

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall/Winter 2007/2008



Special
Edition

Celebrating 50 Years of
West Side Story



Inside...

3 "Maria" A Fairy Tale

5 Stephen Sondheim

10 In the News

4 *West Side Story* — 50 years old?

8 Experiencing *West Side Story*

13 Selected Performances

To Our Readers

How can something be as fresh, as brilliant, as explosively urgent as “*West Side Story*,” and be 50 years old? How can this brand new idea for the American theatre have been around for half a century?

Leonard Bernstein used to say that he wished he could write the Great American Opera. He was still designing such a project shortly before his death. But in retrospect, we can say that he fulfilled his wish. “*West Side Story*” is performed to enthusiastic audiences in opera houses around the world — recently in La Scala and, before this year is out, at the Théâtre du Châtelet in Paris. Is there a Broadway revival in the works? The signs are highly auspicious.

In this issue, we celebrate “*West Side Story*”: its authors, its original performers, and its continuing vital presence in the world. Chita Rivera regrets that, due to scheduling conflicts, she was unable to contribute to this issue by print time.

“*West Side Story*” continues to break ground to this very day. Earlier this year, the show was performed by inmates at Sing Sing. A few months later, it was presented as part of a conflict resolution initiative for warring street gangs in Seattle. And if there’s a heaven, Leonard Bernstein was up there dancing for joy last summer while Gustavo Dudamel led his sensational 200-piece Simón Bolívar Youth Orchestra in the “Mambo” at the Proms in London. The audience went bonkers. Check it out: <http://www.dailymotion.com/swf/6pXLfR6OdUfQNjMYZ>

There are few theatrical experiences as reliably thrilling as a student production of “*West Side Story*”. In high schools and colleges across America, teenagers throw themselves into the show with the passionate commitment that comes from feeling that a work of art is speaking directly to one’s soul. Leonard Bernstein’s score is notoriously difficult, but the young musicians and singers tear into it with gusto. The DVD of “*West Side Story*” is a top rental for kids, whose parents marvel as their 5 year olds jump around the furniture playing “Jets and Sharks” and singing at the top of their lungs. Clearly “*West Side Story*” speaks in some essential way to young people — and that, above all, is the quality that will keep this work itself forever young.

J.B. ■



WEST SIDE STORY



“Maria” A Fairy Tale

by Carol Lawrence

Recalling the magnificent memories of being blessed with being a part of the original company of *West Side Story* is like walking into a wondrous fairy tale of long ago! It *was* fifty years ago, and the rules were different. First of all, it took me thirteen auditions to get the role of Maria; when Actors Equity found out, they were furious. They promptly passed a law that only allowed producers three auditions before they must pay the actor to audition again. The truth is that I would have auditioned a hundred times if the geniuses creating the show had asked me.

It was evident to everyone in the company that this project was extraordinary in every aspect. Transposing Shakespeare’s warring families to the world of racial strife and bigotry in America was enough to place the musical in a class all its own. Leonard Bernstein’s operatic/jazz/classical score was like nothing ever heard before on a Broadway stage. The book by Arthur Laurents revered Shakespeare while adding a biting edge of

Hal Prince and Robert Griffith brought their courageous vision and practical expertise to what every wise Broadway sage warned was a commercial impossibility.



© MUSEUM OF THE CITY OF NEW YORK

Larry Kert and Carol Lawrence sing “One Hand, One Heart”.

modern idiom, pathos, poignancy, rebellion, and a demand for justice. Stephen Sondheim was the Wunderkind who brought a cryptic, youthful, stinging insight onto the scene. Hal Prince and Robert Griffith brought their courageous vision and practical expertise to what every wise Broadway sage warned was a commercial impossibility. And Jerome Robbins set his original concept of telling the heartbreaking love story of *Romeo and Juliet* in the brutal streets of NYC on a plane of perfection never dreamed of before or since.

Jerry demanded the impossible of everyone around him everyday at rehearsals — but demanded even more of himself. He was our model of dedication, integrity, honesty, energy, imagination, creativity, fortitude, courage, and triumph. He just never gave up, and would not allow you the option either. His subtext to the entire effort was: “Intolerance is just not acceptable!”

I believe that is the underlying message the show carries around the world even today. It is being produced in more than sixty venues this year, and no doubt it will

continue for years to come. I’m proud to have been there through the labor pains that gave birth to such a masterpiece!

With great love and appreciation, Carol Lawrence. ■

Carol Lawrence created the role of Maria in the original Broadway production of West Side Story, and went onto a career in stage, screen, recording and television.



© MUSEUM OF THE CITY OF NEW YORK

The Balcony Scene

West Side Story — 50 years old?

by Reri Grist

Strange! — it seems only a short time ago that we, the Sharks and Jets girls, were upstairs in our large, common dressing room on an upper floor of the Winter Garden Theater chatting away happily as we changed into our vibrant red and lavender or bright yellow and blue costumes, preparing for the next evening show. Although we originated from different parts of the USA, from sometimes contrasting social and educational backgrounds, we were joined together to perform a new kind of musical which unexplainably moved and united all of us beyond anything else we had before known or seen.

During the early period of rehearsals Jerome Robbins, the stage director and great choreographer, was the kingpin. He wanted all of us to have the energy and life he saw in the kids in the area of NYC where I grew up — Spanish Harlem. Jerry wanted *WSS* to be like the real thing. So we all, especially the dancers, dedicated ourselves to the task and worked without holding anything back to give him all that he wanted — and more. I, in my role of Consuelo, had the privilege to be the first to sing “There’s a place for us,” (“Somewhere”) which, in the

context of the rivaling gangs, I felt I particularly understood. As we began to coordinate the scenes and music into a unified whole on stage, there was increased contact with Leonard Bernstein, whose warmth, guidance and unrestrained enthusiasm with our interpretations of his composition created an atmosphere which encouraged us to keep on movin’ on.

