

# prelude, fugue & riffs

News for friends of Leonard Bernstein

Winter 1999

## When Bernstein Saw The Future

by Anthony Tommasini

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It's difficult to understand the controversy that surrounded Leonard Bernstein's Norton Lectures at Harvard

University in 1973 unless you were around at the time. Not literally in attendance, because the telegenic Bernstein made sure that his six talks were videotaped and broadcast. They were elaborate events, run through with musical examples ranging from simple points Bernstein made at the piano to entire compositions performed under his direction by the Boston Symphony Orchestra. To his detractors it seemed as if Harvard's august series of Charles Eliot Norton Lectures on Poetry, previously presented by giants like T.S. Eliot and Igor Stravinsky, was being turned into the "Watch Mr. Wizard" show. But Bernstein's subject was typically immense, the great "unanswered question," in a phrase borrowed from a haunting composition by Ives: "Whither music in our time?" Meaning, Where do we go from here? What has the big ruckus of late been about? And who won? The ruckus in question was the "great split," as Bernstein called it, the pitched battle (pun intended) between, on one side, intellectually cocksure, cutting-edge composers who advocated Serialism as the inevitable next step in the evolution of music, and on the other side, composers who clung to tonality — all those fusty, irrelevant conservatives, as the



Leonard Bernstein at Harvard, 1973.

Serialists saw them. Using his prominent forum, Bernstein intended to facilitate a peace treaty.

(A mini-lesson for those who could use it: Tonality refers to the system of writing music in the familiar major and minor keys, where pitches are organized in a hierarchy, the primary pitch being the tonic; 12-tone music, or Serialism, refers to the Schoenbergian system of writing music using various predetermined series, or rows, of all 12 existing pitches. Here, equality

and ordering replace hierarchy as an organizational concept for pitch. That's why 12-tone music sounds "ungrounded." There's no home plate.)

Characteristically, Bernstein's analysis was overly sweeping, but many of his observations, for which he was roundly condemned in university circles, turned out to be prescient. Nowadays, a revisionist campaign is under way arguing that the "great split" was hugely overstated. The 12-tone commando squad never com-

(continued on page 6)

## To Our Readers

Few pursuits had more significance for Leonard Bernstein than scholarship. His lively relationship with the academic world endures to this very day.

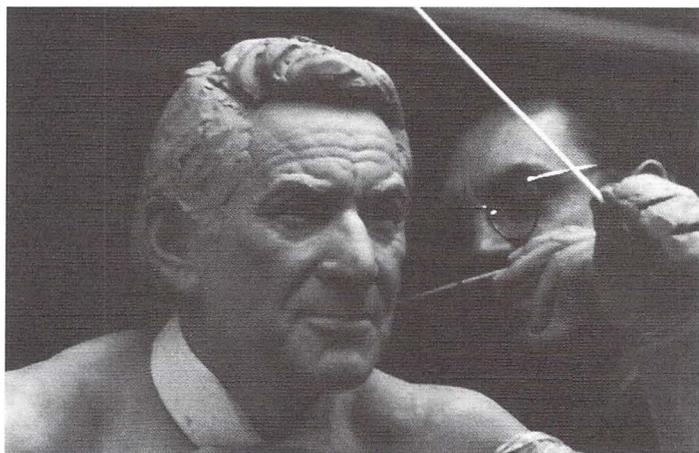
Anthony Tommasini's article for the NY Times is a telling vindication of Bernstein's Norton Lectures. After 25 years, the message in those lectures seems fresher and more urgent than ever. Jonathan Sheffer was so inspired as a Harvard undergraduate by those lectures that today, in his role as Music Director of the Eos Orchestra, he has unearthed the complete score to an early Bernstein work, *THE BIRDS*, dating from the composer's own Harvard undergraduate years.

While composing *A QUIET PLACE*, Bernstein spent a fruitful winter at Indiana University, working with students and struggling with his opera score. IU has not forgotten its warm relationship with Leonard Bernstein. This spring, in honor of Bernstein's 80th birthday year, they are sponsoring two weeks' worth of seminars, performances and lectures.

Leonard Bernstein would be gratified to know that his contributions to the academic world are more deeply felt than ever.

J.B.T. ■

## Leonard Bernstein to be Portrayed in Madame Tussaud's in New York



by Stuart Williamson

It was a particular pleasure for me to be asked by The Tussaud's Group Studios to create the portrait figure of Leonard Bernstein for the first ever United States Madame Tussaud's, scheduled to open on 42nd Street in New York City in the spring of the year 2000.

The reason for my pleasure dates back to my schooldays in the North of England in the Sixties, when we were most fortunate to have an enlightened music teacher by the name of Warnock B.W. Smith. He introduced us to a wide range of contemporary music way beyond the usual musical diet for most children at that time. Thanks to him we first heard a recording of the stage version of WEST SIDE STORY. This, for me, was the start of an enduring admiration and interest in the work of the great man.

To assist my portrayal of him, the Bernstein Estate has kindly provided photographs and videos, and the family has donated full evening dress to clothe the figure which will be seen as if conducting a full scale orchestra.

The picture shows me sculpting Leonard Bernstein's head with clay — in this first stage, the like-

ness is created. A plaster mold is made from the clay and the piece of the plaster mold are then removed and reassembled to form a hollow "negative" ready to receive the melted wax. When this has hardened, the plaster mold is removed to reveal the sculptor's portrait, now cast in wax. Real hair is inserted strand by strand, eyes are hand painted and carefully positioned and the portrait is finally collared to bring the sculptor's work to life.

The many specialist skills of Tussaud's Studios have evolved from those used by Madame Tussaud herself in the days when the wax museum was first established in Paris in 1770. She moved the collection to England in 1802, died in 1850 at the age of 89, and the museum that still bears her name is now world famous. The opening of Madame Tussaud's in New York will be another first in the museum's history: a history that is unique and extraordinary, spanning more than 200 years.

*Stuart Williamson is Senior Sculptor at The Tussaud's Group Studios, London.*

## Indiana School of Music Names Winner in Leonard Bernstein Young Composers Competition

The Indiana University's School of Music has named David Mallamud winner of its national Leonard Bernstein Young Composers Competition. The competition commemorates the 80th birthday of the late Maestro and forms a part of the school's April 1999 festival, which is dedicated to his musical legacy.

David Mallamud is a 1998 graduate of the Eastman School of Music. He studied with Samuel Adler, Augusta Read, Christopher Rouse and Joseph Schwantner.

Currently, Mr. Mallamud, a master's student at the Yale School of Music, will receive a \$5,000 award and the premiere performance of his winning entry, titled *Drip*. The performance is scheduled for the first concert of the Bernstein Festival on April 7 at 8:00 p.m. in the Musical Arts Center.

The Leonard Bernstein Young Composers Competition was underwritten by The Woodwind & The Brasswind of South Bend, Indiana, and its president, Dennis Bamber.

