESY HARVARD UNIVERSITY MUSIC DEPARTMENT

Back: Liza Vick, (Public Services Librarian), Luci Mok (graduate student), Sarah Adams (Keeper of the Isham Memorial library), Therese Condit (Academic Technology Coordinator, Academic Technology Group), Elizabeth Craft (graduate student). Bottom row: Professor Kay Shelemay, Professor Carol Oja, and Ryan Banagale (graduate student). Missing from photo: Drew Massey (graduate student), Virginia Danielson (Library Director)

Boston Latin High School, Harvard class of '39, the Boston Symphony Orchestra, among others) that shaped Bernstein's formative years. Students unearthed a wealth of exciting materials now available on the website, some of which has been published in a special issue of the *Journal of the Society for American Music* (January 2009).

The seminar was timed to precede "Leonard Bernstein – Boston to Broadway," a major international festival and conference about Bernstein, co-directed by Carol J. Oja and Judith Clurman, that took place at Harvard in October of 2006.

The interviews, now archived on the website both on video and as transcripts, include information on many facets of Bernstein's life. Among the many entries, his

daughter Jamie talks about growing up in the Bernstein home; Sid Ramin discusses discovering Gershwin's *Rhapsody in Blue* with Bernstein in the early 1930s; Ricky Leacock, Bernstein's Harvard classmate, shares memories about mounting productions of *Peace* and *The Cradle Will Rock*; soprano Marni Nixon, the perennial singing voice behind the Hollywood stars who sang Maria in the film version of *West Side Story*, discusses working with Bernstein when he was conductor of the New York Philharmonic; and director Harold Prince reminisces about Bernstein's role as a teacher, mentor and conductor.

To visit the site:  
<http://my.harvard.edu/icb/icb.do?keyword=bernstein> ■

## Today's Mass, continued

love. And of course, this being Lenny, it culminates musically and dramatically with the community finding hope and salvation in each other. It is a mass for believers and non-believers, fulfilling all of our human need for ritual and connectedness. Even the "outsider," the Celebrant, is included and given a place at the table.

*Mass* speaks to us today as eloquently as it spoke to me in 1973 when I left the priesthood and became an Off Broadway theater director. The music gave my soul a voice. I still sit in the darkened theater at the end of the piece with tears in my eyes, imagining Leonard Bernstein as the Celebrant

speaking those comforting final words directly to me: "The Mass is ended; go in peace." ■

*Tony Napoli is a native New Yorker, entrepreneur and writer.*  
[www.tonynapoli.com](http://www.tonynapoli.com)

# Leonard Bernstein's *Peter Pan* Flies Again in Santa Barbara

by Albert Ihde

I was not a director in 1950. I didn't even know what directors do, when I was five. But ever since then I've known that the *Peter Pan* I saw on Broadway that year was better than any that came afterwards. In 2007, I thought I might have a hard time explaining this to potential donors for our non-profit, Equity theatre. However, when I pitched *Peter Pan* with music by Leonard Bernstein, people listened, and many joined

us as honorary producers. Thanks to them and to Alexander Frey, who recorded the 2005 Koch Classic CD of the work, SBT: The Santa Barbara Theatre produced the first production of Leonard Bernstein's complete music for *Peter Pan* in December 2008. I directed and my wife and business partner, Ellen Pasternack, produced.

As Ellen and I watched the young people in the audience sitting on the edge of their seats, we could tell that the show still

casts its magic spell. Parents were awestruck seeing their TV addicted kids caught up in a live theater production. How retro! And how wonderful that an old fashioned play with music, a hit over half a century ago, still entralls young and old today.

