New Concert Narrations

The Leonard Bernstein Music Publishing Company, Inc. has announced two new concert adaptations of theatrical works, for New York’s Mostly Mozart Festival. Nina Bernstein Simmons has adapted the concert staging of Peter Pan for the New York Philharmonic, as a means for Pisar to come to terms with his internment in Auschwitz. Pisar has performed this version in Chicago, Berlin, Rome and in Monte Carlo last year to great audience enthusiasm. The usefulness of theatrical works, for children of all ages, was the inspiration for this version.

Peter is non-singing, and may be performed by an older boy or younger male actor (up to his mid-twenties). It is approximately 65 minutes long, and is easily accessible for the resources available to the presenter – with minimal staging and costumes or with more elaborate direction. The minimum orchestra size is 15 with a complement of solo strings, which can be expanded to full string sections. It is appropriate for children 8 and older.

Therapeutic star Kim Crawford has written a concert narration for the musical Wonderful Town. The concert narration tells the story of Wonderful Town, eliminating dialogue and setting up the songs. This concert narration was premiered in Toronto and was called last year to great audience enthusiasm. Crawford, who has a performance history with the show, said, “By telling the story of the show, audiences who are not familiar with New York’s Greenwich Village in the 1930s can enjoy the wit and humor of the story and the music.”

Both concert narrations are available from Boosey & Hawkes, Ltd.

A New Kaddish

Music Arts, Naxos and Unitel Classica have jointly released two new Leonard Bernstein DVDs. The first presents Bernstein conducting Brahms Symphony No. 2 and 4 with the Boston Symphony Orchestra. The second features the Vienna Philharmonic Orchestra performing the Meleda Overture by Schumann and the Bernstein Radio Symphony Orchestra performing Schubert’s Symphony No. 9.

T he Leonard Bernstein Music Publishing Company, Inc. has released its first recording of Bernstein’s Kaddish on the recording. Bernstein had asked his friend Pisar to consider writing a personal text for the Kaddish, as a means for Peter Pan to come to terms with his internment in Auschwitz. Pisar has performed this version in Chicago, Berlin, Philadelphia and Paris.

New DVDs

The Best of All Possible Worlds

by Craig Urquhart

C arnegie Hall and the New York Philharmonic will present a new version of a New York City-wide festival, Bernstein: The Best of All Possible Worlds. The festival will commemorate the 90th anniversary of Bernstein’s birth as well as the 50th anniversary of his appointment as Music Director of the New York Philharmonic. Beginning on September 24 and running through December 15, 2008, the festival will feature more than 30 events at Carnegie Hall, Avery Fisher Hall, New York City Center, and other venues throughout the city. The celebration will include concerts, recitals, musical theater, lectures and film screenings, as well as educational programming.

“...Bernstein is very much at home in creating jointly, with his great orchestra, the New York Philharmonic, the special celebration of Leonard Bernstein,” said Carnegie Hall’s Executive and Artistic Director Zarin Mehta. “Many appeared on Carnegie Hall’s stage more than 400 times in its century, with audiences experiencing his talents as performer, composer, and master educator. We, beyond our walls, he inspired an entire generation of musicians, and through the songs and incidents of theatrical works, for children 8 and older. It is approximately 65 minutes long, and is easily accessible for the resources available to the presenter – with minimal staging and costumes or with more elaborate direction. The minimum orchestra size is 15 with a complement of solo strings, which can be expanded to full string sections. It is appropriate for children 8 and older.

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The Best of All Possible Worlds, continued

Bernstein inspired nearly everyone--
like Max Morath! Unfortunately, we can't
look forward to celebrating Leonard's legacies with our partners, Carnegie Hall, Symphony Hall, and Citi will join us. In August, the Best of All Possible Worlds continues with Symphony No. 1, "Jeremiah"; Symphony No. 2, "The Age of Anxiety"; and Symphony No. 3, "Kaddish.

We look forward to placing special focus on someone who was not only a remarkable artist and a great New Yorker, but also someone who truly belonged to the world.

"Leonard Bernstein's New York was not just a new city, it was no place to go," said the orchestra's President and Executive Director, Zarin Mehta. "From the summer of his legendary conducting debut in 1943 to his final concert, from the players on-stage to adoring audiences in New York and around the world, Leonard Bernstein's presence has been everywhere, making his contributions to Bernstein's operatic community with works by Purcell, Haydn, Mozart, and Schubert. In honor of Bernstein's 90th birthday year, many of these operas will be performed in his honor in the weeks ahead, continuing

In ever-increasing numbers of school Lantz, will miss the festivities this year. Bernstein's devoted helpmates, Harry Krasner, Margaret Conner and Robert Mann, will continue to celebrate him. The scope of the Carnegie Hall – New York's Philharmonic partnership in celebrating Bernstein's 90th falls in much too short a duration. Harry Krasner traditions of ambitious projects reaching out to the masses. As President, what Bernhard, writes, "No event will be as special as Bernstein's 90th birthday celebration. The scope of the Carnegie Hall – New York's Philharmonic partnership in celebrating Bernstein's 90th falls in much too short a duration. Harry Krasner traditions of ambitious projects reaching out to the masses. As President, what Bernhard, writes, "No event will be as special as Bernstein's 90th birthday celebration.

