

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Winter 2001



Leonard Bernstein and his impact on the Vienna Philharmonic

*Presented October 14, 1999
at the Vienna State Opera*

by Dr. Clemens Hellsberg

Ten years ago, music lovers worldwide were shaken by a news report from New York. On October 14, 1990, at the age of 72, Leonard Bernstein had died. The death of probably the most universal musician of his time meant for the Vienna Philharmonic (VPO), apart from the human and artistic loss, an important turning point, as the 24 years of continuous work together had created a striking chapter in the history of our orchestra. This was not only true at the moment of his death, but looking back today confirms from an historical viewpoint that the “Bernstein Era” is part of the identity of the Vienna Philharmonic.

The first meeting with the VPO came at the Vienna State Opera where the Maestro conducted the world premiere of Luchino Visconti’s production of Giuseppe Verdi’s *Falstaff* on March 14, 1966, a production long since honored with the word “legendary.” In the subscription concert series that followed, Leonard Bernstein conducted and performed Mozart’s *Piano Concerto in B-major, K. 450*, and conducted Gustav Mahler’s *Song of the Earth* to end the concert.

Soon an ideal and immensely concentrated form of working together developed in close contact



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with Bernstein’s manager, Harry Kraut, with whom we are still friends. We planned the “Bernstein Dates,” which included series of concerts, television and record productions in Vienna lasting several weeks, after which followed extended tours. These dates did not just take up the entire artistic and organizational capacity of our ensemble, but also influenced the musical horizon of the orchestra members in a lasting way.

For our tours, Leonard Bernstein was of very special significance. As an orchestra that has no constant artistic leader, during tours we were used to working with conductors who were not tied to a certain orchestra. The ideal musical agreement that characterized the collaboration with “Lenny” led to intensive touring together. Of the total 197 concerts performed, no less
(continued on page 2)

Bernstein’s final
bow in Vienna,
March 1990.

To Our Readers

We suspect that Leonard Bernstein might have been one of those to point out, somewhat pedantically, that 2001 is the true start of the new millenium. Just think of the terrific concert he'd have been likely give on the occasion!

Well, we didn't get the concert, but in his absence, there continue to be such an array of Bernstein-related activities that at this rate, his influence is likely to take us into the next millenium.

The tenth anniversary of Bernstein's death gave rise to observances all over the world: from Paris to Vienna to Beijing. Boxed sets of Bernstein recordings are generating rave reviews. A U.S. stamp is in the offing for this fall, and very much in keeping with the new millenium, **leonardbernstein.com** continues to grow as a pleasing, informative and gratifyingly navigable website.

As it is also the tenth anniversary of this publication, we decided it was time for a new look. We hope you approve, while continuing to enjoy keeping up with news about Leonard Bernstein.

We further suspect that after pointing out that 2001 was the true start of the new millenium, Leonard Bernstein would then go back to work and not give the subject another thought.

J.B.T. ■

Leonard Bernstein and his impact on the Vienna Philharmonic, *continued*

(continued from page 1) than 91 were abroad, 34 of which were in the last three years of his life. Without knowing it, we said goodbye forever to him in Carnegie Hall, where in March 1990, he conducted the orchestra in works by Anton Bruckner, Gustav Mahler and Jean Sibelius. In September 1988, he took the orchestra on its first tour to Israel. That tour was notable for its symbolic value, conveying through music the message of humanity and reconciliation, a special concern of Leonard Bernstein's.

Bernstein and the Vienna Philharmonic worked together to support organizations devoted to humanitarian or cultural goals. The proceeds of no less than 49 performances in Vienna were for the benefit of such organizations. We worked for everyone from Austrian farmers to UNICEF, from Amnesty International to the Jerusalem Foundation, from the elevator for the disabled in the Musikvereinsgebäude to the

His love for music and his love for people gave us experiences which remain unforgotten...



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world famous Archives of the Society of Friends of Music. One institution was especially important to Bernstein — the “Musical Youth,” in whose performance cycles he appeared 22 times with his “favorite orchestra,” as he called the Vienna Philharmonic often and openly.