West Side Story allowed me, personally, the opportunity to convince Mr. Bernstein that “I could sing other music, too,” such as Zerbinetta’s aria from *Ariadne auf Naxos* by Richard Strauss. And I do remember that audition! Between a matinee and evening show, racing up 7th Avenue to Carnegie Hall with some of the Shark girls along with me, all still wearing parts of our colorful costumes. The stage of the great hall seemed so big and intimidating to little me. When I finished the long and difficult aria, Mr. Bernstein’s reaction, “Well, I guess you can sing!” led me on to other engagements in concert with him and the New York Philharmonic. Years later, after my operatic career had been established in Europe and the USA, we again worked together at the Vienna State Opera in Austria where he conducted a beautiful new production of Strauss’s *Der Rosenkavalier* in which I sang the role of Sophie.



COURTESY RERI GRIST

Reri Grist and Leonard Bernstein, 1971

Whenever and wherever I see *West Side Story* listed to be performed — on stage, in selections in concert, in jazz or chamber arrangements, in Italy, Germany, China or South Africa, in French, Russian, or Japanese — my heart skips a beat, and I am thrown back in time to that first pre-opening night performance for a New York City audience at the Winter Garden. When the shot rang out that killed Tony and the last chords softly diminished into space, we, the Sharks and the Jets on stage and the audience in their seats, remained frozen in an all encompassing silence, held by the meaning of the killing — and perhaps the knowledge that we were part of a great moment in American theatre and music. At first, slowly and almost inaudibly, there arose an electrifying roar from the audience — shouts, applause whistling, stamping of feet — which crescendoed into a fortissimo causing the space and our beings to vibrate with a deafening joy of approval and accomplishment.

50 years ago... HAPPY BIRTHDAY WEST SIDE STORY! Keep movin’ on! “You done good buddy boy” — real good! ■

Reri Grist is an internationally acclaimed opera singer and teacher.



© BILLY ROSE THEATRE COLLECTION

Stephen Sondheim and Leonard Bernstein rehearse the original cast.

Stephen Sondheim

I was worried about bothering Stephen Sondheim with questions about West Side Story; surely, I thought, he'd prefer to talk about the shows for which he'd written both lyrics and music. Robbins, Laurents and Bernstein were partway into the project when Steve was brought in to work on the lyrics. But Steve surprised me with his candor as well as his appreciation of his colleagues. — J.B.

I don't mind talking about it, but I have to be frank. I certainly feel the pride of being connected to the show; I'm not ashamed of the show, but I'm not happy about all of it, especially my own stuff. I don't like to hear people apologizing for their work in public — I think, oh come on, let the work speak for itself — but I cringe when I hear Maria use drawing-room words like “alarming” (in “I Feel Pretty”) and Tony wax poetic with lines like “Today the world was just an address.” Arthur wrote those characters to speak simply and basically.

From Lenny, I learned something about not thinking of music so squarely. You have four bars, do you really need all four? How about three bars!

Although I came in late on the show, progress was not so considerable. Arthur had written a three-page synopsis of the action (no dialogue yet), and Lenny had written only the chorus of “Cool” and the opening bars of “Maria” (apart, of course, from the tunes like “Krupke,” “One Hand” and “America!,” which he had written for previous projects and which



Left to Right: Stephen Sondheim, Arthur Laurents, Harold Prince, Robert E. Griffith, Leonard Bernstein, and Jerome Robbins, circa 1957.

he subsequently transferred to “West Side”). That's as far as they'd gotten.

From each of the collaborators, I learned stuff that I have used or passed along to other collaborators. From Arthur, I learned about subtext and how necessary it is for actors. One time he took me with him to the Actors' Studio. When I asked why, he replied, “You've got to know the instruments you're working with...” The most remarkable thing about Arthur's book is how spare it is, how much plot he deals with in such a brief time — brief because there's so much singing and dancing in the show.

From Lenny, I learned something about not thinking of music so squarely. You have four bars, do you really need all four? How about three bars! I was used to thinking in terms of four and eight-bar phrases. I also learned from him about the only kinds of chances worth taking: all the mistakes he made were big ones — he never fell off the bottom rung of the ladder.

From Jerry, I learned that you stage numbers in your head first. I had to play “Maria” for him the first time he heard it — Lenny was out of town conducting somewhere. When I got finished singing it, he said: “What's going on on stage during all of this?” “Uh, well, they're changing the set, and Tony's walking to Maria's —” Jerry cut me off, snapping, “That's all? He's just going to stand there and sing? *You* stage it!” He was right. If it's a static song with no one else in the scene, and it's in the sort of show that's trying to tug you along in a story, there should be some stage action or some development in the lyric (as in the “Soliloquy” from *Carousel*). It's up to the songwriter to plan it, to give the director a platform from which to take off.

As you know, I was hesitant to take the job, because I wanted to write music. But Oscar Hammerstein said, “Do it. It'll be a wonderful opportunity, working with those people. Take it on as a learning experience.” And guess what? I learned. ■

The True Gesture — Jerome Robbins and *West Side Story*

by Amanda Vaill

As credits go, it's a small thing: a line, under the title, *West Side Story*, that says, "Based on a conception of Jerome Robbins." It's not as prominent as the names of book writer Arthur Laurents, composer Leonard Bernstein, or lyricist Stephen Sondheim; it's not enshrined in a box, as Robbins's credit for choreographing and directing the show is. But those seven words speak volumes about the origins of this revolutionary musical, and about the reasons for its success.