Prelude, Fugue & Riffs will be sent upon request. Please send all communications to: Bernstein Office, Inc. 14 East 48th Street New York, NY 10017 or Bernstein Society. www.leonardbernstein.com For information on events in your area, visit our website: Design: BorsaWallace, NYC and we shall do our best to include such information in future editions.

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Bernstein’s music for the concert hall, theater and film, including the two suites from West Side Story.

Among other exciting musical festival highlights are a semi-staged production of the Bernstein/Robbins/Comden and Green musical, On The Town, as part of New York City Center’s Encores! series (November 19–23); performances of Bernstein’s Mass with Marin Alsop and the Baltimore Symphony Orchestra (October 24–25); and a one-night-only concert with the Israel Philharmonic Orchestra, featuring the rarely heard Concerto For Orchestra, led by Gustavo Dudamel at Carnegie Hall (November 16).

A number of New York cultural partners will broaden the reach of the festival, presenting Bernstein-themed performances, film screenings and panel discussions. Joining Carnegie Hall and the New York Philharmonic in these special festivities are Absolutely Live Entertainment, The Jewish Museum, Lincoln Center for the Performing Arts, New York City Center and The Paley Center for Media.

For a complete listing of events please visit www.bernsteinfestival.org.

by Craig Urquhart

New York City is certainly not the only place in the world that is celebrating Leonard Bernstein in 2008. Earlier this year, the Philadelphia Orchestra presented a Bernstein Festival. The Dallas Symphony also paid tribute to Bernstein with three all-Bernstein concerts conducted by Andrew Litton. February saw the Toronto Philharmonic present a 90th Birthday celebration under the baton of Kerry Stratton. Jamie Bernstein and Michael Barrett accompanied by members of the Israel Philharmonic and four vocal soloists on a five-city tour presenting Bernstein’s Broadway music. In March, the Sydney Symphony joined in with a Bernstein Tribute conducted by Wayne Marshall.

On March 31 in New York City, the Collegiate Chorale and the Orchestra of St. Luke’s gave the New York premiere of A White House Cantata. In celebration of both Jerome Robbins’s and Leonard Bernstein’s 90th birthdays, the New York City Ballet presented four programs in May featuring several of their collaborations: Fancy Free, Dybbuk and West Side Story Suite.

Also in May, the Boston Pops presented multiple Bernstein tribute concerts with performances of Suite from Fancy Free, Suite from On The Waterfront, Overture to Candide and selections from Broadway shows featuring the Boston Conservatory’s Theater Division. Keith Lockhart conducted with special guest, John Williams.

June marks the inauguration of the Gettysburg Festival, a highlight of which will be a performance of Songfest conducted by Charly Prince.

On July 18, the Pacific Music Festival will join in the celebrations with a concert featuring the PMF Orchestra, members of the Sapporo Symphony, Anne Akiko Meyers, violin; Peter Schmidi, clarinet; Makoto Ozone, piano and three conductors – Tadaaki Otaka, Luis Biava and Kentaro Kawase. Japan will also see a flurry of Bernstein concerts presented by conductor Yutaka Sado with the Hyogo Performing Arts Center Orchestra that will take place in the Grand Hall of the Center.

July also features a seven-concert Bernstein Series presented by the Singapore Symphony as well as a concert by the Shanghai Symphony in memory of Bernstein. August will bring more grand celebrations. Tanglewood Music Center will repeat the Boston Pops Bernstein tribute, while the Blossom Music Center will present the Blossom Festival Orchestra in a special concert featuring Jamie Bernstein as narrator, with Loras John Schissel conducting. On August 24 the Schleswig Holstein Music Festival will present Viva Lenny! The Great Bernstein Gala Concert.

In September, the San Francisco Symphony Orchestra will honor Bernstein in concert; Michael Tilson Thomas will conduct the all-star program which will be repeated at the Gala Opening of Carnegie Hall. Marin Alsop and the Baltimore Symphony Orchestra will also pay tribute to Bernstein in performances of Symphony No. 1: Jeremiah and multiple performances of MASS in Baltimore, New York and Washington, DC.

Many other celebrations are planned throughout the world in the coming months, to be reported in our next edition. In the meantime, to find out more please visit www.leonardbernstein.com.
During March the Leonard Bernstein Center for Learning at Gettysburg College was featured in the Des Moines Register. Ten education majors from the Gettysburg College spent their spring break observing teachers and students in the West Des Moines school district using the Leonard Bernstein Artful Learning method in their classrooms.

by Cynthia Reynaud

The snowy plains of West Des Moines weren’t exactly what 20-year-old Allison Rudolph had envisioned as the perfect spring break destination, but sitting at a miniature table surrounded by 7- and 8-year-olds made the cold weather worth it.