This love was two-sided. The Vienna Philharmonic awarded Leonard Bernstein the Nicolai Medal in Gold in 1967, as well as the “Ring of Honor” in 1978, and made him their honorary member in 1983. The orchestra was expressing not only its admiration for a great artist, but also the friendship which developed over the years — a relationship which stood up to all strains without the slightest difficulty. When Bernstein came to us, this always meant a period of passionate, consequential and concentrated work, offering an abundance of the deepest musical impressions and insights. His love for music and his love for people gave us experiences which remain unforgotten and for which we thank him, especially today on the 10th anniversary of his death. ■

Dr. Clemens Hellsberg is the President of the Vienna Philharmonic.

Bernstein in Paris

On November 13, Art France-USA presented a tribute to Leonard Bernstein to benefit the Nelson Mandela Foundation for Children with AIDS. The Ochestre National de France was conducted by Yutaka Sado, and was joined by Lauren Bacall, Fazil Say, pianist, and a cast of American singers: June Anderson, Kim Criswell, Brent Barrett, Perry Laylon Ojeda and Michael Slattery. David Ignatius reported about the concert in a *Washington Post/ Herald Tribune* article, "America's Culture Transcends the Feebleness of Its Politics," which is excerpted here.

PARIS — Much as I'd like to ruminate on the battle of Florida and the breakdown of American politics, after this week here in the City of Light, I just can't add to the gloom.

...The week began for me with a concert Monday night celebrating the works of Leonard Bernstein, 10 years after his death. Now there was a man who understood the raw, reckless romance of his native land. A huge silkscreen of Bernstein hung above the stage before the concert began, his white hair tousled just so, eyes keening with intelligence, body hunched over a score, leaning forward as if to hear a furtive melody.



© OLIVER BORDE
Kim Criswell, Perry Laylon Ojeda, Joey McKneely (director), Judith Pizar (presenter), Brent Barrett, Michael Slattery, and Craig Urquhart (Amberson) share post-concert fun.

The concert opened with Bernstein's score from the movie *ON THE WATERFRONT*, and if you closed your eyes and listened to the staccato music, you could see the young Marlon Brando making his way along the docks.

The first half closed with a manic piano concerto, called *AGE OF ANXIETY*, boldly performed by a young Turkish pianist named Fazil Say. At the intermission, a beaming Turkish ambassador was accepting congratulations, obviously proud to be connected to this celebration of American culture.

Then came Bernstein's Broadway show tunes — rollicking

They wouldn't stop clapping. Wouldn't let go until they forced the conductor, Yutaka Sado, to play an encore.

numbers such as *New York, New York* and haunting ones such as *Maria*. They were sung with an American gusto that would have made Bernstein smile, and when the chorus finished the finale *Somewhere* the French just went nuts.

They wouldn't stop clapping. Wouldn't let go until they forced the conductor, Yutaka Sado, to play an encore. Lauren Bacall, who had just co-hosted the evening with Judith Pizar, tried to get them to go home, but the audience wouldn't hear of it. They clapped for nearly half an hour. ■

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Conductor
Yutaka Sado
and Lauren
Bacall enjoy
the audience
reaction.



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Bringing Bernstein to Beijing



by Jamie Bernstein Thomas

It takes 24 hours, from door to door, to get from Manhattan's West Side to the China World Hotel in Beijing. We left for the airport at 4:30 a.m., our inner clocks disrupted from the moment our trip began. Maybe we dreamed the whole thing.

The China National Symphony had never played the music of Leonard Bernstein. They'd performed a Gershwin piece once, we were told; that was the sum of their exposure to American music. But we were going to present two concerts of Bernstein music as part of the Beijing Music Festival. Conductor Michael Barrett had his work cut out for him.