## West Side Story Takes London

WEST SIDE STORY, which is playing the West End of London at the Prince of Wales Theatre, has the critics raving!

*"This imperishable masterpiece of musical theatre is as powerful, pertinent and poignant as ever. This show is a result of an all-time dream team collaboration between composer Leonard Bernstein, lyricist Stephen Sondheim, librettist Arthur Laurents and choreographer/director Jerome Robbins and this production fully honors the genius of the original staging. From start to finish, this is a brilliant musical."*

Michael Coveney  
*Daily Mail*

*"A remarkable musical. Still full of urgent passion and vitality, West Side Story still hits home and hits home hard... in the final minutes of bloodshed and grief, this still remarkable musical achieves a truly tragic grandeur."*

Charles Spencer  
*Daily Telegraph*

*"A great musical. Forty years on, Leonard Bernstein's score is a cracker, the choreography still dazzles and the dramatic structure is sound. But in the end, what makes West Side Story a great musical is its theatricality... a musical landmark."*

Michael Billington  
*The Guardian*

This production features newcomers Katie Knight-Adams as Maria and David Habbins as Tony, with Ann-Jane Casey as Anita. WEST SIDE STORY has the original set designs by Oliver Smith and costumes designed by Irene Sharaff. The direction and original Jerome Robbins choreography is reproduced by original cast member Alan Johnson. Frazer Skeoch is the musical director, and is produced by Andre Ptaszynski for Pola Jones.

# Indiana University

## Bernstein and Indiana University: *A Personal Remembrance*

by Charles Webb

One of Indiana University School of Music's most wonderful associations began in January 1982, when Leonard Bernstein chose our school as the location where he and Stephen Wadsworth would collaborate in their newest musical venture, an opera entitled *A QUIET PLACE*. The maestro spent two months in Bloomington, where he not only composed the majority of the opera, but also met with hundreds of students concerning conducting, composition, chamber music and music history—all taught in his inimitable and fervent style. Mr. Bernstein would compose mostly at night, and the next afternoon would bring phrases, arias, or whole sections to school so that he could listen to students performing his sketches. Then the most fascinating musical exchanges would occur where the composer and students would discuss the manuscript concerning tessitura, range, level of difficulty, expression, dynamics and other facets of the music. LB would sometimes make changes based upon comments by the students. Inspiration seemed to flow both ways. The students were obviously entranced by working directly with this world-famous musician, and he seemed genuinely interested in their opinions.

During that visit, Leonard Bernstein also served as the first Fellow of the Institute for Advanced Studies of I.U. It was thrilling to hear him say in his acceptance speech: "I have to admit, albeit a bit reluctantly, that I've fallen in love with the school."

One evening when he came to dinner at our house, he presented our family with a manuscript that he had just written and had framed. It was titled, *Blessed are the Webbs*, and the text included all six of our names. The music was composed in the form of a chorale. Later in the evening he commented: "I really like this music; I think I'll include it in the opera, obviously with different words."

In 1988 officials of Tanglewood asked LB which of his works he



Bernstein relaxing on Dean Webb's piano.

would most like performed to celebrate his seventieth birthday. When he suggested MASS, they indicated that the forces were too diverse and large for their summer program. LB requested that Indiana University School of Music be invited. In August we took 250 singers, instrumentalists, dancers, children, production staff and chaperones to Tanglewood for a huge, gala performance of MASS. This experience was certainly a major highlight in the history of I.U. The frosting on the cake came when the Maestro walked on stage after the performance and pronounced to the audience of 10,000 people:

"This is one of the best performances of anything I have ever seen."

In 1989 when the Bastille Opera House opened in Paris, it was not ready for opera performances by July 14, the two-hundredth anniversary of Bastille Day. The administration sought Mr. Bernstein's advice in planning opening festivities. He suggested inviting five of the best student orchestras in the world to give concerts during the first week. One of the five chosen was the

University School of Music. I.U. received half of the total award, and this magnificent gift was matched by University Chancellor Herman B. Wells to form the corpus of a Leonard Bernstein Scholarship, given each year to one of our most gifted music majors.

The Webb family has had an enduring, wonderful friendship with Leonard Bernstein and his family. We are deeply grateful for exhilarating times at his great Dakota residence, for a particularly memorable evening when he conducted the Chicago Symphony Orchestra in a hair-raising performance of the Shostakovich *Seventh Symphony*, and for many other occasions where we had the enormous inspiration of his presence. I cannot adequately describe the joy that overwhelmed us when in 1988 he surprised us with a manuscript copy of his latest work, *ARIAS AND BARCAROLLES* which had as one of its sections, *Mr. and Mrs. Webb Say Good-night*. This touching song, which includes a delightful description of parents trying to put four sons to bed, captures our household as only LB could, including intimate feelings of persons who cared deeply about the beautiful friendship that we were privileged to share with such a remarkable man — truly the twentieth century's Man for All Seasons. ■

*Pianist and organist Charles Webb is Dean Emeritus of Indiana University School of Music, Bloomington.*

I.U. Philharmonic Orchestra. We took 100 students to Paris for this exciting concert, conducted by our graduate, George Hanson, with Corey Cerovsek as violin soloist.

In 1987 Leonard Bernstein was awarded the Siemens Music Prize, given each year by that German corporation to a person making distinguished contributions to the world of music. Upon acceptance of the Prize, Mr. Bernstein said that he wanted the money distributed to four institutions — Harvard, Brandeis, Tanglewood and Indiana

COURTESY OF CHARLES WEBB

# Leonard Bernstein: A Celebration

## Indiana University School of Music Announces Plans for Festival Celebrating 80th Anniversary of the Birth of Leonard Bernstein



Indiana University School of Music

Indiana University's School of Music has announced that it will honor the late Leonard Bernstein with a musical celebration in April 1999.

"Leonard Bernstein: A Celebration" will examine the legacy of one of America's greatest musical icons through concerts of his music, lectures, panel discussions and films, and an archival exhibit of Bernstein photographs and memorabilia. The festival begins April 7 and continues with daily events through April 18, but officially concludes with the last of four scheduled performances of Bernstein's *MASS* by the I.U. Opera Theater on April 24.

"We are delighted with the opportunity to commemorate the life and music of Leonard Bernstein, and to celebrate the inestimable impact he had on generations of audiences in America and the world which continues to

this day," said David G. Woods, Dean of the School of Music. "Indiana is both proud and fortunate that we have been able to plan this wonderful event, and we are indebted to the Leonard Bernstein Society and Amberson Inc. for their partnership with us and their strong support."

"Just as Leonard Bernstein was moved and inspired by the wonderful students and faculty in Bloomington," said Harry J. Kraut, General Manager of the Bernstein Estate, "All of us who will come to Bloomington in April expect to have our professional batteries charged, and to learn a great deal about the meaning of the Maestro's legacy left in our care. We're most thankful that IU has chosen to present this commemoration, and that they have the artistic resources to do so in such fine style."