Rudolph, a junior at Gettysburg College, was one of 10 education majors from the Pennsylvania college who spent their spring break observing teachers and students in the West Des Moines school district using the Bernstein Artful Learning method in their classrooms. The method uses the arts as a focal point for teaching and learning in all academic subjects.

“It’s been a wonderful experience,” Rudolph said. “I wouldn’t trade it for Florida or Cancun or any of that.”

The students visited classrooms at Crestview Elementary, Hillside Elementary and Phenix Early Childhood Center last week. Hillside and Phenix faculty went through three years of training to become certified Artful Learning schools.

Wednesday, Phenix teacher Jessica George’s second-graders buzzed about the classroom showing off their activities to the college students. The day’s lesson: balance. Unlike most second-grade classrooms, these children weren’t bound to their desks in front of the teacher. Instead, they were paired in groups with other students and given supplies and directions to complete unconventional activities on their own.

Sophia Jacobsen, 7, and Bianca Solis, 8, spent the hour strategically placing clothespins on crescent-shaped pieces of paper to get them to balance on the edge of a table. “It’s fun when you get to do it yourself,” Sophia said. “Watching someone do it is boring.” On the other side of the room, Deviance Coleman, 7, drew pictures of fish in relevance to where they live in the ocean. “I like art and drawing,” he said. “This is more play than work.”

“Part of the reason teaching using the arts is effective is because it makes learning fun and engaging,” said Alison Kenny-Gardhouse, president of Connexionarts, an arts-in-education consulting firm based in Toronto. “When you present things to your students that are arts infused, you are giving them an opportunity to learn in a variety of different ways,” Kenny-Gardhouse said.

West Des Moines school district leaders decided to offer this method of learning after winning a Grammy award in 1999. “I think for my kindergartners, allowing them to take risks with the songs and rhymes... it allows them to do more creative things for their writing,” said Anne Kooker, a kindergarten teacher at Crestview Elementary.

The West Des Moines school district joins districts in Los Angeles; Portland, Oregon; Lafayette, Louisiana; Duluth, Minnesota; Chicago and Atlanta that use the arts method in schools, and new sites continue to pop up, said Ken Pool, executive director of the Leonard Bernstein Center for Learning at Gettysburg College. “This has been such a learning experience and a wealth of new knowledge,” Rudolph said. “I can’t wait to implement some of the strategies in my own classroom.”

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The Bernstein Model has changed the way I teach. It has made me think outside the box. It has helped me create an environment within my classroom where students are comfortable to be creative and take risks in their own learning.

Kristy Dietzenbach
Teacher

The Bernstein model for teaching has inspired me to be a better teacher and truly have a passion for what I do. Everyday, I come to school excited and ready to teach my students. Incorporating the arts into everyday learning at school is a powerful way for all students to be successful in their learning.

Britni Johnson
Special Education Teacher

Bernstein has expanded my repertoire of good teaching practices with arts-based strategies that are highly engaging and interactive. Bernstein has expanded my knowledge of the arts and increased my awareness of artful expression.

Judy Snyder
Kindergarten Teacher

The Bernstein Model has brought passion, excitement, and ownership to my teaching. The same three words can be used for how my students feel about their learning through the Bernstein Model. It’s a collaborative effort with teachers, students, administrators and the community – and IT WORKS!

Mrs. Cooper
Fourth Grade Teacher

The Bernstein model is the be all, end all, for me. I adore the model. It teaches concepts via curriculum and that is what life is about – understanding concepts. If we can send forth balanced kids, who can adapt and understand systems that they will encounter in life, I think we have done a good job in fourth grade. Each of our units not only covers integrated curriculum but also relates the concept to the child and their lives. I am enthralled with the art education I have acquired through choosing master works. I even served as a docent at the Des Moines Art Center for a group I belong to. I have learned to play the violin. The little bit I know about the arts has whetted my appetite for learning more. I hope the Bernstein model does that for our students. I think at Hillside we provide an environment and curriculum that not only covers integrated curriculum but excites them as well. They feel more powerful and confident. They know they belong to the Bernstein environment. They have the freedom to explore the inner artist in themselves, and most of all, it is such great fun for all of us. I think the Artful Learning Model is the BEST thing to happen to education, kids, and me!

Candy McMains
Fourth Grade Teacher

A welcoming entrance to the classroom.

Kindergarten student work based on a Norman Rockwell painting.

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Harry J. Kraut:
April 11, 1933 – December 11, 2007

by Nina Bernstein Simmons

When Harry Kraut came into our lives in 1971 with the founding of Amberson Productions, I felt a mixture of pride and relief: at last, Daddy would have an office to go to, like normal dads! To my disappointment, however, I soon learned that Daddy was as allergic to the office as ever; the REAL power in the swivel chair belonged to Harry Kraut. And thank God for that. As Daddy’s own father was the first to point out, his son was hopeless at business. With the exponential growth of his career, someone very capable had to oversee all the aspects of his multi-faceted life. Enter Harry.