The parts had arrived late, so the first rehearsal was basically a sight-reading exercise. My sister Nina, along with documentary filmmaker Ellen Spiro, caught the agony on video. Drenched in sweat, Michael dragged the orchestra through the rhythmic brambles of SYMPHONIC DANCES from WEST SIDE STORY and THREE DANCE EPISODES FROM ON THE TOWN. It seemed as if they couldn't get through more than five bars without breaking down. By the end of the first day, we were all discouraged and apprehensive. Would the orchestra really be able to perform two concerts of Bernstein music

by the end of the week?

Meanwhile, I was squeezing in meetings with the translators assigned to our various events. There was one to translate a seminar on Bernstein at Peking University on Friday afternoon. There was another to translate my narration for Saturday night's concert of Bernstein's Broadway music. And there was to be a third translator for Sunday afternoon's performance of THE BERNSTEIN BEAT, the children's concert Michael and I developed in homage to my father's Young People's Concerts with the New York Philharmonic. But it emerged that the Festival hadn't actually located a translator for the kids' concert yet. All week long I wondered whether they would find someone suitable — or anyone at all — in time.

Then there was the matter of the shofar. THE BERNSTEIN BEAT points out the connection between the shofar call on Yom Kippur, which Bernstein heard in the synagogue since earliest youth, and the first three notes of WEST SIDE STORY. But where to find a shofar in Beijing? Ellen Spiro's father, a rabbi, tried to mail us one from the States, only to discover that ram's horns were considered "live animal material," and would be held in quarantine until long after the concert date.

Then we had the idea of going to the Israeli Consulate. Sure enough, some "important diplomat" there, whose name was never revealed to us, owned a shofar — and could he please play it himself? I told Michael he should prepare himself for an extra orchestra member. In the end, the mysterious diplomat evidently developed a case of stage fright; he simply sent over the shofar, and Michael blew the instrument himself from the podium.

At the dress rehearsal on the morning of the first concert, the China National Symphony's Musical Director, Muhai Tang, casually asked me whether we were planning to use the supertitles that ran electronically above

the stage of the Poly Theatre. They had *supertitles*? No one had ever told us! We could have translated all the song lyrics we were presenting from five different Broadway shows!

We all huddled together, took a collective deep breath and decided: we would translate the lyrics. Right there. That day. We would have them ready by evening. *We would have supertitles!*

And so for the next few hours, half a dozen of us, American and Chinese, sat in an overheated dressing room and figured out ways to translate everything from "Best of All Possible Worlds" to "Pass that Football" to "I Like to Be in America." It was a prodigious feat of last-minute, steel-nerved linguistic acrobatics. That night, Nina sat in the light booth during the concert and cued the supertitles herself. From my narrator's seat onstage, I watched with deep satisfaction as the audience members smiled up at the Chinese characters floating above the American singers' heads.

The orchestra rehearsals were an ordeal for one and all, but by concert time, by golly, it was sounding a lot like Bernstein music. Many orchestra members came up to us to say, in their halting English, how much they'd enjoyed playing Bernstein. They particularly liked playing THE BERNSTEIN BEAT for the kids. The Festival did in fact find a wonderful woman to translate next to me onstage: Gan Li, an anthropologist and Yale graduate, no less, who had just the right combination of kid-friendliness and language smarts. I knew she'd done a splendid job all around when I held up my "MAMBO!" sign at the right spot in the music, and the kids roared so loud I nearly fell off my stool.

As the musicians filed offstage afterwards, many of them raised their fists in the air and shouted "MAM-BO!" They, and we, all traveled farther together in those four days in Beijing than the distance we'd covered to get there and back home again. ■

Orchestra, soloist adeptly meet 'West Side Story Suite' challenge

by John Fleming

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© St. Petersburg Times, published
December 2, 2000

TAMPA — All the famous tunes were there: Maria, Tonight, Somewhere, I Have a Love, I Feel Pretty and suggestions of much of the rest of Leonard Bernstein's score for West Side Story, the 1957 classic that revolutionized musical theater. But the WEST SIDE STORY SUITE, arranged for violin and orchestra by William D. Brohn, had something else that Bernstein would have loved: a virtuoso soloist to make the songs new.