The competition and the festival are the continuation of the strong friendship between the Bernstein Estate and the IU School

of Music, which was established in the 1970s with a production of *TROUBLE IN TAHITI*. In early 1982, Bernstein resided in Bloomington and visited with students while working on his opera, *A QUIET PLACE*. For his 70th birthday celebration at Tanglewood, he asked for IU to perform his *MASS*. After the composer's death in 1990, Indiana revived his 1600 PENNSYLVANIA AVENUE at IU and at Washington's Kennedy Center at the request of the Bernstein Estate.

A number of noted musicians and personalities are scheduled to participate in this event. They include Martina Arroyo, Jamie Bernstein Thomas, Humphrey Burton, Betty Comden, John Ardoin, Lukas Foss, Adolph Green, James King, Carol Lawrence and Carlos Moseley. A list of events follows:

(All compositions listed are those of Leonard Bernstein unless otherwise noted)

### WEDNESDAY, APRIL 7

- 5:30 Opening Dinner and Reception
- 8:00 Philharmonic Orchestra; David Effron, conductor; *OVERTURE TO CANDIDE*, *SYMPHONY #1: JEREMIAH*, *SYMPHONY #2: AGE OF ANXIETY*, with Lukas Foss, piano; *Drip* by David Mallamud, (premiere performance; Winner of Leonard Bernstein Young Composers Competition); Musical Arts Center

### THURSDAY, APRIL 8

- 5:00 Film: *Bernstein Conducts Candide*; Parsifal Room
- 7:00 Lukas Foss in Conversation with Eugene O'Brien; Sweeney Hall
- 8:00 Orchestra/Choral Concert; Michael Barrett, conductor; *CHICHESTER PSALMS*; Other works to be determined; Musical Arts Center

### FRIDAY, APRIL 9

- 2:00 Panel Discussion: *Young People's Concerts*; Estelle Jorgensen, moderator; Carlos Moseley, Richard Englander, Polly Kahn, Jack Gottlieb; Sweeney Hall
- 8:00 Songs with Piano; Michael Barrett, conductor; *ARIAS AND BARCAROLLES*, *SONGFEST*; Auer Hall

**SATURDAY, APRIL 10**

- 10:00 Video: *Bernstein Conducts Copland Symphony No. 3, Mahler Symphony No. 1: "Titan"*; Parsifal Room
- 8:00 Concert: TROUBLE IN TAHITI, HALIL, SERENADE; Auer Hall

**SUNDAY, APRIL 11**

- 1:00 Panel Discussion: Bernstein the Teacher; David G. Woods, moderator; Michael Morgan, Michael Barrett, Craig Urquhart; Sweeney Hall
- 5:00 Film: *Bernstein Conducts: Haydn's Symphony No. 92, Verdi Requiem*; Parsifal Room

**MONDAY, APRIL 12**

- 4:00 Film: *Bernstein Conducts Gershwin's An American in Paris and Rhapsody in Blue, Mahler's Symphony No. 2*; Parsifal Room
- 6:30 Lecture: "Out-takes"; Jeffrey McGee; Auer Hall
- 8:00 Concert: Bernstein on Broadway; Charles H. Webb, piano; Soloists to be announced; Auer Hall; ON THE TOWN  
Opening  
*Lonely Me*  
*Lonely Town*  
*I Can Cook Too*  
WONDERFUL TOWN  
*Ohio*  
*Story of My Life*  
*100 Easy Ways to Love a Man*

**MONDAY, APRIL 12 cont.**

- CANDIDE  
*Best of All Possible Worlds*  
*Words, Words, Words*  
*Nothing More Than This*  
*We Are Women*  
*Glitter and be Gay*  
WEST SIDE STORY  
*Maria*  
*Like Everybody Else*  
*Tonight*  
1600 PENNSYLVANIA AVENUE  
*Seena*  
*Take Care of This House*

**TUESDAY, APRIL 13**

- 4:00 Film: *Bernstein Conducts Schumann's Symphony No. 4, Mahler Symphony No. 3; Parsifal Room*
- 8:00 Chamber Ensemble; Jamie Bernstein Thomas, narrator; Michael Barrett; BRECHT SONGS and others TBA; (World premiere); Auer Hall

**WEDNESDAY, APRIL 14**

- 4:00 Film: *Bernstein Conducts Ives' Symphony No. 2, Mahler's Symphony No. 4*; Parsifal Room
- 6:30 Harry Kraut in Conversation with Charles Webb: Managing Bernstein; Hall TBA
- 8:00 Lecture: Love Letter to Lenny; Carol Lawrence; Auer Hall

**THURSDAY, APRIL 15**

- 4:00 Film: *Bernstein Conducts Brahms' Symphony No. 1, Mahler's Symphony No. 5*; Parsifal Room
- 6:30 Lecture: Humphrey Burton; Auer Hall
- 8:00 Concert of Piano Music; Members of IU Piano Faculty and students to be announced; Auer Hall; PIANO SONATA  
SEVEN ANNIVERSARIES  
FOUR ANNIVERSARIES  
FIVE ANNIVERSARIES  
TOUCHES  
THIRTEEN  
ANNIVERSARIES  
COPLAND: EL SALÓN  
MÉXICO

**FRIDAY, APRIL 16**

- 1:00 Panel Discussion: Producing a Bernstein Biography; Malcolm Brown, moderator; Susan Lacy, Humphrey Burton, and Joan Peyser; Ford Hall
- 6:30 Stephen Schwartz in Conversation with Robert Stoll; Collaborating with Bernstein; Sweeney Hall
- 8:00 IU Opera Theater; MASS; Musical Arts Center

**SATURDAY, APRIL 17**

- 9:30 Film: *Bernstein Conducts Mahler's Symphony No. 8, Beethoven's Symphony No. 7*; Parsifal Room
- 1:00 Panel Discussion: Views of Bernstein from the Critical Community; Peter Brown, moderator; Mark Swed, John Rockwell, John Ardoin, Norman Pellegrini, Franz Endler; Sweeney Hall

**SATURDAY, APRIL 17 cont.**

- 6:30 Betty Comden and Adolph Green in conversation with Jeffrey Magee; Auer Hall
- 8:00 ON THE TOWN; University Theater
- 8:00 IU Opera Theater; MASS; Musical Arts Center

**SUNDAY, APRIL 18**

- 2:00 Panel Discussion: Singing and Playing for Bernstein; Peter Jacobi, moderator; Martina Arroyo, James King, Kim Walker, Ranier DeIntinis, Alfred Prinz; Sweeney Hall
- 4:00 Film: *Bernstein Conducts Harris' Symphony No. 3, Berlioz's Requiem*; Parsifal Room
- 8:00 ON THE TOWN; University Theater
- 8:00 Chamber Music Concert; Auer Hall; MIXED DOUBLES  
PIANO TRIO  
THREE MEDITATIONS  
FROM MASS FOR  
CELLO AND PIANO  
CLARINET SONATA  
FANFARES  
SHIVAREE  
WEST SIDE STORY  
CONCERT SUITE NO. 1