Over the following decades, Jamie, Alexander and I learned just how powerful Harry really was. He could make popes, presidents and queens appear; he could make deranged stalkers go away. He turned Leonard Bernstein into a superstar. When it came to Leonard Bernstein, Harry’s imagination took flight. No arena would go unconquered. Thus, together with Unitel, they made over 200 films. With Deutsche Grammophon, they also made hundreds of recordings. They published books, spawned music festivals, and – of course – played innumerable concerts with the world’s greatest orchestras. Was it all too much? Perhaps. But I don’t remember Daddy ever asking for less.

With Daddy’s death in 1990, Harry’s role took on the aspect of a Cerberus. He demanded that the Bernstein legacy be treated with supreme reverence. He remained, as always, a shrewd negotiator and a loyal colleague, helping to maintain Bernstein’s relevance in the musical world up to this very day. With respect to us siblings, he guarded our collective well-being with a touchingly paternal ferocity.

It was devastating to lose Harry, especially alongside the deaths of Robby, Maggie and Floria. These were the guardians at the gates of our lives for so many years. We thank Harry for looking after us, even when we didn’t want him to. We send him blessings and hope most fervently that wherever he is, there is caviar and foie gras.

Diminished Ranks

by Jamie Bernstein

It is bad enough to lose longtime loved ones – but it’s far worse when you lose several of them at the same time. In addition to the incalculable loss of Harry Kraut, the Bernstein crew lost four important members over the past year.

Margaret Carson was Leonard Bernstein’s press agent for decades. Tough, classy and good-looking, she could easily have been the template for the original Career Gal. She had a sixth sense for what would work and what was right. We already sorely miss her deadpan wit, her stalwart presence at all Bernstein-related events, and of course her extraordinary collection of hats.

Speaking of hats, we are also missing the millinery excellence of Floria Lasky. Among her many illustrious activities, Floria represented the Estate of Jerome Robbins (for which reason we had occasion to see her often). No artist could hope for a more fiercely loyal protector and advocate. Floria was partial to very tall fur hats. When she strode, hat first, into a meeting, she was so formidable that it took many of us a long time to discover what a thoroughly engaging, witty and warm woman she actually was. Truly, truly: they don’t make women like these any more.

Later in the year, we lost David Oppenheim, one of Leonard Bernstein’s closest, dearest friends dating back to his 20’s. Bernstein dedicated his Clarinet Sonata to David, who also premiered and recorded it. He was best man at my parents’ wedding. David’s first wife, the actress Judy Holliday, was in the original cast of the Revuers, the Comden & Green cabaret act that launched them all. David and his second wife, Ellen Adler, continued as longtime participants in the Bernstein family’s inner circle of beloved friends.

And finally, Robert Lantz. To say that he was Leonard Bernstein’s agent does not begin to explain the scope of Robby’s influence. His devotion and love were as dependable as sunlight. With his courtly European manners and laser-like intelligence, he glided through the combined worlds and coasts of theatre and movies like a divine messenger. And more often than not, his messages were pulverizingly funny.

We miss Margaret, Floria, David, Robby – and of course Harry. We send all our affection to their respective families, which feel very much like an extension of our own.
Leonard Bernstein: American Original

Leonard Bernstein’s brother Burton Bernstein and New York Philharmonic Archivist and Historian Barbara Haws have brought together an array of writers to share and examine Leonard Bernstein’s historic relationship with New York City and its Philharmonic for the book Leonard Bernstein American Original: How a Modern Renaissance Man Transformed Music and the World During His New York Philharmonic Years, 1943–1976. Haws says, “The intent of the book is not simply to provide another telling of the Bernstein story, but to place him in a particular context and to explore the synergies that arose between the person and the context.”

Composer John Adams; American historians Paul Boyer and Jonathan Rosenberg; music historians James Keller and Joseph Horowitz; conductor and radio commentator Bill McGlaughlin; musicologist Carol Oja; and music critics Tim Page and Alan Rich all contribute essays. Burton Bernstein contributes reminiscences as well.

The book incorporates nearly 150 images that include some photos never before published, excerpts from writings, marked scores, and manuscripts. The book, which coincides with Bernstein’s 90th birthday as well as the 50th anniversary of his first season as Music Director of the New York Philharmonic, will be published by Harper Collins in September of 2008.

A Jewish Legacy

As part of the city-wide Bernstein celebration this fall, the Jewish Museum will present a concert of mostly unknown works on Jewish themes that will shed new light on some of Bernstein’s more celebrated pieces. The program includes the world premiere of A Choral Quilt, arranged by Jack Gottlieb, conjuring a message of comfort, home and family found in six Bernstein theater works. Other rarities to be heard are songs the composer wrote as a teenager as well as the first performance of a later song written in reaction to anti-Semitism. An ensemble number cut from West Side Story, lyrics by Sondheim, will be heard for the first time in New York. This, combined with another ensemble piece from an aborted musical project with lyrics by Comden and Green, will be revealed, in a surprising transformation, as a beloved Bernstein choral setting in Hebrew.