Joshua Bell premiered the suite Thursday night with the Florida Orchestra, Jahja Ling conducting, in Ferguson Hall of Tampa Bay Performing Arts Center.

While listening to Bell's performance, naturally the words of these deeply familiar songs came to mind, but what was fascinating was how the violinist brought a singing quality all his own to the music.

Brohn, best known as a musical theater orchestrator, had a tricky task to create something more than simply a medley of much-loved melodies. He succeeded admirably by reconceptualizing a lot of the score. For example, the suite begins in the cellos, not with familiar material but with a slurred, drawn-out phrase from the Jet Song, followed by jazzy alto sax, then a burst of Mambo.

All this happens in less than 25 measures, yet it provides an artful framework for the entrance

of the solo violin, which gives a surprising gypsy flavor to snatches of Something's Coming and I Feel Pretty.

If there was anything not to like about the WEST SIDE STORY SUITE, it would have to do with the essentially light-weight nature of the work. Call it the curse of crossover, the effort to straddle the worlds of classical and pop. Nobody, of course, pulled that trick off better than Bernstein himself, composing Broadway musicals around the same time he was music director of the New York Philharmonic.

In some ways, the Bernstein/Brohn suite was a dream come true for a pops program, except for one crucial difference: the soloist for whom it was written. Bell is an amazing technician, sure, but what elevated the work was his spontaneity and expressive freedom. If the suite has a model, it would be Sarasate's Carmen Fantasy, a 19th-century show-piece for violin and orchestra drawn from the Bizet opera. It's a piece that Bell has played many times, and that experience seemed to inform his approach to the suite. His performance felt like a throwback to another age, when violin masters such as Fritz Kreisler thrilled concertgoers by marrying a classical sensibility to popular music.

WEST SIDE STORY SUITE, just over 18 minutes long and played without pause, may still be a work in progress. "It evolved up until this morning," Bell said in a talk-back session with audience members after the



Jahja Ling,
Joshua Bell and
Harry Kraut after
the premiere.

concert. He wrote his cadenza in the last week or so, and played from a score. Thursday night, 10 minutes before the concert began, Brohn huddled backstage with Florida Orchestra librarian Ella Fredrickson, correcting a note or two in the score.

The audience gave Bell a standing ovation. Brohn took a bow from the mezzanine, where he was seated with representatives from Sony Classical and the Bernstein estate.

Later this month, Bell will be in London to record an all-Bernstein program, including the WEST SIDE STORY SUITE, for Sony with the Philharmonic Orchestra, David Zinman conducting. The compact disc is scheduled to come out in June. ■

Something's Coming...

www.westsidestory.org

LeonardBernstein.com: How does it make you feel?



by Daniel Shiffman

In 1958, at the New York Philharmonic's Young People's Concerts, Leonard Bernstein said "There's no limit to the different kinds of feelings music can make you have...every once in a while we have feelings so deep and so special that we have no words for them and that's where music is so marvelous; because music names them for us, only in notes instead of words."

In the world of the technophile (aka 'geek'), there's another kind of deep and special feeling. You know; the one made by a humming hard drive, 512 MB of RAM, a T3 connection, some nice shockwave effects, or perhaps just some really really really well written code. I mean, c'mon. Is there any limit to the different kinds of feelings that really really really well written code can make you have? For these too are feelings for which there are no words — only 0's and 1's. Sure, you're probably thinking: "Um, are you crazy? I mean, what kind of person gets beyond words over discovering an extra stack of Dual

Inline Memory Modules? I mean, I don't even know what those are. I'm sticking with my Mahler *Kindertotenlieder* for my indescribable feelings."

Ok, I won't argue. That's not an unreasonable response. Nevertheless, whether it's music you love, or well designed active server pages, there's one thing we can all agree on: **LeonardBernstein.com** is the place for you. For the music fan, there are news articles, CD recommendations, a calendar of events, interviews, and archival

LeonardBernstein.com was originally developed in 1996 in partnership with N2K, Inc, but is now under the full control of Amberson, Inc. and offers up-to-date Bernstein content.