**FRIDAY, APRIL 23**

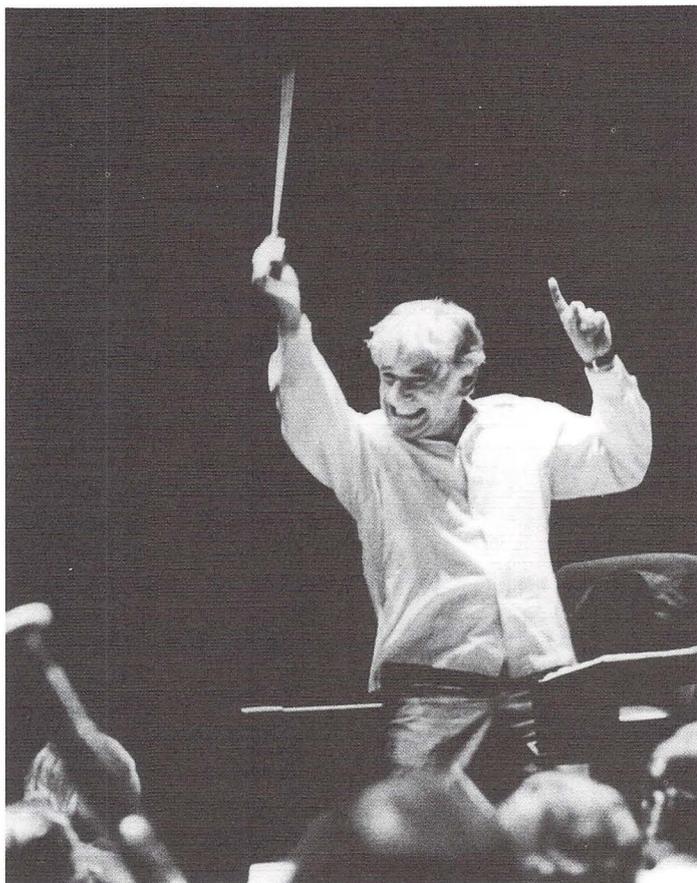
- 8:00 IU Opera Theater; MASS; Musical Arts Center

**SATURDAY, APRIL 24**

- 8:00 IU Opera Theater; MASS; Musical Arts Center

# Academic Bernstein

## When Bernstein Saw the Future, *continued*



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(continued from page 1)  
manded anything during the fractious, much maligned 1960's, the line goes. True, the squad was uninterested in composers writing tonal music, but it did not condemn them, and certainly never controlled them.

Don't you believe it. I was there, studying music at Yale, and the Serialists ran the place, as well as other composition departments at major universities. They made the appointments, granted the tenure, recruited the composition students. Put in a good word for the operas of Britten over lunch, and you faced sneers from the composers. Try to suggest that Shostakovich was somebody

worth bothering about, and eyes would roll. Aaron Copland? That producer of Americana corn pone? Be serious.

This was in the universities, mind you. In the big-time professional world, when it deigned to consider new music at all, composers like Samuel Barber, not Young Turk serialists, got Metropolitan Opera commissions. But the composers with intellectual prestige were in the universities, training the next generation, and it was a tense time.

Don't get me wrong. The development of 12-tone music was also tremendously exciting. We all marveled over Schoenberg and Webern. Many stimulating 12-tone works were being writ-

ten. But many others were sterile and forbiddingly complex, and the accompanying dogma was stultifying.

In any event, Bernstein had grappled, as Stravinsky, and even Copland did years earlier, with the challenge of 12-tone music during a period of withdrawal as a composer in the early 1960's and had returned to his essentially tonal heritage. By 1973, he felt that musical languages with elements of grounded tonal harmony were gaining reacceptance on the campuses and among composers. He saw the Norton Lectures as a way to proclaim and endorse the shift.

Bernstein was not a deeply original thinker, but he loved ideas and saw connections everywhere. He had recently been fired up by the work of linguists, especially Noam Chomsky, and he saw the linguistic search for a "genetically endowed language faculty" among all people as a metaphor for the idea of a "worldwide, inborn musical grammar."

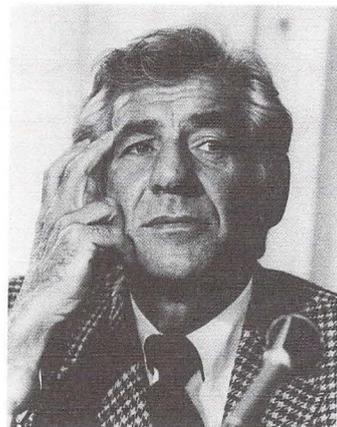
His thesis was that, like languages, all music everywhere, from every culture throughout history, shared certain built-in traits, namely, a connection to the overtone series (the relationship of a fundamental pitch to its harmonic overtones). In other words, harmonic languages for music as different as Hindu ragas, Beethoven and the Beach Boys all relied in some way on the concept of tonal center. A certain degree of tonal anchoring was inevitable because the human ear demanded it. The "creative mystery," Bernstein said, is "inextricably rooted in the rich earth of our

innate response, in those deep, conscious regions where the universals of tonality and language reside."

Caught up by his enthusiasm, Bernstein went too far. He played the last of Schoenberg's Five Pieces for Piano, Opus 23, and, after admiring its tone-row intricacies, asked: "How many music lovers do you know who can say, today, in this 50th year of Opus 23, that they love to hear it, that they listen with love to it, as they might listen to Mahler or Stravinsky?" At the time, I was learning the piece, and I loved it.

Bernstein celebrated the music being written at the time that was drawing from 12-tone procedures and fashioning synthesized tonal and atonal languages, singling out Gunther Schuller as the "incarnation of a new conciliatory spirit." Summing up what had happened since the death of Schoenberg in 1951, he said, rather elegantly, "It's as though...we have all had a vacation from tonality and returned in a "refreshed state: fit, relaxed, and with a better perspective, which enables us to make the new synthesis, the new eclecticism."

Perhaps there is something innate in our ears that craves  
(continued on page 7)



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## Bernstein: The Harvard Years

by Jonathan Sheffer

On January 28th, 1999, in the Ethical Culture Auditorium in New York, the Eos Orchestra will begin its fourth season with a special and unusual event. "Leonard Bernstein: The Harvard Years (1935-39)" will explore the protean composer and conductor and trace the influences, both personal and academic, that helped shape his unique sensibility. The evening will include a symposium of scholars and rarely played student chamber works; a concert featuring a new concert version of Bernstein's score for *The Birds* by Aristophanes; and the publication of a new Eos book of related essays and images.