The celebrated performing artists are mezzo-soprano Janice Meyerson; baritones Robert Abelson and Richard Holmes; soprano Heather Buck; tenor Michael Steinberger and a boy soprano to be announced. The piano duo of Eric Birk and Bernadette Hoke will be featured both as soloists and as accompanists.

Conductor Johannes Somary will direct the Amor Artis Chamber Choir in Bernstein’s setting of a text from synagogue liturgy; a popular tune of Israeli pioneer days; and a joyful theater piece about the ancient Hebrews delivered from bondage, among other choral works.

The concert will be illuminated by projections of still photographs and footage from the composer’s personal and professional life, with a talk narrated by composer Gottlieb, Bernstein’s longtime editor. The concert will take place, October 23, 2008 at 8 PM.

For more information: www.bernsteinfestival.org.
Gustavo Dudamel Receives Award

Last November in New York, Conductor Gustavo Dudamel and the Simón Bolívar Youth Orchestra of Venezuela received the 2007 WQXR Gramophone Special Recognition Award. Alexander Bernstein presented the award.

“This award is given in special recognition of an organization or person that has made an exceptional contribution to expanding the boundaries of classical music,” said Alexander Bernstein, when presenting the award at Carnegie Hall before a rehearsal. “This orchestra, you, Maestro Dudamel, and the awesome ‘System’ put in place in Venezuela by Dr. José Antonio Abreu embody the spirit and purpose of my father’s entire life in music and education. Your fearlessness, hard work, commitment, love and respect for one another, and sheer joy in music-making are a marvel that would surely leave even Leonard Bernstein speechless. José Antonio Abreu... has shown that music is a force for social change,” said Bernstein.

The award is part of a partnership between WQXR, the New York Times-owned-and-operated classical music radio station (96.3 FM) and the British magazine, Gramophone.

The Simón Bolivar Youth Orchestra of Venezuela was founded in 1975 by Dr. Abreu, an economist and musician, under the auspices of the Fundación del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela (as El Sistema is formally known).

Eclectic as Bernstein was, his work has a thumbprint that grows more distinct as time passes. Everything about the melodies and rhythms of songs like The Best of All Possible Worlds, Glitter and Be Gay, Auto da Fé and Make Our Garden Grow tells you that they’re Bernstein’s; if you knew his music but hadn’t heard these pieces before, you would guess their authorship in a matter of seconds.

– Allan Kozinn, The New York Times

[To Mr. Kozinn, we say “Hear, hear!”]

Like its eponymous globe-trotter, Candide the musical is all over the map this year. This spring, the New York City Opera presented fourteen performances of its acclaimed production directed by Harold Prince. Meanwhile, across the ocean in Dresden, Germany, the Staatsoperette continues to present performances of its innovative, critically acclaimed production. In June, The English National Opera will present the London premiere of the controversial Robert Carsen production that raised eyebrows as well as ovations last year at the Châtelet in Paris and La Scala in Milan. Crossing back over the ocean, Candide-style, to the United States, the Wolf Trap Opera Company with the National Symphony Orchestra will present a concert version of the work on the Wolf Trap stage in July. Next autumn, Candide will travel to the Arden Theatre Company in Philadelphia as well as the Lyric Opera of San Diego. We’ve got jet lag already!
A White House Cantata Receives New York Premiere

In 1976 Alan Jay Lerner and Leonard Bernstein presented their eagerly anticipated first Broadway collaboration, *1600 Pennsylvania Avenue*. It proved to be their last; the show was a colossal failure, closing after only seven performances.

The show proposed to retell the history of the first hundred years of White House residents: the Presidents and their wives upstairs, and successive generations of a family of servants (at first slaves) downstairs. In its bicentennial year, America was not in the mood to examine its seismic flaws of racial injustice. In any event, the collaborators were so dejected by the show’s failure that they withdrew the work entirely. There was not even a cast recording – a fact that has chagrined several generations of Bernstein fans.

Bernstein was a resourceful recycler, and some of the *1600* material showed up in later works such as *Songfest* and *A Quiet Place*. But the greater part of the score languished in obscurity. In 1997, there was at last a breakthrough of sorts. The Lerner and Bernstein Estates agreed to fashion some of the numbers into a concert work for orchestra, soloists and choir; the new work was called *A White House Cantata*. The first performance in 1997 in London resulted in a recording by the London Symphony Orchestra with Kent Nagano conducting. However, it was not until this year that the *Cantata* was heard in New York. On March 31, Robert Bass conducted the Collegiate Chorale and the Orchestra of St. Luke’s in a spirited performance of *A White House Cantata*. Dwayne Croft and Emily Pulley portrayed the various American presidents and their first ladies.