When, in the late 1940's, he famously advised the actor Montgomery Clift to play the character of Romeo as if he were "among the gangs of New York," Robbins had been struggling to create a dance-drama about disadvantaged urban youth for at least a decade (there are at least two unproduced scenarios on this theme in his papers), and had created a ballet (*The Guests*) about social intolerance. All the ideas that would become *West Side Story* were revolving in his head already — including the notion of a "new theatrical

form," what he called a "braiding" of dance, drama, and song, that would culminate in *West Side Story*'s fluid musical narrative, where his choreography is as much a means of plot and character development as Laurents's book or Bernstein and Sondheim's score.

In this sense, certainly, Bernstein was accurate when he told a Dramatists' Guild symposium that "Jerry was our source" for *West Side Story*. But there was a more important way in which Bernstein's statement — and Robbins's credit line — was true. What Robbins gave to the show, and what he encouraged his collaborators to give, was what he called *aspiration*. "Why did Lenny have to write an opera, Arthur a play, me a ballet... separately and elsewhere?" he said. "Why couldn't we, in aspiration, try to bring our deepest talents together to the commercial theater in this work? That was the true *gesture* of the show."

A half-century later, it still is. ■

Amanda Vaill is currently writing the screenplay for a 2-hour PBS American Masters documentary on Jerome Robbins; her biography of him, entitled Somewhere, was published in late 2006.



© BILLY ROSE THEATRE COLLECTION

Leonard Bernstein and Jerome Robbins

From Arthur Laurents

by Arthur Laurents

In '08, I will be directing a very different production of *West Side Story* that will open on Broadway in late November.

It will be completely contemporary without changing a word or a note, and without bringing in Uzis or mobile phones. One thing I can reveal here: the attitude of the gang members

won't so much change as be what it always should have been. One thing will be missing: Lenny. But the greatest theatre music in musical theatre history will be present and alive. ■

Leonard Bernstein's Orchestrator

by Sid Ramin

Being chosen to orchestrate for Leonard Bernstein, himself a fine orchestrator, is akin to being awarded the Medal of Honor. I remember well the telephone call at 7:30 AM from Lenny asking me to orchestrate his new show, *West Side Story*, and the mixture of fear and excitement that accompanied it. That fear and excitement quickly blended into a modus operandi that resulted in some of the warmest and most enjoyable experiences in working on the show. I speak of what Lenny called “pre-orchestration” meetings and “post-orchestration” meetings.

The meetings took place at Lenny's New York studio apartment at the Osborne on West 57th Street. At the pre-orchestration meeting, Lenny would sit at the piano and play the material to be orchestrated for me and my friend Irv Kostal, who had agreed

to work with me. Lenny would play and explain to us what he thought about the instrumentation and general feeling of the music. His remarks were always jovial and quite revealing. The atmosphere was warm and I savored every moment.

We would then sit together and discuss every measure of the music at great length. These discussions were so enjoyable that it was hard to believe I was getting paid to do this. If we were hungry, Lenny would telephone to the Stage Delicatessen for sandwiches, while we continued our exchange of ideas.

After the meeting, Irv and I would go to my studio, just across the street, and review what we thought we would do. After some consolidating of ideas, Irv would take part of the material and I would keep my half and we'd both put our notes down on score paper at our respective homes.

Next, came the “post-orchestration” meeting at Lenny's studio. Lenny would look at what we had done and comment. It was either “That's good” or “Gee, that's terrific!”, when Irv and I had thought of something new to add, or “Now, why did you do that?”, when Lenny didn't agree with something we had added. I'm happy and proud to say that Lenny usually accepted an idea gratefully.

Lenny had a red pencil and would use it to edit what we had done. He then used a blue pencil to make later edits. We used to joke about the probability of using a “green” pencil!

We had less than a month to orchestrate the show and it's difficult to realize that our pre and-post orchestration meetings remain so clearly in my memory after fifty years.

On a personal note, I met Lenny in 1931 and we remained staunch friends for the rest of his life. ■

West Side Story: Birth of a Classic

by Mark Horowitz

Fifty years ago, on September 26, 1957, *West Side Story* opened on Broadway. The Library of Congress honors this historic musical with an exhibit of items, mostly taken from our extensive Leonard Bernstein Collection.

The exhibit includes unique items, such as Bernstein's annotated copy of *Romeo and Juliet*; early drafts and outlines of the script; a rich and thoughtful letter and choreographic notes from the show's director/choreographer, Jerome Robbins; two original water-color set designs by the designer, Oliver Smith; original music manuscripts; a facsimile of a Stephen Sondheim lyric sketch for the song “Somewhere”; a fascinating series of letters from Bernstein to his wife, reporting on the show's progress out-of-town in Washington, DC; and

amusing opening night telegrams from the likes of Lauren Bacall, and Betty Comden and Adolph Green. There are audition notes that reveal auditees including Warren Beatty (“Good voice—can't open his jaw — charming as hell — cleancut”), and Jerry Orbach. As an added bonus, the Library has had the very first prints made of several never-before-seen production photographs taken for a *Look* magazine feature spread that never ran.

The exhibit will be on display for six months in the outer-lobby of the Performing Arts Reading Room (LM-113) of the James Madison Building of the Library of Congress, 101 Independence Avenue, SE, starting on September 24th. The exhibit will then move for another six months to the Library of Congress/Ira Gershwin Gallery at the Walt Disney Concert Hall in Los Angeles. In

addition, there will be an online version of the exhibit accessible through the Library's website at <http://www.loc.gov/exhibits/>

On Monday evening, October 15th, the Music Division of the Library of Congress, in partnership with Signature Theatre in Arlington, VA, will present a unique concert in the Library's Coolidge Auditorium to celebrate the 50th Anniversary of *West Side Story*, the exhibit, and the Library's Bernstein Collection. The concert will include performances of songs cut from *West Side Story*, early versions of songs with variant lyrics, readings from some of the papers in the Bernstein Collection, and other surprises. ■

For additional information about the exhibit or the concert, contact Mark Horowitz at (202) 707-3685, or via email at mhor@loc.gov.