I met Bernstein at Harvard during his Norton Lectures in 1973. I was present at the very first play-through of *DYBBUK* on two pianos in a classroom at Harvard, and I completed the circle with the first concert perfor-

mance of the ballet (25 years later!) this past summer at the Lincoln Center Festival.

Bernstein took the top prize in Greek at the Boston Latin School in 1935. His incidental music for the Harvard Classical Club production of Aristophanes' *The Birds* reveals a composer who was working to create music that synthesized ancient Greek theater sounds, jazz, Indian ragas, and Stravinskian austerity. This synthesis contains the seeds of several later compositions, including ideas that would be developed more fully in *FACSIMILE* and *SYMPHONY #2*. *The Birds* premiered at Sanders Theatre on April 21, 1939, and is remembered as a success and was even reported by *Life* magazine, which featured photographs of the elaborate costumes and masks. No doubt the character of the Poet singing Greek words in the style of Louis Armstrong raised a few eyebrows: merely the title, "Jazz Poet," shows what he was trying to do in this music. This song

would be recycled later into "Come Up To My Place" from *ON THE TOWN*. Synthesis would become Bernstein's hallmark, as well as one of the major aesthetic challenges for composers of this century.

Reconstructing the work has been a labor-intensive act of archeology. Bernstein's score was among his papers when he died. It might have been simple to revive, except that the vocal lines lacked text in the score! Happily, while I was busily engaged in referring to side-by-side English/Greek texts of the play to try and determine which bird calls went where, Professor Carolyn Higbie of Harvard University located the songsheets from the original production, from a request sent out to alumni of the production. Thanks to her careful transliterations, we will be able to present the songs in their original and charmingly set Greek.

Clearly, a new important voice was being heard in *THE BIRDS*; Aaron Copland, who had recently met the young Bernstein in New York at a dance concert, made the trip to Cambridge just to hear the piece. Bernstein's staging of Marc Blitzstein's "The Cradle Will Rock," which he produced in Cambridge shortly after the much-publicized New York premiere, gave audiences their first taste of the entrepreneurial Bernstein. His direction, conducting, and lighting(!) received high praise and a lot of press, especially for a college production. The early lives of great artists are like road signs that cannot be read in their own time; Bernstein's early years at Harvard were formidable, an early chapter in an unfolding American thriller.

For more information about the evening please call: (212) 691-6415. ■

## The Future, *continued*

tonal grounding. If so, then the many wondrous works written with various 12-tone procedures succeed because the music violates that craving — it titillates, discombobulates, engages the ear.

This is why the piano music of the strict Serialist Milton Babbitt is more fun to me than the ponderously tonal operas of Dominick Argento. Thus, the best 12-tone works are fun because they disrupt, in a sense, the ear's inclination for tonal

bearings. And Bernstein rightly observed that all atonal music and synthesized experiments would inevitably be "embedded in a tonal universe," that is "conceived against a contextual background of tonality."

Now, the esthetic and techniques of Serialism are simply there, an option for composers to draw on. There has never been a greater diversity of options, which is exciting but creates a whole new set of challenges for composers.

Bernstein was not the first person to point this out, but he presented the idea dynamically. Some of my teachers at the time seethed at the thought of his Norton Lectures. Yet, though Bernstein craved intellectual respect almost more than popular acclaim, he went to Harvard and challenged the university musical establishment. It didn't enhance his standing that in the years to come he conducted less and less contemporary music. But it still

took courage to state his case and call for a cessation of hostilities. ■

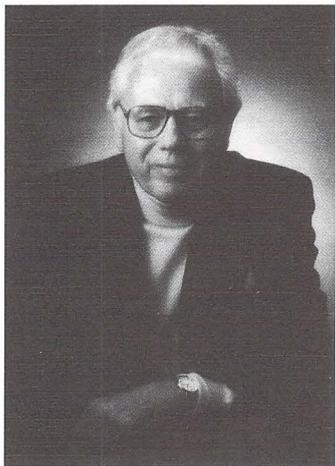
*Anthony Tommasini is music critic for The New York Times and author of a biography of Virgil Thomson.*

*The Norton Lectures and The Young People's Concerts can be purchased on video tape from the Leonard Bernstein Society. For more information please call*

**1-800-382-6622**

# Happy Birthday Sid

## Sid Ramin: A 75th Birthday Tribute



Sid Ramin

### Birthday Salute

by John Williams

Very few people have consistently contributed more to the musical life of our country over the last half-century than Sid Ramin.

All of his work in the musical theatre, in television and in film displays the hand of a genuine American master.

What has been particularly significant throughout Sid's career is his life-long association with his childhood friend, Leonard Bernstein. Their work together has earned its place in the permanent repertoire of this century's music.

It's a great honor and personal pleasure to salute this wonderful artist whom I'm also privileged to cherish as my dear friend. ■

Happy Birthday, Sid!

*John Williams*

*John Williams is an Academy Award-winning composer and conductor.*

### Sidly and Lenny

by Harry Kraut

For Leonard Bernstein, Sid Ramin was a pillar of life. From the time they met at the age of twelve to Lenny's death eight years ago (sixty years!), "Sidly" was his friend — always reliable, never demanding or competitive, always enthusiastic and supportive.

Beginning with *WONDERFUL TOWN*, Sid served Lenny as an extension of Lenny's own musical personality, in collaborating and fulfilling Lenny's ideas for orchestration. And what a fulfillment that was for them both, and for all of us! And it continued, through success and disappointment, through *WEST SIDE STORY* and the chamber version of *MASS*, to *1600 PENNSYLVANIA AVENUE* and *A QUIET PLACE*.

Sid's quiet grace and modesty were a wonderful foil to Lenny's more flamboyant persona. Always ready to play the word games, Sid was a champion in our post-rehearsal social life on the road with a show. And he sometimes brought his wife, the beautiful Gloria with him, who became one of the "Glorias" of *MASS*.

Sid has remained a pillar of Lenny's legacy for all of us at Amberson. As an Artistic Advisor to the Estate, Sid's practical grounding in professionalism has kept us faithful to Lenny's memory, and true to the intent which would have been Lenny's own.

During the last weeks of his life, Lenny gave me a list without comment, simply titled 'People to Trust'. Sid's name is at the head of that list. ■

Happy Birthday, Sid!

*Harry Kraut*



Sid Ramin with Charlie Harmon, Michael Tilson Thomas and Michael Barrett.

### My Friend Sid!

by Charlie Harmon

The names Sid Ramin and Leonard Bernstein are inextricably linked for me, since I met Sid through working directly with LB. To be with the two of them together, friends since childhood, was like being in the neatest little club imaginable, or like having the two smartest guys in the class as your two (slightly) older brothers. Well, not all that much older, but certainly wiser and funnier.