It's not easy explaining this to someone who wasn't there. Fortunately, Mark Swed of the *Los Angeles Times* came to the opening and gave SBT's production a stellar review. For all those who missed this Bernstein gem in 1950 or 2008, we are remounting *Peter Pan* this December at the Lobero Theater in Santa Barbara. Call SBT at 805-963-7282 for tickets. ■

*Albert Ihde is the Producing Director of SBT: The Santa Barbara Theatre, a professional Actors' Equity Association theatre company and a 501 (c)(3) non-profit corporation.*



© DAVID BAZEMORE

Wendy and the Lost Boys



© DAVID BAZEMORE

Peter Pan



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Captain Hook

# More *Peter Pan*

by Alexander Frey

The 2008-2009 season finds celebrations all over the world commemorating the 90th birthday of Leonard Bernstein. Unique among the many concerts and productions occurring during this period are the first performances of the complete songs and incidental music of Leonard Bernstein's *Peter Pan*.

But first, a little bit of the history leading up to these performances.

In 1997, I learned that nearly 50 years earlier (1950), Leonard Bernstein had composed a theatrical score for a production of Sir J.M. Barrie's classic play, *Peter Pan*, and that there was a song entitled *Dream With Me* that had been cut from the original production. I knew some of the songs from the show already, but this new information piqued my curiosity completely. I thought that if there was one song cut from the original production, there might be more music existing that met a similar fate. Thus began a project that lasted seven years.

Bernstein's score for the 1950 Broadway production of *Peter Pan* included dances, instrumental interludes, and 6 songs: *Who Am I?*, *Build My House*, *Neverland*, *Peter, Peter*, *Pirate Song* and *Plank Round*. With the help of The Leonard Bernstein Office and the Library of Congress, I examined the composer's manuscript material and discovered that in addition to *Dream With Me*, several other cues, including *Captain Hook's Soliloquy* (a major aria for Hook that opens the last act) and music for Tinkerbell's death scene had also been cut. These efforts resulted in a recording of the complete score, with all of the songs and incidental music for *Peter Pan* heard together for the first time. The CD, released by Koch International Classics, features Broadway superstar Linda Eder and acclaimed baritone Daniel Narducci, with myself conducting.

Now, cut to this banner season and enter two visionary

stage directors on two different continents: Tito da Costa in Lisbon, Portugal; and Albert Ihde in Santa Barbara, California. Both had heard my *Peter Pan* CD and invited me to conduct their own productions.

Tito staged and produced the world premiere of the concert version of the score, with narration adapted by Nina Bernstein Simmons from the original Barrie

The Santa Barbara Theatre production was a thrilling event for the Southern California theater scene. Albert's superb directing included a great cast and beautifully elaborate sets and costumes. We also had a wonderful orchestra in the pit. Each of the 14 performances at Santa Barbara's historic Lobero Theater left its audience thoroughly impressed by the cast



Alexander Frey (Music Director and Conductor), Geraldine James (Narrator), John Sackville West (*Peter Pan*), Nicholas Lester (*Captain Hook*), Charlotte Ellett (*Wendy*)

novel *Peter and Wendy*. Albert, working with his wife and producing partner Ellen Pasternack, directed and produced the first staged production of the Barrie play to incorporate the complete, uncut score.

The Lisbon concerts were held outdoors on a large stage in a beautiful park directly by the ocean and were attended by several thousand very enthusiastic listeners. It included a marvelous cast from Great Britain, a Portuguese chorus and a full symphony orchestra. The narrator was the great British actress Geraldine James. Tito staged the production, featuring a huge screen behind the performing forces onto which various images were projected.

and touched by the gorgeous music. There weren't many dry eyes in the house at the end of the show when the character Wendy sang the wistful, yearning *Dream With Me* surrounded by soft twinkling stars at night.

I look back at how it all began in 1997. It made me think of a line from *Dream With Me* that I thought beautifully described everyone involved in the recording and productions: All of us, then as now, "dreamed the same sweet dream". ■

*Alexander Frey is a conductor, pianist, recording artist and organist living in Berlin, Germany.*

# Something Came, and It was Good

by Ira Glasser

Leonard Bernstein was born and grew up in an America where skin-color separation and subjugation was legal in the South and customary everywhere else. “Separate but equal” was a lie; indeed, the *purpose* of separation was inequality. And all this was so firmly entrenched that it seemed nearly impossible to imagine a time when it might be different.