Experiencing *West Side Story*

by John Mauceri

In May I conducted *West Side Story* for the very first time. An all-school production at the North Carolina School of the Arts under the stage direction of Gerald Freedman filled the Roger Stevens Center for twelve performances and broke all house records, raising more than \$300,000 for the school.



NORTH CAROLINA SCHOOL OF THE ARTS

Final curtain call

Experiencing *West Side Story* with a cast, orchestra and crew of high school and college students fifty years after its creation, was a journey of timelessness and inspiration. With Gerald Freedman (dean of the School

of Drama and Jerome Robbins' assistant in 1957) as stage director and Kevin Backstrom restoring the original choreography, we presented something that was both authentic as well as brand, spanking new.

Chita Rivera had spent time with our 21-year-old Anita, Jenna Vakhouri. Sid Ramin came to Winston-Salem to bless the orchestra with his presence and Carol Lawrence, Mickey Calin and Grover Dale were on hand to tell stories and demonstrate what their minds and muscles remembered from a half century before.

What I learned from the experience is that there are no wasted words, no wasted notes, and no dance "steps" in *West Side Story*. Everything tells the story and moves the music drama forward. And imagine my delight to experience the original orchestration — (Sid! Three bass clarinets in "A Boy like That!") and teach it to young people who had never seen the show in a theater.

Only occasionally did I find myself explaining phrases like "social disease," and why it is so funny for Graziella to look at Anybody's and say, "An American Tragedy," or the comic juxtaposition of a Puerto Rican gang saying, "Top of the evening, Officer

Krupke!" These were minor side trips into nostalgia and cultural history on the highway of timelessness. Since Arthur Laurents and Stephen Sondheim invented verbal placeholders for real, vulgar street talk — words and phrases like *frabberjabber*, and *Krupp you!* — it was remarkably easy for young actors to invest contemporary meaning to what might have seemed "charming" on the page.

West Side Story is as violent and beautiful and essential today as it was in 1957. Since the world of gang violence is very much a thing of today, with racial and tribal behavior dominating the news, *West Side Story* acts as a great warning. Experiencing it with a company of brilliant young people gives one hope for a better world than the one we live in today. ■

John Mauceri is the Chancellor of the North Carolina School of the Arts and the Founding Director of the Hollywood Bowl Orchestra. He is a consultant to the Leonard Bernstein Office and serves on the advisory board of the Leonard Bernstein Center for Learning.

Conducting *West Side Story*

by Donald Chan

The question I am asked the most is: After over 2,000 performances and approximately 50 or so different productions, do you still enjoy working on and performing *West Side Story*? And my answer has to be a resounding — YES! Why? It's the most complete musical that has ever been composed. The book, dance, and music are so intertwined that it

was and still is considered the show that revolutionized musical theater in the 1950's. Certainly it was way ahead of its time. The music has everything from latin, jazz, classical, and even a 12 tone row. It is never boring. I have done all sorts of productions with all different sizes of orchestras: from 18 musicians up to 65 musicians. The most exhilarating of them was in 2000 at La Scala in Milan, Italy with the La Scala Orchestra.

I guess I am now considered an honored statesman of *West Side Story* productions, as I help to supervise and consult other musical directors and productions when asked. I will be celebrating the 50th Anniversary of *West Side Story* with productions in Vienna and Paris this fall, and hope to reach my goal of 2500 performances within the next year. ■

The *West Side Story* Project

by Molly Fortin

Earlier this year, in an unprecedented partnership, the Seattle Police Department (SPD) and Seattle's 5th Avenue Theatre launched *The West Side Story Project*, an innovative approach to youth gang violence prevention. The project was designed to engage middle and high school students as well as Seattle's adult community in a series of events.

Taking advantage of The 5th Avenue's production of *West Side Story*, the project utilized the musical as a backdrop for an ongoing community dialogue about the lure of gang membership, relationships between police and youth and the harsh realities of youth violence. In an effort to facilitate and broaden this conversation, several events took place, each with a different target audience. The project — a three month long series of workshops, forums and performances by Seattle high school students, youth program specialists, and law enforcement — sought to use theater as a catalyst for talking about steps the Seattle community could take to protect future generations from gang violence. The project culminated with participating youth creating and performing a modern version of the classic musical as well as being provided an opportunity to attend The 5th Avenue Theatre's production.

A *Teen Advisory Council* of 33 students was formed from area high schools and worked directly with Seattle Police Department (SPD) officers and 5th Avenue staff for many months to frame the themes and discussions for the two *West Side Story Project Youth Summits*.

There were two *West Side Story Project Youth Summits*: one for middle school students and one for high school students. The summits explored the issues of gang involvement, police relations and valuing differences using *West Side Story* as a springboard for the dialogue. SPD officers,

youth program specialists and the *Teen Advisory Council* members co-facilitated four workshops based upon particular scenes and songs from *West Side Story*.

their own 21st century version on stage to members of the Seattle Police Department, 5th Avenue Theatre staff and family and friends of the performers.



© CHRIS KREMKAU

Local high school students tell a Seattle Police Officer that he is "breaking the law" in a role-reversal workshop.

Additionally the project hosted an adult community dialogue in Town Hall Seattle. The evening began with the cast of *West Side Story* performing the song "Officer Krupke" live. In this song, the Jets recount their experience of being arrested by Officer Krupke, who sends them to a judge, who decides they need to see a psychiatrist, who sends them to a social worker, who says they're "no good" and just need to go to jail. The performance was followed by a facilitated discussion with key Seattle policy-makers, the counterparts to the characters in "Officer Krupke" (law enforcement, juvenile court, youth social services and child psychiatry), who explored the systems' response to at-risk youth in the Seattle community.