Watching Sid work (with Irwin Kostal) on the orchestration for *A QUIET PLACE* was a lesson I'll never forget. Not only are operas written one note at a time, and orchestrated the same way, but with the right help, an opera can even be ready on time! Sid's sense of the practicalities of performance never failed. What had always seemed to me the most mechanical aspect of music com-

position (assigning musical lines to actual instruments) was turned by Sid into an inspired process, equally as inspired as the composition itself.

Relying on Sid's advice while editing *WEST SIDE STORY*, *CANDIDE*, *ON THE TOWN*, *WONDERFUL TOWN*, *MASS*, *SONGFEST* and *A WHITE HOUSE CANTATA* has shown me that his inspiration never fails, either. And he makes it all seem so easy!

On top of that ease of intelligence, there's Sid's never-less-than-lustrous polish, his great personal charm, and above all, his finest attribute: grace. Even if he were just a plumber and not simply one of the best musicians in the world, I'd still love him for that quality alone. ■

Happy Birthday, Sid!

*Charlie Harmon*

## Birthday Greeting

by Bruce Coughlin

Everyone knows Sid Ramin as a world-class orchestrator who was boyhood friends with LB, lost touch for awhile and then became friends again years later, both professionally and socially. You probably also know that he orchestrated (or co-orchestrated) such theatre works as *WEST SIDE STORY*, *A Funny Thing Happened on the Way to the Forum*, *Gypsy*, *MASS* and scads of other movies, operas, classical pieces, jingles, big band singers and Broadway musicals. You might not know that he was also the composer of many tunes, including the memorable “Music to Watch Girls Go By” and the theme to the Patty Duke show, though it probably wouldn’t surprise you.

Since you probably knew these things already, I’ll tell you some things you might *not* know about Sid on this, his 75th birthday.

1: SID IS ONE OF THE NICEST PEOPLE ON EARTH.

Really. Generous, charming, always the gentleman. A friend of mine reports that during rehearsals for *Jerome Robbins’ Broadway* when Robbins, famous for his tirades, would start lashing out at the cast, Sid could be seen scurrying out the back of the theater to avoid being present. Hysterical high theatrics are definitely *not* his style!

2. SID IS INCREDIBLY GENEROUS TO OTHER ORCHESTRATORS. I can attest to this. Some orchestrators guard their turf jealously, but he has always been incredibly helpful to me and, I suspect, to others. I remember helping out a bit with a few insignificant moments in *The Red Shoes*. I suspected then — and am quite sure now — that he didn’t *need* my help at all, but that he was just giving me one of my first opportunities to work on a Broadway show.

3. SID IS A COMPUTER WHIZ. You didn’t know this, did you? Well, “whiz” is perhaps not the correct word, but it was amazing to me to see someone who had never really used a computer before go out recently, buy one, and then dive right into



Leonard Bernstein, Sid Ramin and Stephen Wadsworth working on *A QUIET PLACE*.

exploring all the possibilities therein with total abandon and childlike glee.

Just after the purchase there was a flurry of phone calls [“How do I...?”], “What does it mean when...?”], but they soon trickled down and then stopped completely. I realized that he had become “master of his machine,” at least to the extent that he needed to be. Last I heard he was busy learning *FINALE*, a difficult music notation program!

So there you have some personal secrets about Sid Ramin: charm, generosity, enthusiasm and childlike curiosity wrapped up in one incredible package.

It’s what makes him one of my favorite people on the planet and what makes it an honor to be able to say in print: HAPPY BIRTHDAY SID!!!!

*Bruce Coughlin’s orchestrations may be heard currently in the production of ON THE TOWN, Parade, The Sound of Music, and Annie Get Your Gun.*

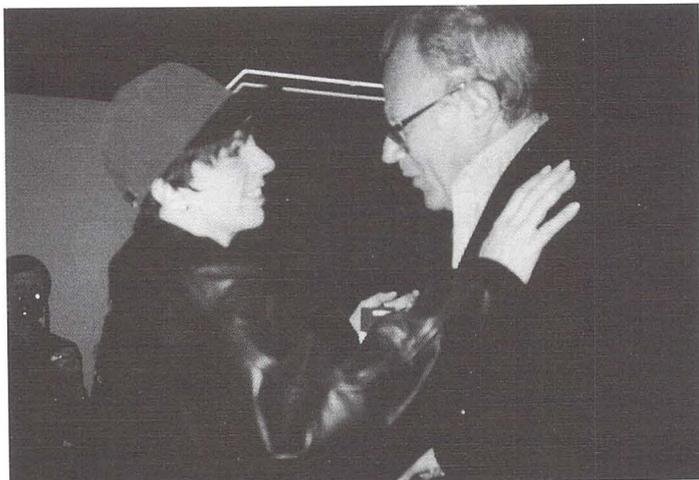
## The Bernstein Beat

by Jamie Bernstein Thomas

At the suggestion of Boosey & Hawkes, Maestro Michael Barrett and I have developed a young people’s concert idea very much in the spirit of Leonard Bernstein’s *YOUNG PEOPLE’S CONCERTS* — with one difference: this one’s about the music of Leonard Bernstein himself. With musical advice from Maestro Barrett, I have written a script entitled *The Bernstein Beat: What Makes Music Dance?* The concert will have its premiere in Salt Lake City on April 26th, with Maestro Barrett leading the Utah Symphony and myself narrating.

One of the most recognizable elements of Bernstein’s music is its rhythmic intensity. His works feel danceable, even when they’re not necessarily written to be danced to. (And choreographers are continually mining the Bernstein repertoire for their new works.) So the subject of rhythm seemed an ideal place to start a lively, accessible discussion of Bernstein’s life and music. Along the way, Maestro Barrett will lead the orchestra in a range of selections from Bernstein works, including *ON THE TOWN*, *WEST SIDE STORY*, the *JEREMIAH SYMPHONY* and *MASS*. There will be slides, surprises and plenty of audience participation.

The performance in Salt Lake City will help us fine-tune the script, after which we can offer it to orchestras around the nation, all of whom are in constant need of educational outreach materials. ■

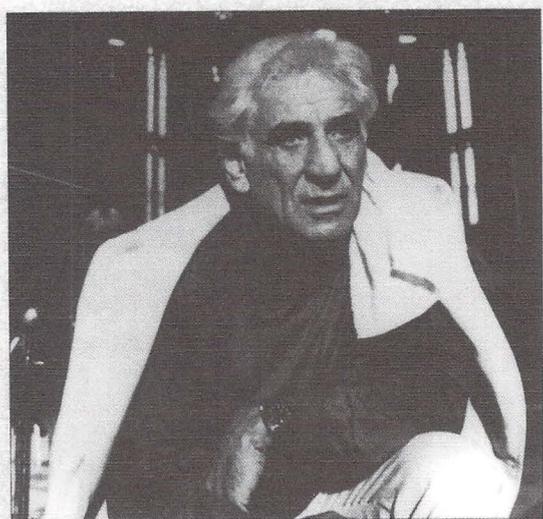


Liza Minnelli and Sid Ramin.