On *Variety.com*, Steven Suskin wrote: “*1600* features some of the finest music Bernstein ever wrote. Working in an impressive variety of styles, the composer outdid himself, creating an assortment far too good to be left on the shelf.”

Peter G. Davis for *MusicalAmerican.com* wrote: “We now have a viable way of hearing some long inaccessible but vintage Bernstein theatre music. Now that Bernstein’s hometown has finally heard *A White House Cantata*, we should not have to wait for another election year to encounter this lively score again.”

New West Side Story Publications

The Leonard Bernstein Music Publishing Company, Inc; Boosey & Hawkes and Hal Leonard are pleased to announce three new *West Side Story* publications: *Suite from West Side Story* for violin and piano arranged by Raimundo Penaforte; *Selections from West Side Story* for piano duet, and a new edition of vocal selections. The edition of vocal selections features photos, facsimiles of some of the original manuscripts, excerpts from Bernstein’s log and other special features.
Spring/Summer 2008

Selected Performances

April

3 Haifa, Israel: SYMPHONY NO. 1: JEREMIAH; The New Haifa Symphony Orchestra; Edna Prochnic, mezzo-soprano; John Axelrod, conductor; Teatron Hazafon K. Haim.

4–6 Phoenix, AZ: CHICHESTER PSALMS; Phoenix Symphony Orchestra; Michael Christie, conductor; Phoenix Symphony Hall.

8–20 New York, NY: CANDIDE; New York City Opera; Harold Prince production; Arthur Masella, director; Daniel Reichard, Candide; Lauren Worsham, Cunegonde; Richard Kind, Dr. Pangloss; George Manahan, conductor; New York State Opera.

9, 10 Dresden, Germany: CANDIDE; Staatsoperette Dresden; Winfried Schneider, director; Ernst Theis, conductor; Staatsoperette.

10–12 Cleveland, OH: CHICHESTER PSALMS; Cleveland Orchestra and chorus; Robert Porco, conductor; Severance Hall.

16 Salzburg, Austria: SYMPHONY NO. 1: JEREMIAH; Studierende der Universitaet Mozarteum; Dennis Russell Davies, conductor; Grosse Studio.

18 Manchester, UK: WEST SIDE STORY; Royal Northern College of Music; Stefan Janski, director; Gregory Batsleer, conductor; Brunwood Theatre.

18, 20 Philadelphia, PA: SYMPHONY NO. 3: KADDDISH; Philadelphia Orchestra; Kelly Naisieff, mezzo-soprano; Samuel Pisar, speaker; John Axelrod, conductor; Verizon Hall.

19 Liverpool, UK: CHICHESTER PSALMS; Formby Choral Society; David Holroyd, conductor; Philharmonic Hall.

23–26 Ithaca, NY: MASS; Cornell University; Ithaca Performing Arts Department; Schwartz Center for the Performing Arts.

26 Glasgow, UK: SYMPHONIC DANCES FROM WEST SIDE STORY; RSAMD Symphony Orchestra; David Danzmayr, conductor; Royal Scottish Academy of Music and Drama.

May

1, 4, New York, NY: Bernstein Collaborations:

6, 11 FANCY FREE, DYYBUK, WEST SIDE STORY SUITE; New York City Ballet; Jerome Robbins, choreographer; New York State Theater.

7–11, Boston, MA: Bernstein Tribute:

15–17 ORCHESTRAL SUITE FROM FANCY FREE; ORCHESTRAL SUITE FROM THE WATERFRONT; OVERTURE TO CANDIDE; SELECTIONS FROM THE BROADWAY SHOWS; Boston Pops Orchestra; Boston Conservatory Theater division; John Williams, special guest; Keith Lockhart, conductor; Symphony Hall.

16 Murcia, Spain: THREE DANCE EPISODES FROM THE TOWN; SYMPHONIC DANCES FROM WEST SIDE STORY; Orquesta Sinfónica Región Murcia; José Miguel Rodilla; Auditorio.

18 Quincy, MA: A Bernstein Birthday Bash!, CHICHESTER PSALMS, OLYMPIC HYMN, SELECTIONS FROM CANDIDE AND WEST SIDE STORY; The Quincy Choral Society; John Nichols, conductor; Sacred Heart Church.

26, 27 Bremerhaven, Germany: SYMPHONY NO. 2: THE AGE OF ANXIETY; Städtisches Orchester Bremerhaven; Eugene Mursky, piano; Stephan Tetzlaff; conductor; Stadttheater.

28 Paris, France: SYMPHONY NO. 3: KADDDISH; Orchestre de Paris; Ana Maria Martinez, soprano; Samuel Pisar, speaker; John Axelrod, conductor; Salle Pleyel.

June

4, 5 Toronto, ON: OVERTURE TO CANDIDE; Toronto Symphony; Peter Oundjian, conductor; Roy Thomas Hall.