Bernstein struggled against this stubborn reality all his life, not always successfully, but always hopefully. By the time he wrote *West Side Story*, equal opportunity had become possible to imagine, and imagine it he did.

In the years after World War II, the seeds of change began to sprout. In 1947, Jackie Robinson inspired generations of children, black and white, when he broke the color line in major-league baseball. In 1948, President Harry Truman desegregated the armed forces, whose racial separation during World War II had mocked the ideals for which we fought. In 1954, a surprisingly unanimous Supreme Court struck down skin-

color separation in public schools. And in 1955, a black woman named Rosa Parks sat down, and a 27-year old, then unknown, Baptist minister named Martin Luther King, Jr., stood up. The modern civil rights movement was launched, and an atmosphere of hope became tangible.

In 1957, Leonard Bernstein expressed that hope in *West Side Story*, when he imagined what for so long had been unimaginable. “*Could it be? Yes, it could,*” he wrote. “*Something’s coming, something good.*” I remember as a 19-year old tearing up at those lines. But if something good was coming, it was not coming quickly. In the years that followed, Leonard Bernstein was there, in parades and demonstrations in the South, joining hands to bring the hope a day closer.

But like many others of that time, he never saw “Yes it could” become “Yes we did!” And so as I watched the historic moment when Barack Obama climbed the stand to take the oath of office on the spot where 45 years earlier, Martin Luther King, Jr. had voiced his dream; as I watched the

face of Congressman John Lewis, whose skull had been cracked in 1961 during the Freedom Rides, and who himself had spoken along with King on that day in 1963 as the fiery young head of the Student Non-Violent Coordinating Committee; and as I recalled my own attendance at the March on Washington that day as a 25-year old, I thought about all those travelers along the road to this moment who had not completed the journey, but whose steps had helped us get there.

It is sweet to imagine how Leonard Bernstein would have felt at that moment when hope and imagination became reality, when something came, something good, when “Yes it could” became “Yes we can” and then “Yes we did!”

How he would have loved it. And what he might have written to celebrate the moment. ■

*Ira Glasser was the Executive Director of the New York Civil Liberties Union, 1970-78, and the American Civil Liberties Union, 1978-2001, when he retired. He is currently President of the Drug Policy Alliance.*

## Remembering Lukas Foss



© S.LAUTENWASSER/PG

by Alexander Bernstein

Lukas, or “Lukie” as my father called him, was as warm as the fireside at the Foss family apartment on the Upper East Side. He was as unconventional, intellectually stimulating and thoroughly charming as his compositions. He was as quick, playful and profound as his playing of *Age of Anxiety* (in my opinion *the* definitive performance).

We loved Lukas and we love his family: Cornelia, a great friend, especially to our mother; his son Christopher, true-blue and a wonderful father; and daughter Eliza, fine actress and mother.

There was always something of the absent-minded professor in Lukas. At my father’s 70th Birthday festivities at Tanglewood, Lukas came on stage, sat at the piano and, after a moment announced, “I’ve left my music in my car. Excuse me.” At which point he went, with purpose, but without hurry, to fetch it. He came back and, of course, moved my father and all of us to tears with his beautiful performance of *For Lenny*, written especially for the occasion. ■