# In the News

## Deutsche Grammophon New Releases

Leonard Bernstein



The Artist's Album



In honor of Bernstein's 80th year, Deutsche Grammophon has released *Leonard Bernstein: The Artist's Album* and a newly remastered box set of the legendary complete Mahler symphonies and orchestral songs. *The Artist's Album* is a compilation of movements from Bernstein's recorded legacy on DG. Included on this CD are performances from Bizet's *Carmen*, Roussel's *Symphony No. 3*, Elgar's *Enigma Variations* and various Bernstein compositions. Of great interest is the 48-page

booklet which accompanies the album; it contains photos never seen before as well as essays about the compositions and Bernstein's relation to them.

The Mahler set encompasses Bernstein's historic complete Mahler cycle recorded with the New York Philharmonic, Vienna Philharmonic and the Concertgebouw Orchestra, as well as the complete orchestral song cycles featuring such artists as Thomas Hampson, Lucia Popp, Andreas Schmidt, James King, and Dietrich Fischer-Dieskau. ■

## New "Redbook"

In celebration of Leonard Bernstein's 80th birthday year, Volume 1 of an updated catalog has been released: *"Life, Musical Compositions & Writings."* Previous versions appeared on the occasion of Bernstein's 60th and 70th birthdays. The Bernstein discography and videography has become so immense that it will require a separate volume. Volume 1 alone is almost 100 pages long! Although the Maestro died over nine years ago, there has been an explosion of new Bernstein published publications, both of revised editions and of works never before put into print. In addition to full descriptions of Bernstein compositions, his literary output, articles, television scripts and books are given with complete full particulars.

Both professional musicians and organizations, as well as interested music lovers, will find the catalog to be a useful handy reference guide. Jack Gottlieb is the editor, as he was for the previous editions. We would be grateful to readers who might discover errors of commission or omission, the gremlins that inevitably can and do show up in such a detailed printing.

Available through the Leonard Bernstein Publishing Company, LLC. Boosey & Hawkes, Inc., selling agent. ■

## New Two Piano Arrangement

THE SYMPHONIC DANCES FROM "WEST SIDE STORY" have been arranged for two pianos by pianist/composer John Musto, and are now available from the Leonard Bernstein Music Publishing Co., LLC, Boosey & Hawkes, Inc., selling agent. This concert arrangement incorporates all the rhythmic vitality of the original, as well as the piece's astonishing variety of musical color. Duo-pianists Kathryn Lewis and Martin Perry gave the premiere on September 19, 1998, at Gusman Concert Hall at the University of Miami, Florida, on the final evening of the Murray Dranoff Foundation's 1998 two-piano symposium. Tim Smith of the Florida Sun-Sentinel described Musto's arrangement as "faithful, vibrant." ■

## Note to Readers

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Tax deductible donations to The Bernstein Education through the Arts (BETA) Fund, Inc. may be sent in care of the same address.

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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# Calendar of Events\*

\*Partial listing. For a complete listing visit our website [leonardbernstein.com](http://leonardbernstein.com). Please note that all dates and programs are subject to change.

## January

- 6 **Graz, Austria:** CHICHESTER PSALMS; Musikgymnasiums Graz; Ernst Wedem, conductor; Stefaniensaal.
- 7 **Rome, Italy:** CANDIDE (Scottish Opera Version); Accademia Nazionale de Santa Cecilia; Jeffrey Tate, conductor; June Anderson, Jerry Hadley, Felicity Palmer, Stuart Kale; Auditorio di Via Conciliazione.
- 7,14, 21, 28 **Cedar Rapids, IA:** "Leonard Bernstein: An American Legend, An American Treasure"; Lectures by Professor Richard Hoffman; Coe College, Hickok Hall.
- 14 **Minneapolis, MN:** SUITE FROM CANDIDE (world premiere); DIVERTIMENTO; Minnesota Orchestra, Eiji Oue, conductor; Ordway Music Theatre.
- 14,15 **Raleigh, NC:** TROUBLE IN TAHITI; Opera Company of North Carolina; Lorenzo Muti, conductor; Robert Galbraith, director; Greer Grimsley, Loretta Bibey, singers; Campus Studio Theater.
- 15,16 **Minneapolis, MN:** SUITE FROM CANDIDE (world premiere); DIVERTIMENTO; Minnesota Orchestra, Eiji Oue, conductor; Orchestra Hall.
- 22,29 **London, UK:** TROUBLE IN TAHITI, WONDERFUL TOWN; London Philharmonic Orchestra; Wayne Marshall, conductor; Royal Festival Hall.
- 22, 23 **St. Paul, MN:** SERENADE; St. Paul Chamber Orchestra; Hugh Wolf, conductor, Cho-Liang Lin, violin; Ordway Music Theatre.
- 27,29, 30 **Minneapolis, MN:** FIVE SONGS FOR SOPRANO AND ORCHESTRA (world premiere); Minnesota Symphony Orchestra; Eiji Oue, conductor; Orchestra Hall.
- 28 **Beijing, China:** CANDIDE OVERTURE, SYMPHONIC DANCES FROM WEST SIDE STORY; National Symphony Orchestra; Leonard Slatkin, conductor; Century Theater.
- 28-31 **Kalamazoo, MI:** TROUBLE IN TAHITI; Western Michigan University; William Appel, conductor; School of Music.
- 29 **Vienna, Austria:** SONGFEST; RSO Wien, Dennis Russell Davies, conductor; Michele Patzakis, soprano; Katharine Goeldner, mezzo-soprano; Brigitte Pinter, alto; Robert MacLaren, tenor; Steven Scheschareg, baritone; Steven Gallop, bass; Musikverein.
- 30 **Shanghai, China:** CANDIDE OVERTURE, SYMPHONIC DANCES FROM WEST SIDE STORY; National Symphony Orchestra; Leonard Slatkin, conductor; Grand Theater.