Later small groups from area high schools worked with a team of teaching artists from The 5th Avenue Theatre and created their own modern version of *West Side Story*. Just as *West Side Story* was a modern adaptation of *Romeo and Juliet*, these students updated *West Side Story* and presented

All the participants in these activities were encouraged to participate in opportunities at The 5th Avenue Theatre's rehearsals of *West Side Story*; to meet and engage in "talk-backs" with the actors portraying the youth in *West Side Story*, and with a backstage pass at the theatre, to give students an inside look at how the show was staged.

Excitement about *The West Side Story Project* has spread across the US and the United Kingdom. In Chicago at The Annual Meeting of the Police Executive Research Forum (one of the nation's premier law enforcement organizations dedicated to innovation), a 90-minute presentation focused on this unique collaborative effort.

West Side Story tells the tragic truth about gang violence, but it's animated by a spirit of hope for the future, a spirit that all involved in *The West Side Story* project shared. ■

Molly Fortin is the Public Relations Manager for The 5th Avenue Theatre.

IN THE **news**

Leonard Bernstein Scholar-In-Residence 2007–2008

The New York Philharmonic has reappointed Charles Zachary Bornstein as the Leonard Bernstein Scholar-in-Residence for the 2007–2008 season. The position was established in recognition of the enduring contribution to the orchestra of Leonard Bernstein, Music Director from 1958–1969 and subsequent Laureate Conductor. Mr. Bornstein, the first Leonard Bernstein Scholar-in-Residence, assumed his position in September 2005. In this capacity, he will present many of the season's Pre-Concert Talks and give Insights Series and Bernstein Score Series lectures.

Leonard Bernstein Score Series

Charles Zachary Bornstein uses Leonard Bernstein's conducting scores as the basis for a critical look into the Maestro's interpretation of major repertoire pieces.

Beethoven: Symphony No. 5 and 7 Wednesday, October 24, 2007, 2:00pm

Elgar: Enigma Variations Thursday, January 3, 2008, 2:00pm

Bruckner: Symphony No. 6 Wednesday, January 23, 2008, 2:00pm

These talks take place in the Helen Huntington Hull Room, Avery Fisher Hall.

Insights Series

Narrative Structures in Mahler's Symphony No. 9

Wednesday, May 28, 2008, 7:00pm

Walter Reade Theater, Broadway at 65th Street

Inspired by Leonard Bernstein's conducting score, Charles Zachary Bornstein explores the musical and extramusical narratives at work in Mahler's last completed symphony.

For more information about these events, including Pre-Concert Talks, please email education@nyphil.org or call (212) 875-5735.

West Side Story Honored

On September 26, *West Side Story* celebrated the 50th anniversary of its Broadway premiere. To mark this historic occasion the New York Chapter of NARAS (GRAMMY) presented a Recording Academy Honor to the creators of the groundbreaking musical. The award presentation took place at Cipriani Wall Street in New York. This event was part of the official 50th GRAMMY Celebration. ■

A Rose by Any Other Name: Adaptations of Shakespeare

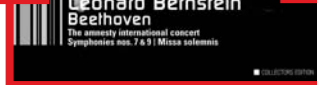
In honor of the 50th anniversary of the Broadway premiere of *West Side Story*, The New York Public Library for the Performing Arts is presenting "A Rose by Any Other Name: Adaptations of Shakespeare," a series of free public programs in the Library's Bruno Walter Auditorium. The series opened on September 20, with "*West Side Story* at 50: A Talk by Arthur Laurents." Other programs related to the musical include a screening of the Jerome Robbins ballet, "*West Side Story* Suite" on October 11, introduced by Amanda Vaill, and "Brush Up Your Shakespeare: Songs from Musical Theater," performed by members of the Metropolitan Opera Chorus on



October 27. Other participants in the Library's Shakespeare adaptation series include David Amram, John Guare, Dick Hyman, Lar Lubovitch, Natalia Makarova, Peter Martins, Paula Vogel, and many others. Many of the photos in this newsletter are from the Library's Billy Rose Theatre Division. ■

For a full schedule of the Library's programs, visit www.nypl.org/lpapprograms <<http://www.nypl.org/lpapprograms>>.

Bernstein on CD



This fall Deutsche Grammophon (DG) celebrates Leonard Bernstein with an array of releases. To honor the 50th Anniversary of *West Side Story*, DG is releasing a special limited CD/DVD edition of Bernstein's own recording made in 1984. The sound recording featuring Kiri Te Kanawa and José Carreras as Maria and Tony is paired with the DVD "The Making of *West Side Story*," the acclaimed BBC television documentary of the recording session. Included is a 104 page hardcover book presenting original and new articles about the history of the show. Nina Bernstein has also contributed a

reminiscence of her part in the recording session, in which she and brother Alexander performed the dialogue roles of Maria and Tony. The text is illustrated with many photos of the original production, facsimiles of the score and recording session photos.