Lukas Foss and Leonard Bernstein

# My Friend Schuyler

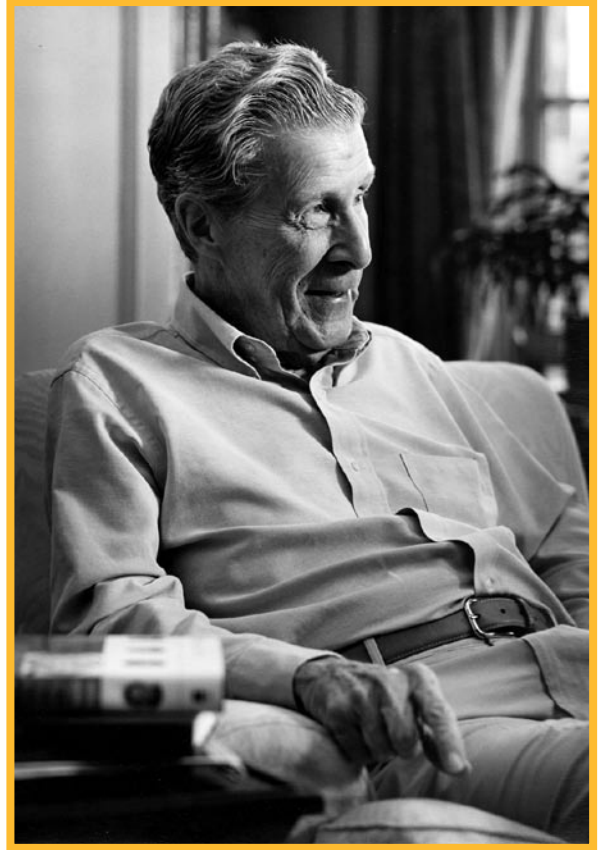
by Alexander Bernstein

Schuyler Chapin was a constant presence in our lives: a presence that was simultaneously diverting, reassuring, urbane, thoughtful and warm. In addition to being a close family friend, he was a longtime trusted advisor to our father, starting with the early days of Columbia Records, continuing with his stewardship of Amberson Productions, all the way to co-Executor of the Leonard Bernstein Estate and continuing to the very last as a trusted board member of The Leonard Bernstein Office, Inc. Even during his last difficult year, Schuyler attended the board meetings, immaculately dressed, of course, dispensing his ever-sage advice from his wheelchair.

As we grew up, Schuyler, Betty and their sons Hank, Ted, Sam and Miles were practically family. At Christmas time, we waited impatiently for our beloved “Chapin cookies” to arrive; only then did the holidays begin in earnest.

I will always be personally grateful for Schuyler’s early and fervent support of the Leonard Bernstein Center for Learning. It was my good fortune to be able to spend many hours with him on planes and in hotels from Nashville to Los Angeles: listening, learning and laughing. It was on one of those occasions that he told me, all but blushing like an adolescent, that he had found a new love and her name was Catia. It was good to see him happy and excited again after the loss of his first wife, Betty.

The last time I saw Schuyler, he grinned with pleasure as he described how astounded he was to be a great-grandfather. His ability to take delight in his surroundings was one of the many aspects of Schuyler that makes him such a grand role model. But above all, I will always be in awe of Schuyler’s ability to limit himself to exactly three cigarettes a day. ■



COURTESY THE CHAPIN FAMILY

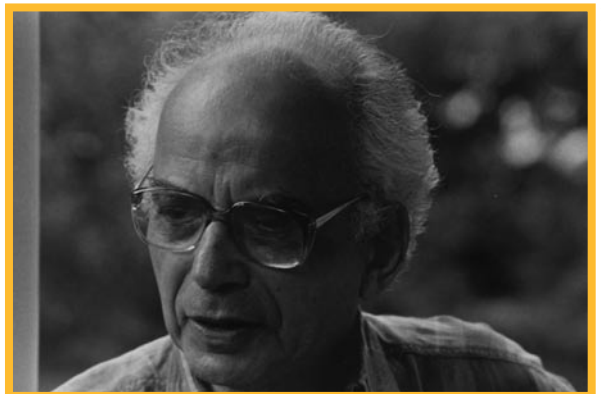
# George Perle

by Margaret Mercer

I met the composer George Perle and his wife, Shirley, in 1982 at a party that I have long forgotten but which was the catalyst for a close and enduring friendship. Many other people can speak more appropriately about George’s brilliance as a composer, author, theorist, scholar and teacher. I can speak to what he gave me, and later my family, over the twenty-odd years I had the privilege of knowing him. He was a soft-spoken man without a shred of artifice, someone who was genuine in all he said and did. He delighted in my young son and the two developed a strong

affection for one another, a gift my son will always cherish. The last time my family dined with George and Shirley was two years ago. He had us in stitches recounting a “laughing machine” he remembered from his childhood. Every time he began to tell the story of this box that played a recording of raucous laughter, he would interrupt himself with giddiness.