4, 5 Dresden, Germany: CANDIDE; Staatsoperette Dresden; Winfried Schneider, director; Ernst Theis, conductor; Staatsoperette.
The Best of All Possible Worlds, continued

We look forward to placing special focus on someone who was not only a remarkable artist and a great New Yorker, but also someone who truly belonged to the world.

Bernstein inspired nearly everyone he encountered. From Leonard’s legacy – as conductor, composer, educator – continues to resonate throughout the world.

We look forward to celebrating Leonard’s birthday with our counterparts, Carnegie Hall, the Juilliard School, and Paul Klee in August.

August

1 Copenhagen, Denmark: SYMPHONY NO. 2: THE AGE OF EROS; SYMPHONY NO. 1: JERUSALEM; SYMPHONY NO. 3: EROICA; CHOREOGRAPHY BY MATS WIBAUT; DANCE EPISODES FROM THE STAGE OF SCENES FROM WEST SIDE STORY; ORCHESTRA MANAGER: ANDERS MARTINELS; CHOREOGRAPHER: KIM LERNER

2-3 London, UK: CANDIDE OVERTURE; ORCHESTRA MANAGER: JOHNNY CUSH;

4 Lisboa, Portugal: SELECTIONS FROM CANDIDE; ORCHESTRA MANAGER: MARIA MANUEL LEAL; CONDUCTOR: ANDRE LEITE;

5 St. Petersburg, Russia: SYMPHONY NO. 7; SYMPHONY NO. 3: EROICA; CHOREOGRAPHY BY NICHOLAS GEORGE; DANCE EPISODES FROM THE STAGE OF SCENES FROM WEST SIDE STORY; ORCHESTRA MANAGER: IVAN PAVLOV; CONDUCTOR: LEO NITKIN

6-7 Essen, Germany: SYMPHONY NO. 1: JERUSALEM; SYMPHONY NO. 3: EROICA; SYMPHONY NO. 2: THE AGE OF EROS; CHOREOGRAPHY BY MARTIN GRAF; DANCE EPISODES FROM THE STAGE OF SCENES FROM WEST SIDE STORY; ORCHESTRA MANAGER: DIETER KELLER; CONDUCTOR: ULRICH KOHLER

8-9 Copenhagen, Denmark: SYMPHONY NO. 3: EROICA; SYMPHONY NO. 2: THE AGE OF EROS; SYMPHONY NO. 1: JERUSALEM; CHOREOGRAPHY BY KIM LERNER; DANCE EPISODES FROM THE STAGE OF SCENES FROM WEST SIDE STORY; ORCHESTRA MANAGER: ANDERS MARTINELS; CONDUCTOR: KEVIN DICKENS

10 San Francisco, CA: FANCY FREE; SYMPHONY NO. 1: JERUSALEM; SYMPHONY NO. 3: EROICA; ORCHESTRA MANAGER: STEVE ROSE; CONDUCTOR: BRENDA WATSON

11 San Francisco, CA: FANCY FREE; SYMPHONY NO. 1: JERUSALEM; SYMPHONY NO. 3: EROICA; ORCHESTRA MANAGER: STEVE ROSE; CONDUCTOR: BRENDA WATSON

12 Prelude, Fugue & Riffs will be sent upon request. Please send all communications to: Leonard Bernstein Office, Inc. 124 West 42nd Street, New York, NY 10036. E-mail: info@leonardbernstein.org © 2008 by The Leonard Bernstein Society. All rights reserved.

Note to Readers

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Spring/Summer 2008

The Best of all Possible Worlds, continued

We look forward to placing special focus on someone who was not only a remarkable artist and a great New Yorker, but also someone truly belonged to the world."

Leonard Bernstein inspired nearly everyone we contact. From friends to fans, Bernstein’s legacy— as conductor, composer, educator — continues to resonate throughout the 21st century.

We look forward to celebrating Leonard Bernstein’s 90th birthday and his life together with our partners, Carnegie Hall, and hope that all New Yorkers and our partners in creating the 2008–09 season Opening Night Gala at Carnegie Hall, August 24 with the 2008–09 season launch. We look forward to celebrating Bernstein’s three generations – as conductor, one he encountered. Even today, Bernstein inspired nearly everyone we were sure people weren’t forgetting who Leonard Bernstein belonged to the world.”

The scope of the Carnegie Hall – Leonard Bernstein Center’s 90th birthday celebration is very much in the grand Harry Kraut tradition of ambitious projects reaching out to the maximum number of people.

We’re only sorry that Leonard Lantz, who oversaw the artful, witty, and lovely 2008–09 season Opening Night Gala at Carnegie Hall, August 24 with the 2008–09 season launch, will miss the festivities this year. Mr. Lantz in the audience, adding to the proceedings.