Most notably, the site now displays an active list of Bernstein news stories on its homepage. You can find out about an Austrian auction of a piano signed by Leonard Bernstein, view a 7-part video interview with Jamie Bernstein Thomas, read recent articles about Leonard Bernstein in the *New York Times*,

Most notably, the site now displays an active list of Bernstein news stories on its homepage.

materials. For the technology lover, there are audio clips, video clips, a database of Leonard Bernstein content, and information about PBS' *Reaching for the Note* DVD. And for those who just want to talk, there's a lively message board where fans and friends discuss Leonard Bernstein, web technologies, and other music-related topics.

Philadelphia Inquirer and *Baltimore Sun*, and view the program from the recent La Scala production of *WEST SIDE STORY*.

On the homepage you can also find a link to download this very newsletter as a PDF file (you'll need Adobe Acrobat Reader to view the file). There's a brief survey to fill out there as well, where you can indicate if you're interested in downloading more Bernstein PDF's and digital music files.

If you click on events on the homepage, you can find a new Bernstein calendar of events. This calendar is updated often and contains all the information you need to find a Bernstein event wherever you may be.

The Leonard Bernstein Store has been expanded to include a comprehensive listing of all available Bernstein recordings. You can browse by composer as well as view the entire list of Sony's Bernstein Century. Also available at the store are videos, including *Leonard Bernstein's Young People's Concerts* and *The Unanswered Question*, and DVDs, such as *WEST SIDE STORY* and the American Masters program *Reaching for the Note*. For books,



you can buy both Leonard Bernstein's *Findings* and Humphrey Burton's biography, *Leonard Bernstein*, directly from LeonardBernstein.com through an Amazon zShop (find the link on the homepage). Finally, there is a limited listing of sheet music online and we will be making more printed music available via both download and mail-order.

LeonardBernstein.com has also entered the field of web development with the launch of two new sites:

- The Betty Comden & Adolph Green site (to be located initially at: <http://www.leonardbernstein.com/comdenandgreen>) and
- The *West Side Story* web site (to be located initially at: <http://www.westsidestory.org>).

The Betty Comden and Adolph Green site features biographical information on the writing duo and a database of content about their Broadway musicals. The WEST SIDE STORY web site makes available an archive of material about the development of the 1957 musical, current news about WEST SIDE STORY, an official registry of WEST SIDE STORY productions and performers, information on how to license material from the show, and WEST SIDE STORY merchandise.

The site will also feature a user-friendly "Now Playing" section, where anyone anywhere in the world can enter information about their production of WEST SIDE STORY to be listed online. In addition, users will also be able to search through an archive of past performances. And if you are performing in WEST SIDE STORY, you can sign the WEST SIDE STORY register — a comprehensive "official" list of everyone who has ever performed in or worked on WEST SIDE STORY, where and when the production took place, and their character or position.



Stay tuned also for Leonard Bernstein music downloads, music quizzes, and other interactive online features. Just go to <http://www.leonardbernstein.com> and sign up for the LB.com mailing list and we'll send you e-mails about the launch of new content. And we would like your input. If you have any suggestions for what you'd like to see online, or comments on the existing content, please let us know.

You can post a message on the message board or e-mail us at questions@leonardbernstein.com. We'd really like to know — how does the web site make you feel? Can you describe it in words? Or will you need some musical notes? Or some 0's and 1's? ■

Daniel Shiffman is webmaster for [leonardbernstein.com](http://www.leonardbernstein.com)

Did you know?

September 9, 1951

Fifty years ago, on this date, Leonard Bernstein married Chilean actress Felicia Montealegre. They honeymooned for several months in Cuernavaca, Mexico, while Bernstein continued to work on his opera, *TROUBLE IN TAHITI*. The subject of the opera? Marital discord! ■

IN THE news

The Bernstein Plaque

*Remarks by Professor Peter Weiser at the unveiling
October 14, 2000*

It is known by many that Leonard Bernstein debuted in 1948 as a conductor and pianist at the Konzerthaus in Vienna. Also, it is well known that he had a deep love for the music of Gustav Mahler.