We listened to Louis Armstrong together, discussed literature (Henry James was a favorite), exchanged stories and shared ideas. To be with George was to be in the presence of a great and rare sensibility; one with integrity, humor, candor, and a sense of modesty and respect for



© SHIRLEY PERLE

the mysteries of life. He will be sorely missed, but remembered with great love, and gratefulness. ■

*Margaret Mercer is Program Director of 96.3 FM WQXR, NYC*

# IN THE news

## The Bernstein Project

### SOUTHBANK CENTRE

The Southbank Centre in London will focus its 2009 – 10 season around the life and music of Leonard Bernstein. Under the artistic direction of conductor Marin Alsop, *The Bernstein Project* will provide non-professional musicians and enthusiasts from surrounding communities with a year-long opportunity to rehearse and perform Leonard Bernstein's compositions alongside some of the world's finest professional musicians.

The cornerstone of *The Bernstein Project* will be Bernstein's *Mass*. In September, Alsop will launch the project with a day of workshops, films, talks and seminars. An unusual

feature of the project will be the creation of the *Mass* Orchestra. This orchestra will be assembled from former members of the National Youth Orchestra of Great Britain and young musicians who will be recruited from a broad range of youth groups. Workshop leader and teacher, cellist Matthew Barley, will train the musicians throughout the year. The *Bernstein Project* culminates in July 2010 with Alsop conducting the *Mass* Orchestra and Project participants in a performance of *Mass* at the Royal Festival Hall.

Leonard Bernstein was a musician who expanded the definition of classical music. In choosing *Mass* as the central focus of the Project, Alsop's goal is to reinvent for the 21st Century Bernstein's broader global achievements as one of the 20th Century's most

outspoken, outstanding and thought-provoking artistic personalities. The season-long project will be punctuated by concerts and talks. Film producer and Bernstein biographer Humphrey Burton will curate a season of films by and about Bernstein. Also included during the season will be performances of Bernstein's *Symphony No.2: The Age of Anxiety* with the London Philharmonic Orchestra and Mahler's *Symphony No.2: Resurrection* with the Bournemouth Symphony Orchestra, Alsop conducting. Additional concerts will include the National Youth Orchestra of Great Britain, the Orchestra of the Age of Enlightenment, Southbank Centre's Voicelab and the Nash Ensemble. ■

## Pacific Music Festival 20th Anniversary Season

This summer the Pacific Music Festival (PMF) in Sapporo, Japan, founded by Leonard Bernstein, will celebrate its 20th Anniversary. Two conductors closely associated with Bernstein and the Festival will return to conduct and to teach.

Christoph Eschenbach will conduct the PMF Anniversary Orchestra, comprised of PMF alumni. He will conduct *Symphony No.2* by Schumann, a symphony Bernstein himself conducted in the first year of the PMF. He will also conduct

the PMF Orchestra in Mahler's *Symphony No.2: The Resurrection*.

Michael Tilson Thomas will conduct the PMF Orchestra in a program that will include an original composition and Mahler's *Symphony No.5*. Tilson Thomas will tour this program to Osaka and Tokyo.

Another program will feature conductor Xian Zhang and pianist Andre Watts performing Beethoven *Piano Concerto No.5: The Emperor*. The program will also include *La Valse* by Ravel, and Stravinsky's *Firebird Suite*.

Following in PMF's tradition, members of the Vienna



Philharmonic, Berlin Philharmonic and other international orchestras will make up the teaching faculty. The composition department will offer new music in their Pacific Soundings Concert and The Tokyo String Quartet will offer a string quartet course.