In addition DG will offer three more sets of the Leonard Bernstein Collector's Edition: The first six CD set consists of eight Mozart symphonies, *C minor* Mass and the *Requiem*. The second is a six CD Beethoven set featuring, for the first time on CD, The 1976 Amnesty International Concert with Claudio Arrau performing Beethoven's *Piano Concerto No. 4*. Also on

this disc are performances of Beethoven Overtures, the *Missa Solemnis*, *String Quartet in C sharp minor, op. 131*, *String Quartet in F major, op. 135* in versions featuring the Vienna Philharmonic Strings, the *Ninth Symphony* recorded in Berlin 1989 as the Berlin Wall crumbled — "The Freedom Concert" — and Bernstein's final concert performance of Beethoven's *Seventh Symphony* at the Tanglewood Music Festival. A four CD set of all-Tchaikovsky includes *Symphonies 4, 5 & 6*, the *1812 Overture*, *Romeo and Juliet* and *Francesca da Rimini*. ■

Philadelphia Salutes Bernstein

The Philadelphia Orchestra led by Christoph Eschenbach will celebrate the 90th anniversary year of Leonard Bernstein's birth beginning in January 2008, with a *Leonard Bernstein Festival*. In January 2008 Maestro Eschenbach will lead the orchestra in a program featuring *Symphonic Dances from West Side Story* and *Symphony No. 1:*

Jeremiah. Later in January, Associate Conductor Rossen Milanov will conduct *Suite for Violin and Orchestra from West Side Story* with violinist Joshua Bell. In March, Jamie Bernstein will present her Family Concert, *The Bernstein Beat*. April will bring the first performance of Bernstein's *Symphony No. 3: Kaddish*, to Philadelphia.

This performance features a new narration by Bernstein's friend, Samuel Pisar. Pisar's narration reflects on his childhood experience in Auschwitz and on the current state of the world. The performance will be conducted by John Axelrod. ■

For more information please visit: www.philorch.org

Israel Philharmonic Orchestra Salutes Leonard Bernstein



The Israel Philharmonic Orchestra will salute Leonard Bernstein is a series of concerts to benefit the orchestra. The concert *Bernstein on Broadway* will feature narrative written and presented by Bernstein's

daughter Jamie with musical direction by Bernstein protégé Michael Barrett. The benefit concerts will take place: February 6, 2008 at the Waldorf Astoria in New York; February 9 at the San Francisco Conservatory of Music; February 11 at the Beverly Hilton

in Los Angeles; and on February 13 at the Kravis Center/Cohen Pavilion in Palm Beach, Florida. A non-benefit concert will be presented at the Bergen Performing Arts Center in New Jersey on February 7. ■

Remembering Slava!

Slava Rostropovich was so beloved in my family that my parents missed the moment I received my college diploma, they were so busy hugging and kissing Slava who had just been released from the Soviet Union and was receiving an honorary degree from Harvard. But, no regrets. We all adored him. His hugs, his stories, his deeply Slavic relationship with vodka — and did I mention his musicianship? He was what people mean when they say someone is larger than life.

One evening at Tanglewood many years ago, I arrived at a party and found myself surrounded by my father, Seiji Ozawa and Slava. They all crowded around for hugs and kisses. When it was Slava's turn, he lunged at me with such force that we both fell backward onto a sofa, which itself tipped over backwards, flipping Slava and me over and landing us



© RICHARD BRANTEN

Slava Rostropovich and Leonard Bernstein, 1978

in a merry pile on the floor. That was certainly the best greeting I ever received. It was on that occasion that I invented the collective

noun for conductors: an osculation of maestros.

We miss Slava with all our hearts.

J.B. ■

Remembering Susan Hanson

Susan Hanson died on August 2nd after a long, valiant, often glorious fight with cancer. Susan was a teacher of unmatched quality. She was a loving wife to Larry and mother to Krista and Nicole (Nicole, an accomplished dancer and choreographer, has herself become a terrific LBC Trainer). We at the Leonard Bernstein Center mourn her passing — and are trying to grapple with the idea of the Artful Learning Model without Susan. She was our Program Manager and our Lead Trainer — our treasure and inspiration in many ways. Susan worked so brilliantly with thousands of teachers, administrators and School Board members — who in

turn passed along her knowledge, passion and wisdom to countless numbers of children. She was a joy to be with, curious, creative, funny, sharp and energetic beyond description. We can only hope to carry on with her spirit alive in our hearts.

A.B. ■

Susan's family has established The Susan Hanson Young Writers Guild. Tax deductible contributions can be made payable to Gettysburg College, noting The Susan Hanson Memorial Fund on the memo line and sent to: The Susan Hanson Memorial Fund c/o The Leonard Bernstein Center at Gettysburg College 300 N. Washington Street Campus Box 2990 Gettysburg, PA 17325



COURTESY THE LEONARD BERNSTEIN CENTER

Susan Hanson

Selected Performances

Fall/Winter 2007/2008

For a complete listing visit:
www.leonardbernstein.com

October

- 3** **Frankfurt, Germany:** SLAVA!; Bavarian Radio Symphony Orchestra; Neeme Jaervi, conductor; Alte Oper.
- 7** **São Paulo, Brazil:** OVERTURE TO CANDIDE; Orquesta Sinfónica de Galicia; Pablo Pérez, conductor; Parque Ibirapuera.
- 11, 12** **Dresden, Germany:** CANDIDE; Staatsoperetta Dresden; Wonfried Schneider, director; Ernst Theis, conductor; Staatsoperetta.
- 11–13** **Dayton, OH:** CHICHESTER PSALMS, SERENADE; Dayton Philharmonic Orchestra and Chorus; Phillippe Quint, violin; Neal Gittleman, conductor; Schuster Center.
- 20** **A Coruña, Spain:** OVERTURE TO CANDIDE; Orquesta Sinfónica de Galicia; Pablo Pérez, conductor; Auditorio.
- 20** **Schwerin, Germany:** DIVERTIMENTO; Mecklenburgische Staatskapele Schwerin; Matthias Goremny, conductor; Staatstheater
- 24** **Cologne, Germany:** OVERTURE TO CANDIDE; Orquesta Sinfónica de Galicia; Pablo Pérez, conductor; Theatre.
- 25** **Trossingen, Germany:** OVERTURE TO CANDIDE; Deutsche Radio Philharmonie Saarbrücken Kaiserslautern; Christoph Poppen, conductor; Funkhaus Halberg.
- 27** **Kunzelsau, Germany:** OVERTURE TO CANDIDE; Deutsche Radio Philharmonie Saarbrücken Kaiserslautern; Christoph Poppen, conductor; Stadhall.
- 27** **Ratzburg, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Landesjugendorchester Schleswig Holstein; Matthias Janz, conductor; Seniorenwhonsitz.
- 28** **Potsdam, Germany:** OVERTURE TO CANDIDE, THREE DANCE EPISODES FROM ON THE TOWN; Brandenburg Symphoniker; Michael Helmraath, conductor; Nikolaisall.