But not many people will remember that in the spring of 1968, Bernstein accompanied Christa Ludwig and Walter Berry in an exceptional rendition of Mahler's *Des Knaben Wunderhorn*. After the concert Bernstein stood by Mahler's Plaque, which was by the entrance to the concert hall, and said: "I would love to be on the other side some day".

Thirty years later, the discussion began about a remembrance for the

10th anniversary of the passing of Leonard Bernstein. Elly Weiser, the wife of the former head of the Vienna Konzerthaus, offered to fulfill Bernstein's wish, which she had heard herself. She pledged the cost of a plaque for Bernstein to complement the Mahler plaque that hung at the other side of the concert hall.

Elly Weiser would not live to see this project completed. She died in 1999. But to honor her request, Prager Bildhauer Zdenek Kolasky, one of the most respected metal workers in Europe, started to work on the plaque. This plaque includes not only the signature of Leonard Bernstein, but also his music writing. The background includes his "skizze" which he had once written in the notebook of Franz Endler. The bronze of the plaque came



from Prague, from the mines of Karel Mraz.

Let this plaque be not only a part of the concert hall, but also let it be a reminder of Vienna's gratitude to Bernstein for many wonderful evenings of music. ■

Peter Weiser
(former
Konzerthaus
director),
Helmut Ziik
(former mayor of
Vienna), Cathy
Hall (American
ambassador), and
Peter Marboe
(Viennese city
counselor for
culture) at the
unveiling
ceremony.



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Bernstein Stamps



The United States Postal Service has announced plans to issue a stamp honoring Leonard Bernstein. The stamp will be issued in September 2001, with first day of issue planned for New York City. The first class stamp features the Maestro in conducting dress holding a baton.

Also, the country of Tadjikistan has issued a stamp honoring Bernstein, James Baldwin and James Dean. ■



[update:]

Tobias Picker

Leonard Bernstein Music Publishing Company Artist

Last autumn, Tobias Picker received two premiere performances, one the European premiere of his *Symphony No. 2: Aussöhnung* as well as the world premiere of his new song cycle *Tres sonetos de amor*.

The symphony was performed in September by the Munich Philharmonic with James Levine conducting and Judith Bettina as soprano soloist. The newspaper *Münchner Merkur* wrote "it is powerful music" and the *Tagesblatte Zeitung* wrote, "Picker's *Symphony No. 2* was the most impressive piece of the evening."

November saw the world premiere of a song cycle commissioned by Franklin and Marshall College. The song cycle *Tres sonetos de amor* is a musical setting of three sonnets by Pablo Neruda: *Áspero amor*, *No te amo* and *No estás lejos*. Once again Judith Bettina was the soprano soloist accompanied by James Goldsworthy, pianist. The



pair will present the cycle's New York City premiere at the Merkin Concert Hall on May 24, 2001.

On January 30, 2001, the Chamber Society of Lincoln Center will perform *Invisible Lilacs* for violin and piano with Robert McDuffie on violin and Christopher Taylor on piano. Picker has recently completed his opera *Theresè Raquin*, based on a novel by Emile Zola to be premiered by the Dallas Opera in November 2001. This opera will also receive performances by the Montreal and San Diego Operas. ■

Tobias Picker,
Judith Bettina
and James
Levine receiving
applause.

Calendar of Events

Winter 2001

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

January

- 2** **Hamburg, Germany:** BERNSTEIN DANCES; Hamburg Ballet; John Neumeier, choreographer; Staatsoper.
- 5,7, 10** **Munich, Germany:** CANDIDE (CONCERT VERSION); Orchester des Staatstheaters am Gärtnerplatz; David Stahl, conductor; Prinzregententheater.
- 11** **Norrköping, Norway:** SYMPHONY NO. 2 "THE AGE OF ANXIETY"; Norrköping Symphony Orchestra; Goran W. Wilson, conductor; Geerhallen.
- 12** **Grosseto, Italy:** SERENADE; Orchestra Regionale Toscana; Kolja Blecher, violin; Mario Brunello, conductor; Teatro Industri.