It is our guess that Leonard Bernstein would be thrilled to see a thriving Pacific Music Festival educating so many young musicians from around the world. ■

# Receive Prelude, Fugue & Riffs by Email!

Dear Friends!

Many of our readers have expressed interest in receiving Prelude, Fugue & Riffs exclusively by email, eliminating the snail mail version. We will be happy to oblige.

If you would like to receive Prelude, Fugue & Riffs by email exclusively, please send your name and email address to [pfr@leonardbernstein.com](mailto:pfr@leonardbernstein.com).

You may also continue to read current and past editions of the newsletter at [www.leonardbernstein.com](http://www.leonardbernstein.com).

There will be no interruption in service if you wish to continue to receive the print version of Prelude, Fugue & Riffs. ■



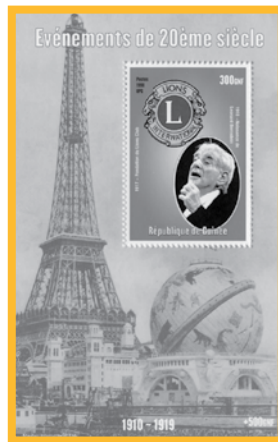
## Dresden Remembrance

Dresden Remembrance Day, February 13, 2009, marked the 60th anniversary of the destruction of Dresden by Allied bombers. As part of the “peace and reconciliation” theme, the Dresden Philharmonic presented Bernstein’s *Symphony No.3*:

*Kaddish* and the composer’s *Three Meditations from Mass*, featuring Leonard Bernstein Jerusalem International Competition prize winners, Kelly Naisieff, soprano and Yutaka Sado, conductor. ■

## New Stamp Honors Bernstein

The Republic of Guinea has issued a commemorative stamp honoring Leonard Bernstein. ■



## West Side Story Opening Night

The Broadway opening night party of *West Side Story* included Carol Lawrence, the original Maria; Lauren Bacall, Phyllis Newman and Kathleen Turner; and the cast of Ugly Betty: Vanessa Williams, America Ferrera, Ana Ortiz, Mark Indelicato and Eric Mabius. ■



From left to right: Carol Lawrence, Kathleen Turner, Vanessa Williams and Mark Indelicato

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# Some Performances

## Spring/Summer 2009

For a complete listing visit:  
[www.leonardbernstein.com](http://www.leonardbernstein.com)

### April

- 3 Regensburg, Germany:** TROUBLE IN TAHITI (ORIGINAL ORCHESTRAL VERSION); Christina Schmidt, director; Theater Regensburg; Arne Willimczik, conductor; Theater am Haidplatz.
- 4, 5, 7 Baltimore, Maryland, USA:** OPENING PRAYER/BENEDICTION FROM MASS; Baltimore Symphony Orchestra; Marin Alsop, conductor; Music Center at Strathmore.
- 18 Santa Ana, CA:** BERNSTEIN BEAT; Pacific Symphony; Jamie Bernstein, narrator; Maxim Eshkenazy, conductor; Renee and Henry Segerstrom Concert Hall.
- 22, 23 Aachen, Germany:** SYMPHONY No.1: JEREMIAH; Daniela Denschag, mezzo-soprano; Sinfonieorchester Aachen; Marcus R. Bosch, conductor; Eurogress.
- 26 Hamburg, Germany:** OVERTURE TO CANDIDE; Hamburger Symphoniker; Brune Merse, conductor; Laeiszhalle.
- 29 Reutlingen, Germany:** CONCERT SUITE No.1: WEST SIDE STORY; Württembergische Philharmonie Reutlingen; Thomas Herzog, conductor; Hochschule, Aula.
- 30 Paris, France:** SLAVA!; THREE DANCE EPISODES FROM ON THE TOWN; ORCHESTRAL SUITE FROM CANDIDE; Orchestre National de Radio France; Krystian Zimerman, conductor; Theatre du Châtelet.