50th Anniversary World Tour of *West Side Story*

BB Promotion GMBH in cooperation with Sundance Producers, Inc. N.Y. presents the 50th Anniversary World Tour of *West Side Story*. This internationally acclaimed production is staged by Joey McKneely and conducted by Donald Chan. After guest performances in Tokyo, Beijing, Bangkok and Singapore, the current version will be coming to selected theatres in Ludwigsburg, Vienna, Paris, Zurich and Leipzig.

October 23–27
Ludwigsburg Germany
The Forum

October 30–November 11
Vienna, Austria
Stadthalle

November 16–January 2 (2008)
Paris, France
Théâtre du Châtelet

January 8–February 10
Zürich, Switzerland
Theater II

February 12–17
Leipzig, Germany
Oper Leipzig

February 19–24
Baden-Baden, Germany
Festspeilhaus

- 28** **Lubeck, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Landesjugendorchester Schleswig Holstein; Matthias Janz, conductor; Musikhichschule.

November

- 2** **Granada, Spain:** PRELUDE, FUGUE AND RIFFS; Orquesta Ciudad de Granada; Jonathan Waleson, conductor; Auditorio.
- 4** **London, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY arranged for percussion; London Symphony Orchestra; Evelyn Glennie, percussion; Marin Alsop, conductor; Barbican.
- 4** **San Francisco, CA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Simón Bolívar Youth Orchestra of Venezuela; Gustave Dudamel, conductor; David Hall.
- 8–10** **Costa Mesa, CA:** BENEDICTION; Pacific Symphony; Carl St. Clair, conductor; Segerstrom Hall.

- 8, 10 Louisville, KY:** SERENADE, DIVERTIMENTO!; Louisville Orchestra; Robert McDuffie, violin; Catherine Comet, conductor; Whitney Hall.
- 9 Seville, Spain:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orquesta de Sevilla; Juan Luis Pérez, conductor; Teatro Maestranza.
- 9, 10 Charleston, WV:** SYMPHONIC DANCES FROM WEST SIDE STORY; West Virginia Symphony Orchestra; Grant Cooper, conductor; Clay Center for the Arts & Sciences.
- 11, 13 Hamburg, Germany:** HALIL; Hamburg Symphony; Susanne Barner, flute; Andrey Boreyko, conductor; Musikhalle.
- 16, 20, 24 Berlin, Germany:** FANCY FREE; Staatsballett Berlin; choreography by Jerome Robbins; Paul Connelly, conductor; Staatsoper unter der Linden.
- 17, 18 Dresden, Germany:** CANDIDE; Staatsoperetta Dresden; Wonfried Schneider, director; Ernst Theis, conductor; Staatsoperetta.
- 23 Wellington, New Zealand:** OVERTURE TO CANDIDE; SYMPHONY NO. 1: JEREMIAH; THREE DANCE EPISODES FROM ON THE TOWN; SYMPHONIC DANCES FROM WEST SIDE STORY; New Zealand Symphony Orchestra; Xian Zhang, conductor; Town Hall.
- 24 Duisburg, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Jugendorchester Duisburg; Benjamin Reiners, conductor; Geblaesehalle.
- 24, 25 Phoenix, AZ:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Phoenix Symphony; William Wolfram, piano; Michael Christie, conductor; Symphony Hall.
- 25 Nürnberg, Germany:** CHICHESTER PSALMS; Nürnberg Symphoniker, Philharmonischer Chor; Gerhard Rilling, conductor; Frankenhalle

December

- 1 Berlin, Germany:** FANCY FREE; Staatsballett Berlin; choreography by Jerome Robbins; Paul Connelly, conductor; Staatsoper unter der Linden.

- 1, 2 Dresden, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Dresdner Philharmonie; Stefan Asbury, conductor; Kulturpalast.
- 7, 12 Zurich, Switzerland:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchester Zurich; Johannes Schlaefli, conductor; Tonhalle.
- 31 Berlin, Germany:** OVERTURE TO CANDIDE; Konzerthausorchester Berlin; Lothar Zagrosek, conductor; Konzerthaus.
- 31 Hokkaido, Japan:** MARIA and SOMETHING'S COMING; Sapporo Symphony Orchestra; John Ken Nuzzo, tenor; Shigeo Genda, conductor; Sapporo Concert Hall.

January

- 2 Essen, Germany:** PRELUDE, FUGUE & RIFFS; Ensemble Modern; HK Gruber, conductor; Philharmonie.
- 10, 11 Leverkusen, Germany:** SYMPHONY NO. 1: JEREMIAH; Bundesjugendorchester; Eugenie Grunewald, mezzo-soprano; Klauspeter Selbel, conductor; Forum.
- 10–12, 15, 24 Philadelphia, PA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Philadelphia Orchestra; Christoph Eschenbach, conductor; Verizon Hall.
- 11, 13 Berlin, Germany:** FANCY FREE; Staatsballett Berlin; choreography by Jerome Robbins; Paul Connelly, conductor; Staatsoper unter der Linden.
- 12, 13 Bonn, Germany:** SYMPHONY NO. 1: JEREMIAH; Bundesjugendorchester; Eugenie Grunewald, mezzo-soprano; Klauspeter Selbel, conductor; Beethovenhalle.
- 14 Koblenz, Germany:** SYMPHONY NO. 1: JEREMIAH; Bundesjugendorchester; Eugenie Grunewald, mezzo-soprano; Klauspeter Selbel, conductor; Rhein Mosel Halle.
- 15 Ansbach, Germany:** SYMPHONY NO. 1: JEREMIAH; Bundesjugendorchester; Eugenie Grunewald, mezzo-soprano; Klauspeter Selbel, conductor; OnoldaSaal.