Marking the 50th anniversary of Bernstein’s appointment as New York Philharmonic’s first Music Director, London’s Philharmonia—will present Bernstein: London’s Philharmonia on tour for the first time, substituting at the last minute for the ailing Bruno Walter and leading the Philharmonia in Bernstein’s three performances with works by other 20th-century American composers. Music Director Leonie Rysanek will lead the Philharmonia in Bernstein’s Symphony No. 1: Jeremiah, an introduction to one of Bernstein’s three symphonies with works by other 20th-century American composers. Music Director Leonie Rysanek will lead the Philharmonia in Bernstein’s Symphony No. 1: Jeremiah, an introduction to one of Bernstein’s three symphonies with works by other 20th-century American composers. Music Director Leonie Rysanek will lead the Philharmonia in Bernstein’s Symphony No. 1: Jeremiah, an introduction to one of Bernstein’s three symphonies with works by other 20th-century American composers. Music Director Leonie Rysanek will lead the Philharmonia in Bernstein’s Symphony No. 1: Jeremiah, an introduction to one of Bernstein’s three symphonies with works by other 20th-century American composers. Music Director Leonie Rysanek will lead the Philharmonia in Bernstein’s Symphony No. 1: Jeremiah, an introduction to one of Bernstein’s three symphonies with works by other 20th-century American composers.
New Concert Narrations

The Leonard Bernstein Music Publishing Company has announced two new concert adaptations of theatrical works, for Peter Pan and Wonderful Town, performed by the Luzerne Symphony Orchestra. John Axelrod conducting the symphony, as a means for Pisar to come to terms with his internment and the death of his family during the Holocaust. Pisar has performed this version in Chicago, Berlin, and Auschwitz. Pisar has performed this version in Chicago, Berlin, and Auschwitz.

Peter Pan

Peter Pan has written a concert narration for the musical Peter Pan, eliminating the songs and setting up the dialogue and scenes from the show. This new version is for chamber orchestra, with singing roles for Peter Pan and Wendy and the Lost Boys (with optional roles for an additional soprano and mezzo-soprano). It tells the story of Peter Pan, a boy who was stolen by fairies at the age of a month (or younger male actor (up to his mid-twenties). It is approximately 65 minutes long, and is easily accessible for the resources available to the presenter – with minimal staging and costumes or with more elaborate direction. The minimum orchestra size is 15 with a complement of solo strings, which can be expanded to full string sections. It is appropriate for children and older children.

Wonderful Town

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The French publishing company Actes Sud/Machart, the book is the first biography of Leonard Bernstein to appear in the French language. In preparing this version in English and French, the book also features BMG’s expanded text by Samuel Hazo, who is also the Speaker. This is the first recording to feature a new text by Samuel Hazo, who is also the Speaker. This is the first recording to feature a new text by Samuel Hazo, who is also the Speaker.

Fugue & Riffs

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New DVDs

Nash Arts, Naxos and Unitel Classica have jointly released two new Leonard Bernstein DVDs. The first presents Bernstein conducting Boston Symphony Nos. 2 and 4 with the Boston Symphony Orchestra. The second features the Vienna Philharmonic Orchestra performing the Metastorm, arranged by Schuman and the Bernstein Radio Symphony Orchestra. This is the first recording to feature a new text by Samuel Hazo, who is also the Speaker. This is the first recording to feature a new text by Samuel Hazo, who is also the Speaker.

The Best of All Possible Worlds

Leonard Bernstein: American Original

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A New Biography

The French publishing company Actes Sud Classics has recently published a biography of Leonard Bernstein. Written by the highly regarded Parisian journalist and broadcast journalist Richard Mallet, the book is the first biography of Leonard Bernstein to appear in the French language. In the pages of his biography, the story of Bernstein’s life, the book also focuses on Bernstein’s music.

New DVDs

Classica has recently jointly released two new Leonard Bernstein DVDs. The first presents Bernstein conducting Broadway-Symphonie, Nos. 2 and 4 with the Boston Symphony Orchestra. The second features the Vienna Philharmonic Orchestra performing the Messiah Overture by Schumann and the Bernstein Radio Symphony Orchestra performing Schubert’s Symphony No. 9.

The Best of All Possible Worlds

The 90th Worldwide Celebration of Leonard Bernstein is coming this spring to Carnegie Hall and the New York Philharmonic, under the artistic direction of the New York Philharmonic’s music director, James Conlon. This special celebration of Leonard Bernstein’s birth as well as the 50th anniversary of his appointment as Music Director of the New York Philharmonic will take place beginning on September 24 and continue through December 13, 2008. The celebration will feature more than 30 events at Carnegie Hall, New York City Center, and other venues throughout the city. The celebration will include concerts, recitals, musical theater, lectures and film screenings, as well as educational programming.

All of us at Carnegie Hall are very grateful to be presenting jointly, with his great orchestra, the New York Philharmonic, this special celebration of Leonard Bernstein,” said Carnegie Hall’s Executive and Artistic Director, Zarin Mehta. “Carnegie Hall, an American original, looks forward to welcoming audiences to our halls, our theaters, and our museum and our education programs.”

(continued on page 4)