## February

- 1 **Hong Kong:** CANDIDE OVERTURE, SYMPHONIC DANCES FROM WEST SIDE STORY; National Symphony Orchestra; Leonard Slatkin, conductor; Cultural Center.
- 4 **Bergen, Norway:** SYMPHONIC DANCES FROM WEST SIDE STORY; Bergen Philharmonic; Michael Stern, conductor; Grieghallen.
- 4,5 **Minneapolis, MN:** THREE MEDITATIONS FROM MASS; Minnesota Orchestra, Eiji Oue, conductor; Anthony Ross, cello; Orchestra Hall.
- 4-7 **Wichita, KS:** CANDIDE, 1982 Opera House Version; Wichita State University; Harry Davidson, conductor; Marie Allyn King, director; Campus Theater.
- 5 **Charleston, SC:** TROUBLE IN TAHITI; Charleston Symphony Orchestra; David Stahl, conductor; Sottile Theatre.
- 8 **Tokyo, Japan:** CANDIDE OVERTURE, National Symphony Orchestra; Leonard Slatkin, conductor; Suntory Hall.
- 11-13 **Cambridge, MA:** CANDIDE, Scottish Opera Version, Eris Tipler, music director; Lane Shadgett, director; Kathryn Hayes, producer; Dunster House, Harvard University.
- 18-20, 23 **New York, NY:** SERENADE; New York Philharmonic; Kurt Masur, conductor; Glenn Dicterow, violin; Avery Fisher Hall.
- 18-20 **Cambridge, MA:** CANDIDE, Scottish Opera Version; Eris Tipler, music director; Lane Shadgett, director; Kathryn Hayes, producer; Dunster House, Harvard University.
- 20 **Minneapolis, MN:** CANDIDE OVERTURE; THREE MEDITATIONS FROM MASS, DIVERTIMENTO, SYMPHONIC DANCES FROM WEST SIDE STORY; Minnesota Symphony Orchestra; Eiji Oue, conductor; Orchestra Hall.
- 27 **Charleston, SC:** SYMPHONIC DANCES FROM WEST SIDE STORY, CONCERT SUITE FROM WEST SIDE STORY; Charleston Symphony Orchestra; David Stahl, conductor; Gaillard Auditorium.
- 28 **Milan, Italy:** Various Songs by Bernstein; Kim Creswell, soprano; Wayne Marshall, piano; Teatro Manzoni.

## March

- 1 **Paris, France:** CLARINET SONATA; Jerome Voisin, clarinet; Nicolas Dessenne, piano; The Louvre.
- 4-14 **Boston, MA:** SERENADE; Boston Ballet; Jonathan McPhee, conductor; Chris Wheeldon choreographer; Shubert Theater.
- 13 **St. Louis, MO:** SERENADE; St. Louis Symphony; Cho-liang Lin, violin; Alan Gilbert, conductor; Powell Hall.
- 19 **New York, NY:** Music from CANDIDE & WEST SIDE STORY; The National Chorale; Martin Josman; Avery Fisher Hall.

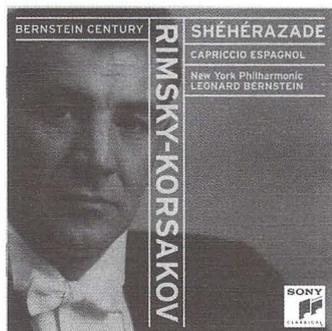
## April *(see pages 4-5 for IU events)*

- 7 **Iowa City, IA:** MASS; University of Iowa, William Hatcher, conductor; Campus Theater.
- 8-10 **Atlanta, GA:** PRELUDE, FUGUE & RIFFS; Atlanta Symphony Orchestra; Williams Eddins; Woodruff Arts Center.
- 11 **St. Cloud, MN:** THREE DANCE EPISODES FROM ON THE TOWN; The St. Cloud Symphony; Larry Eckerling; conductor; Benedicta Arts Center.
- 15-18 **Ann Arbor, MI:** CANDIDE (Scottish Opera Version); University Musical Society; Brent Wagoner, musical director; Power Center.
- 16,18 **Pittsburg, PA:** CANDIDE (1982 Opera House Version); Opera Theater of Pittsburg; David Briskin, conductor; Chad Smith, Danielle Strauss, David Evitts, Myrna Paris, Claudia Benack, Dimitire Lazich; Byham Theater.
- 17,18 **Clarksville, TN:** TROUBLE IN TAHITI; Austin Peays State University Musical Theater Department; Allen Henderson, conductor; Campus Theater.
- 22, 23, 25 **Milan, Italy:** THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestra Sinfonica G. Verdi; Yutaka Sado, conductor; Teatro Lirico.
- 23 **New York, NY:** PRELUDE, FUGUE & RIFFS; Richard Stoltzman, clarinet and big band ensemble; Metropolitan Museum of Art.
- 26, 27 **Salt Lake City, UT:** *Bernstein Beat*; Utah Symphony Youth Concert; Michael Barrett, conductor; Jamie BernsteinThomas, narrator; Maurice Abravanel Hall.

# Looking Ahead

## The Bernstein Century

Sony Classical released 6 more CDs of THE BERNSTEIN CENTURY series in December. Of special interest are first time compact disc releases which include Bernstein performing and conducting Mozart *Piano Concertos in B Flat Major, K. 450* and the *Concerto in G Major, K453*. Also, first time on CD will be performances of 20th century music by Dallapiccola, Shapero, Lopantnikoff and Hill. Other performances include Bartok's *Concerto for Orchestra* and *Music for Strings, Percussion and Celeste*, Rimsky-Korsakov's *Scheherazade* and *Capriccio Espagnole*, Tchaikovsky's *Nutcracker Suite*, *Swan Lake* and the *Waltz from Sleeping Beauty*; and Mahler's *Symphony No. 1* and the *Adagio from Symphony No. 10*.



February will bring additional releases: Bach's *St. Matthew Passion* and Beethoven's *Symphony No. 3* with Bernstein discussing these works, and Berlioz's *Harold in Italy*. And last but not least are Bernstein's own SYMPHONY NO. 1, JEREMIAH and SYMPHONY NO. 2, THE AGE OF ANXIETY. Also, included on this disc are I HATE MUSIC and LA BONNE CUISINE with Jennie Tourel and Bernstein. ■

## Minnesota Celebrates Bernstein

The Minnesota Orchestra, Eiji Oue, musical director, will emphasize the music of Maestro Oue's mentor Leonard Bernstein in January and February, celebrating the 80th anniversary of Bernstein's birth. The highlights of this celebration will be the world premiere of a newly-arranged SUITE FOR ORCHESTRA FROM CANDIDE by Charlie Harmon and Sid Ramin. Also being programmed is the first performance of FIVE SONGS FOR SOPRANO AND ORCHESTRA: *Two Love Songs* (Rilke), *Silhouette*, *Piccola Serenata*, *So Pretty*, orchestrated by Sid Ramin. Other works by Bernstein include DIVERTIMENTO FOR ORCHESTRA, THREE MEDITATIONS FROM MASS and the SYMPHONIC DANCES FROM WEST SIDE STORY. ■

## National Symphony Orchestra

The National Symphony Orchestra of the John F. Kennedy Center for the Performing Arts will visit the People's Republic of China for the first time in 1999. In addition to concerts in China the orchestra will also visit Japan. Music Director Leonard Slatkin has chosen to perform American music at most of these concerts. He will include Bernstein's CANDIDE OVERTURE and SYMPHONIC DANCES FROM WEST SIDE STORY in concerts in Beijing, Shanghai, Hong Kong and Tokyo. Maestro Slatkin has said: "We are thrilled to be embarking on this tour. In particular, the opportunity to bring a wide and varied repertoire to Asian audiences brings a sense of pride, not only for the great European masters, but also for the music of our own country." ■

## prelude, fugue & riffs

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