### May

- 10 Würselen, Germany:** THREE MEDITATIONS FROM MASS; Frauke Müller, cello; Sinfonieorchester Aachen; Frank Flade, conductor; St. Sebastian.
- 22, 31 Kaunas, Lithuania:** MASS; Lithuanian Symphony Orchestra; Gintaras Rinkevicius, conductor; Congresshall.
- 22, 23, 29, 31 Lüneburg, Germany:** MASS; St. Johannis-kantorei; Lüneburger Sinfoniker; Joachim Vogelsänger, conductor; St. Johannes Kirche.

- 28 Rendsburg-Neuwerk, Germany:** MASS (CHAMBER VERSION); Kantorei der Christuskirche; Roland Møhle, conductor; Christuskirche.
- 30 St. Lake City, UT:** MASS; Utah Symphony Orchestra; Keith Lockhart, conductor; Abravanel Hall.

### June

- 5 Paris, France:** SERENADE; SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestre Philharmonique de Radio France; Myung Whun Chung, conductor; Salle Pleyel.
- 6, 7 Dresden, Germany:** SYMPHONY NO.1: JEREMIAH; Dresdner Philharmonie; Alexander Liebreich, conductor; Festsaal im Kulturpalast.
- 8 Vienna, Austria :** CANDIDE OVERTURE; CHICHESTER PSALMS; THREE MEDITATIONS FROM MASS; Radio-Symphonieorchester Wien; Wayne Marshall; Musikverein.
- 19 Amsterdam, Netherlands:** SYMPHONY NO.2: THE AGE OF ANXIETY; Royal Concertgebouw Orchestra; Fazil Say, piano; Dennis Russell Davies, conductor; Concertgebouw.
- 19 Baden, Switzerland:** SERENADE; AKO Aargauer Kammerorchester; Cristofor Spagnuolo, conductor; Kongresshaus.
- 19 Erfurt, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchester des Theaters Erfurt; Walter E. Gugerbauer, conductor; Grosses Haus.
- 20 Wettingen, Switzerland:** SERENADE; AKO Aargauer Kammerorchester; Cristofor Spagnuolo, conductor; Klosterkirche.
- 20, 21 Darmstadt, Germany:** CHICHESTER PSALMS; Philharmonie Merck; Wolfgana Heinzl, conductor; Mathildenhöhe.
- 21 Barcelona, Spain:** CHICHESTER PSALMS; Grand Teatre del Liceu; Salvador Brontons, conductor; Palau de la Música.
- 21 Kassel, Germany:** SONGFEST; Students of the Musikakademie Kasse; Hans-Dieter Uhlenbruck, conductor; Musikakademie.

- 26 Bonn, Germany:** OVERTURE TO CANDIDE; SYMPHONIC DANCES FROM WEST SIDE STORY; Beethoven Orchester Bonn; Stefan Blunier, conductor; Beethovenhalle.
- 26 Düsseldorf, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; JSO der Tonhalle Düsseldorf; Ernst von Marschall, conductor; Tonhalle.
- 26 Cardiff, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; Cardiff Philharmonic Orchestra; Michael Bell, conductor; St. David's Hall.
- 27 Dresden, Germany:** CANDIDE (SCOTTISH OPERA VERSION); Winfried Schneider, director; Staatsoperette Dresden; Ernst Theis, conductor; Staatsoperette.
- 27 Linz, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY; Bruckner Orchester Linz; Dennis Russell Davies, conductor; Volksgarten.