February

- 4** **Leipzig, Germany:** DIVERTIMENTO; Gewandhaus Flute Ensemble; Gewandhaus.
- 8** **Tenerife, Canary Islands:** SYMPHONIC DANCES FROM WEST SIDE STORY; Tenerife Symphony Orchestra; Alejandro Posada, conductor; Sala Teatro Powar.
- 14** **Antwerp, Belgium:** SYMPHONIC DANCES FROM WEST SIDE STORY; Royal Flanders Philharmonic Orchestra; Jacques Lacombe, conductor; Koningin Elisabethzaal.
- 26** **Wilmington, DE:** PRELUDE, FUGUE AND RIFFS (arr. Foss); Cincinnati Symphony; Richard Stolzman, clarinet; Grand Opera House.
- 15,16, 17** **Milan, Italy:** CANDIDE OVERTURE, DIVERTIMENTO, THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestra Sinfonica G. Verdi de Milano; Yutaka Sado, conductor; Auditorium.
- 21** **Amsterdam, Netherlands:** THREE MEDITATIONS FROM MASS; Alisa Weilerstein, cello; David Laughton, piano; Concertgebouw.

Event Spotlight

BERNSTEIN DANCES

John Neumeier's Hamburg Ballet will once again perform the acclaimed BERNSTEIN DANCES at the Staatsoper Hamburg, Germany in January, March, and April.



- 13** **Figline, Italy:** SERENADE; Orchestra Regionale Toscana; Kolja Blecher, violin; Mario Brunello, conductor; Teatro Garibaldi.
- 13,14** **National Public Radio:** Bernstein's Broadway from ON THE TOWN to 1600 PENNSYLVANIA AVENUE; National Public Radio's Broadway Revisited; check local listings.
- 19,20** **Leipzig, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Gewandhaus Orchestra; John Mauceri, conductor; Gewandhaus.
- 28** **Bethlehem, PA:** TROUBLE IN TAHITI (piano accomp.); Moravian College Opera Ensemble; Bill Bauman and Bill Brownyn, directors; Auditorium.
- 30** **New York, NY:** Tobias Picker, INVISIBLE LILACS; Robert McDuffie, violin; Christopher Taylor, piano; Alice Tully Hall.

March

- 8,9** **Bilbao, Spain:** DIVERTIMENTO; Bilbao Symphony Orchestra; Yves Traub, conductor; Palacio Euskalduna.
- 8,9, 10** **Boston, MA:** HALIL; Boston Symphony Orchestra; Jaques Zoon, flute; Bernard Haitink, conductor; Symphony Hall.
- 11** **Washington, DC:** THE BERNSTEIN BEAT; National Symphony Orchestra; Jamie Bernstein Thomas, narrator; Elizabeth Schulze, conductor; Kennedy Center.
- 12** **Antwerp, Belgium:** SYMPHONIC DANCES FROM WEST SIDE STORY; Royal Flanders Philharmonic Orchestra; Jacques Lacombe, conductor; Koningin Elisabethzaal.
- 13,14** **Montreal, Canada:** SYMPHONIC SUITE FROM "ON THE WATERFRONT"; Montreal Philharmonic; Marin Alsop, conductor; Salle Wilfrid-Pelletier.
- 16,18** **Brussels, Belgium:** DIVERTIMENTO, THREE DANCE EPISODES FROM ON THE TOWN; National Orchestra of Belgium; Roman Kofman, conductor; Salle Henry Lebeuf.