17 **Hamburg, Germany:** SYMPHONY NO. 1: JEREMIAH; Bundesjugendorchester; Eugenie Grunewald, mezzo-soprano; Klauspeter Selbel, conductor; Staatsoper.

17–19, 22, 23 **Philadelphia, PA:** SYMPHONY NO. 1: JEREMIAH; Philadelphia Orchestra; Rinat Shaham, mezzo-soprano; Christoph Eschenbach, conductor; Verizon Hall.

18 **Cologne, Germany:** HALIL, SYMPHONIC DANCES FROM WEST SIDE STORY; Gaby Pas-van Riet; flute; Radio Sinfonieorchester Stuttgart; Andrey Boreyko, conductor; Philharmonie.

19, 20 **Dresden, Germany:** CANDIDE (Scottish Opera Version); Staatsoperette Dresden; Winfried Schneider, director; Staatsoperetta.

31 **Philadelphia, PA:** THREE DANCE EPISODES FROM ON THE TOWN; Philadelphia Orchestra; Rossen Milanov, conductor; Verizon Hall.

February

1, 2 **Philadelphia, PA:** THREE DANCE EPISODES FROM ON THE TOWN; Philadelphia Orchestra; Rossen Milanov, conductor; Verizon Hall.

12 **New York, NY:** CLARINET SONATA; David Shiffryn, clarinet; Anne-Marie McDermott, piano; New York Society for Ethical Culture.

22, 23 **Edmonton, Canada:** SYMPHONIC DANCES FROM WEST SIDE STORY; Edmonton Symphony Orchestra; William Eddins, conductor; Francis Windspear Center for Music.

22–24 **Houston, TX:** CHICHESTER PSALMS; Houston Symphony and Chorus; Houston Children's Chorus; Claus Peter Flor, conductor; Jones Hall.

28 **Birmingham, AL:** MAMBO; Alabama Symphony Orchestra; Christopher Confessore, conductor; Jemison Hall.

29 **Montevalla, AL:** MAMBO; Alabama Symphony Orchestra; Christopher Confessore, conductor; Palmer Hall.

March

5, 7 **Vienna, Austria:** DYBBUK SUITE NO. 2; Radio Symphonieorchester; Yutaka Sado, conductor; Radio Kulturhaus.

7 **Hof, Germany:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; Hofer Symphoniker; Johannes Wildner, conductor; Freiheitshalle.

7 **Vienna, Austria:** SYMPHONY NO. 1: JEREMIAH; Radio Symphonieorchester; Angelika Kirschschrager, mezzo-soprano; Yutaka Sado, conductor; Musikverein.

13, 14, 22 **Dresden, Germany:** CANDIDE (Scottish Opera Version); Staatsoperette Dresden; Winfried Schneider, director; Staatsoperetta.

14, 15 **Frankfurt (Oder), Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Brandenburgisches Staatsorchester Frankfurt; Lior Shambadel; conductor; Konzerthalle.

22, 23 **Dresden, Germany:** CHICHESTER PSALMS; Philharmonischer Chor and Jugendchor; Dresdner Philharmonie; Martyn Brabbins, conductor; Kulturpalast.

31 **New York, NY:** A WHITE HOUSE CANTATA (New York premiere); The Collegiate Chorale; Orchestra of St. Luke's; Robert Bass, conductor; Rose Theatre, Jazz at Lincoln Center.

[Note to Readers]

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

Craig Urquhart

Prelude, Fugue & Riffs

121 West 27th Street

Suite 1104

New York, NY 10001

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 Office, INC.

© 2007 by The Leonard

Bernstein Office, Inc.

Managing Editor: Craig Urquhart

Editors: Jack Gottlieb,

Jamie Bernstein

Design: BorsaWallace, NYC

Visit our website:

www.leonardbernstein.com

LOOKING ahead

Bernstein on DVD

As part of its ongoing celebration of all things Bernstein, Deutsche Grammophon has released eight new DVDs. First off is a tribute to Bernstein's life titled *The Gift of Music* showcasing him as composer, conductor, performer, teacher and humanitarian. Second is the television essay *The Little Drummer Boy*, written by Bernstein to commemorate the 125th anniversary of Gustav Mahler's birth. Recorded in Vienna, London and Israel, it tells the story of Mahler and asks provocative questions with musical examples.

The next six DVDs all feature Bernstein as conductor. Bernstein's complete Brahms cycle recorded with the Vienna Philharmonic is represented on four DVDs. The complete symphonies, piano con-

certos with Krystian Zimerman, the violin concerto with Gidon Kremer, *the Concerto for Violin, Cello and Orchestra* with Gidon Kremer and Mischa Maisky, *Academic Festival Overture, Tragic Overture, Serenade No. 2,* and *Variations on a Theme of Haydn* make up this collection. Another DVD features the Mahler songs *Lieder eines fahrenden Gesellen* with Lucia Popp and Walton Groenroos and *Des Knaben Wunderhorn, Rückert Lieder,* and *Kindertotenlieder* with Thomas Hampson as soloist. The last DVD includes cellist Mischa Maisky performing Schumann's *Cello Concerto in A minor*. ■



PRELUDE,
FUGUE &
RIFFS

121 West 27th Street
Suite 1104
New York, NY 10001

PRESORTED
STANDARD
U.S. POSTAGE PAID
NEWARK, NJ
PERMIT NO. 625

Leonard Bernstein™

Printed on recycled paper