## July

- 1,3 Manchester, UK:** CANDIDE (CONCERT VERSION); Royal Northern College of Music; James Holmes, director; RNCM Concert Hall.
- 1-4 Fürth, Germany:** CANDIDE; Staatsoperette Dresden; Ernst Theis, conductor; Stadttheater.
- 3 Le Mans, France:** OVERTURE TO CANDIDE; International Youth Orchestra; Sam King, conductor; Palais de Congrès.
- 4 Grafenegg, Austria:** OVERTURE TO CANDIDE; Tonkünstler-Orchester Niederösterreich; Wayne Marshall, conductor; Wolkenkammer.
- 6 Paderborn, Germany:** OVERTURE TO CANDIDE; International Youth Orchestra; Sam King, conductor; Paderhalle.
- 7, 8, 10 Munich, Germany:** TROUBLE IN TAHITI; Mahler Chamber Orchestra; Kent Nagano, conductor; Cuvillés-Theatre.
- 8 St. Ingebert, Germany:** OVERTURE TO CANDIDE; SYMPHONIC DANCES FROM WEST SIDE STORY; Bruckner Orchester Linz; Dennis Russell Davies, conductor; Industriekathedrale Alte Schmelz.
- 10, 11 Hof, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Hofer Symphoniker; Johannes Wildner, conductor; Theater.
- 22 Wells, UK:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; Amadeus Orchestra; Philip MacKenzie, conductor; Musikhochschule.

## August

- 12-15 Schroon Lake, NY:** CANDIDE (SCOTTISH OPERA VERSION); Seagle Music Company; Richard Kagey, conductor; Oscar Seagle Memorial Theater.
- 20 Flensburg, Germany:** PRELUDE, FUGUE AND RIFFS; NDR Radiophilharmonie Hannover; Arthur Fagen, conductor; Deutsches Haus.
- 21 Lübeck, Germany:** PRELUDE, FUGUE AND RIFFS; NDR Radiophilharmonie Hannover; Arthur Fagen, conductor; Kongresshalle.
- 21 Aspen, CO:** ARIAS AND BARCOROLLES; Jamie Burton, mezzo; Ryan McKinny, bass-baritone; Aspen Chamber Symphony; Murray Sidlin, conductor; Benedict Music Tent.
- 22 Nottingham, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; National Children's Orchestra Great Britain; TBD, conductor; Royal Concert Hall.

## September

- 4-6 Melbourne, Australia:** PRELUDE, FUGUE AND RIFFS; Melbourne Symphony Orchestra; David Thomas, clarinet; Keith Lockhart, conductor; Hammer Hall.

# [Note to Readers]

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

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

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

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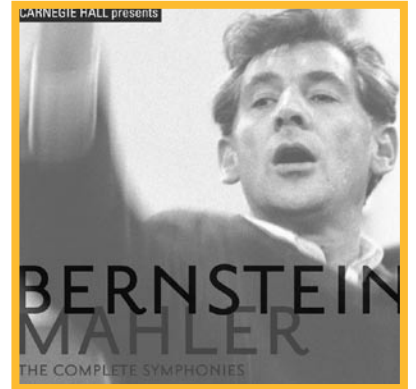
# LOOKING ahead

## New Releases

Sony Masterworks has released two new box sets of Bernstein conducting the New York Philharmonic. The first box set is a newly remastered set of Bernstein's complete Mahler recordings made with the New York Philharmonic, when he was that orchestra's Music Director. The second box set is a celebration of Bernstein's famed recordings of the music of Haydn. The 12 CD set includes *The Creation*; *Harmoniemesse*, *Mass "In Time of War"*; *Nelson Mass*; *Symphony No. 88*, *Six Paris Symphonies Nos. 82-87* and *the complete London Symphonies*. The recordings were made with the National Symphony Orchestra, New York Philharmonic and the London Symphony Orchestra.

Deutsche Grammophon has released a DVD of *Die Schöpfung* by Haydn. This performance, conducted by Bernstein, features the Bavarian Radio Symphony and Chorus and was filmed in the opulent Ottobeuren Abbey in Germany, which makes this not only a musical delight but a visual one as well.

Chandos Records has released a new recording of *Mass: A Theatre Piece for Singers, Players and Dancers*. Conductor Kristjan Järvi harnesses the forces of the Tonkünstler Orchester Niederösterreich, Absolute Ensemble, Chorus Sine Nomine, Tölzer Knabenchor, and the Company of Music. The role of the Celebrant is performed by Randall Scarlata.



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