March, continued

- 25,26 Hamburg, Germany:** BERNSTEIN DANCES; Hamburg Ballet; John Neumeier, choreographer; Rainer Mühlbach, conductor; Staatsoper.
- 27 Ayr, Scotland:** CLARINET SONATA, PRELUDE, FUGUE AND RIFFS; Scottish Symphony Orchestra; Richard Stolzman, clarinet; Andrew Litton, conductor; Town Hall.
- 28 St. Andrews, Scotland:** CLARINET SONATA, PRELUDE, FUGUE AND RIFFS; Scottish Symphony Orchestra; Richard Stolzman, clarinet; Andrew Litton, conductor; Younger Hall.
- 29 Edinburgh, Scotland:** CLARINET SONATA, PRELUDE, FUGUE AND RIFFS; Scottish Symphony Orchestra; Richard Stolzman, clarinet; Andrew Litton, conductor; Queens Hall.
- 30 Glasgow, Scotland:** CLARINET SONATA, PRELUDE, FUGUE AND RIFFS; Scottish Symphony Orchestra; Richard Stolzman, clarinet; Andrew Litton, conductor; City Hall.

April

- 1 Richmond, CA:** CANDIDE (CONCERT VERSION); California Symphony; Noelle Richardson, Soprano; Richard Nickoi, Tenor; Barry Lekowsky, conductor; Dean Leshner Regional Center for the Arts.
- 1,2, 19 Hamburg, Germany:** BERNSTEIN DANCES; Hamburg Ballet; John Neumeier, choreographer; Rainer Mühlbach, conductor; Staatsoper.
- 19 Seville, Spain:** SERENADE; Orquestra de Sevilla; Serguei Teslia, violin; Christian Badea, conductor; Teatro de la Maestranza.
- 29 New York, NY:** *Leonard Bernstein: Teacher*; Spirit Ensemble and Guests; Bert Konowitz, artistic director; Teachers College Columbia University.

West Side Story Hits High Schools

| | |
|---|-----------------------|
| Albany High School, Albany, CA | March 2-11 |
| Antwerp High School, Antwerp, OH | March 22-25 |
| Archbishop Curley High School, Baltimore, MD | March 16-18 |
| Baldwin High School, Wailuku, HI | January 27-February 4 |
| Beach Channel High School, Rockaway Park, NY | February 9 |
| Bedford High School, Bedford, PA | March 23-24 |
| Brandon High School, Ortonville, MI | March 30-31 |
| Broken Arrow High School, Broken Arrow, OK | March 15-17 |
| Butler High School, Louisville, KY | March 23-31 |
| Cambria Heights High School, Patton, PA | March 2-4 |
| Carle Place High School, Carle Place, NY | March 30-31 |
| Centennial High School, Champaign, IL | January 5-6 |
| Central High School, Manchester, NH | January 12-13 |
| Clay High School, Green Cover, FL | February 22-23 |
| Dacula High School, Dacula, GA | February 8-11 |
| Dr. Phillips High School, Orlando, FL | February 22-24 |
| Edwardsville High School, Edwardsville, Ill | March 30-April 1 |
| Elkins High School, Missouri City, TX | January 25-27 |
| Friends of the Arts School, Lexington, KY | March 15-17 |
| Gonzaga High School, St. John's, Newfoundland | Mar 30-Apr 1 |
| Hamilton High West, Trenton, NJ | March 9-17 |
| Jefferson Township High School, Oak Ridge, NJ | March 29-31 |
| Jesuit High School, Portland, OR | March 1-11 |
| John Glenn High School, East Northport, NY | March 23-25 |
| Metuchen High School, Metuchen, NJ | March 29-31 |
| Northville Central School, Northville, NY | March 23-24 |
| Pittsford Sutherland High School, Pittsford, NY | March 29-31 |
| Shanley High School, Fargo, ND | March 22-25 |
| St. Xavier High School, Louisville, KY | March 19-28 |
| Valhalla High School, El Cajon, CA | March 21-30 |
| West High School, Denver, CO | March 14-17 |
| Woods Cross High School, Woods Cross, UT | February 9-26 |

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

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