

# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Spring/Summer 2002



## YOUNG PEOPLE'S CONCERTS Return to TV

by Martin Steinberg

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The Associated Press.*

**N**EW YORK (AP) — The images are in black and white and from another era, mothers in fancy hats accompanying their sons in suits and ties and daughters in dresses and patent-leather shoes as they rush into Carnegie Hall to watch a nearly all-male orchestra yet the ideas ... are as meaningful today as during Eisenhower's America in 1958. Forty-four years after Leonard Bernstein's YOUNG PEOPLE'S CONCERTS first aired, they are returning to television. [Ed. Note, began on March 15] ... USA Cable-affiliated Trio, which has 14.3 million subscribers, bills itself as a popular arts channel. Its programs include "Rowan & Martin's Laugh-In," movies, fashion and concerts from Bjork to the Doors. With these performances featuring Bernstein and the [New York] Philharmonic, the station is venturing into the difficult sell of classical music. "When we went back and looked at them, we found them to be riveting, exciting, somehow fresh, new and relevant to what is happening today," Chris Slava said. [Trio's vice president of acquisitions and scheduling]

To help, Trio enlisted three stars — entertainers Whoopi Goldberg and John Lithgow and violinist

*(continued on page 2)*



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In this issue... LB Discography: New on the Web... page 6

# To Our Readers

It was Leonard Bernstein's least glamorous occupation, that of teacher, that may leave the strongest mark of his influence in the world of music and ideas. In this issue, we hear from educators inspired by Bernstein's teaching methods, as well as by the ability of his compositions to galvanize young listeners. The Leonard Bernstein Center is steadily expanding, creating a nationwide dissemination of Bernsteins's lively approach to learning. Scholarships established by Bernstein in his lifetime continue to boost talented young musicians forward in their studies.

In addition, Bernstein's YOUNG PEOPLE'S CONCERTS with the New York Philharmonic are back on television, illuminating a darkness that had not been relit for many years. And the jewel in Bernstein's educational crown, his NORTON LECTURES at Harvard, are now available on DVD. They never looked better.

Meanwhile, academic research on Bernstein's musical and recording legacy has reached new levels of precision, thanks to the combined forces of human dedication and computer wizardry.

And anyone who wonders if Leonard Bernstein's works are getting enough exposure need only turn to the Calendar of Events, which threatens to devour the front of this newsletter.

J.B.T. ■

## YOUNG PEOPLE'S CONCERTS Return to TV, *continued*

*(continued from page 1)*  
Joshua Bell. They introduce the topic of the day, such as "What is Orchestration?" "What is a Concerto?" and "Musical Atoms: A Study of Intervals." The real star, of course is Bernstein... Besides his conducting, composing and piano-playing skills, Bernstein was a great communicator and teacher. He didn't talk down to his young audience while explaining formidable concepts that can turn the mystique of classical music into an impenetrable barrier.

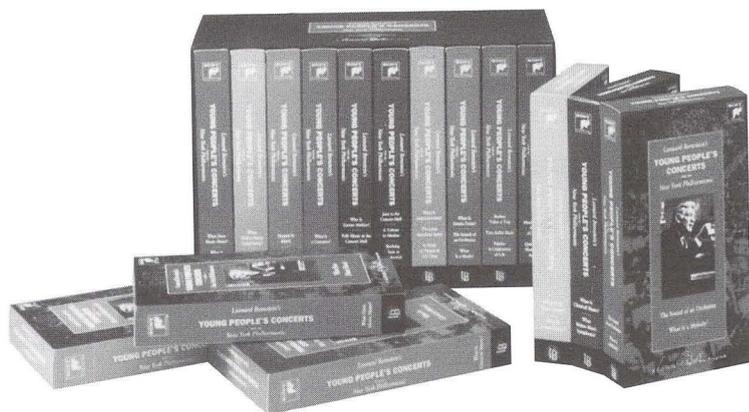
**He didn't talk down to his young audience while explaining formidable concepts that can turn the mystique of classical music into an impenetrable barrier.**

"I don't know anybody who can do that with music and ... make it so accessible and fun, as though you already knew it almost before he said it," said Alexander Bernstein, a former teacher...

For example, in introducing "or-ches-TRA-tion," Bernstein demonstrates how the 19th century Russian composer Nikolai Rimsky-Korsakov arranged "Capriccio Espagnol." Bernstein adds layer upon layer of ideas one at a time: "What (Rimsky-Korsakov) did actually is to take the bare notes in his head and

sort of put clothes on them so that they could go out into the world. After all, notes can't wander around naked; they have to be dressed up, in orchestration. But good orchestration means not only clothes that you put music into — the way you wear a dress or a suit to keep yourself warm. It's got to be the right orchestration for that particular piece of music, like wearing the right suit or the right dress. That orchestration would be like putting on a sweater to go swimming. It's just ridiculous."

After having the orchestra play a jumbled orchestration, Bernstein asks: "You see how terrible that is? You can't hear the tunes, the rhythms are too loud and it all sounds clumsy and thick." The lesson: "A good composer always knows deep down in his heart what the right choice must be, because if he's good, his music will make him choose right. The right music played by the right instruments in the right combinations at the right time — that is good orchestration." Bell said the series may not be right for everybody, but it may expose many to classical music because Bernstein shows that music is something not to be afraid of. "I think it will touch them," he said. "Just being around somebody that just oozes music — it's a kind of energy, and through osmosis you get excited... Hopefully the bigger results will be just wanting to go out and hear music and go play music." ■



# WEST SIDE STORY: A Teaching Diary

by Ann Mayle

I have been teaching WEST SIDE STORY in seventh grade music classes for most of my 17 year teaching career. For the past several years, I have been showing the film to the students of Suncrest Middle School in Morgantown, West Virginia. I don't remember the exact day that I decided to start, but I remember the circumstances as if it were yesterday. I had just landed my first job teaching junior high school music, all set for my first class. I had the piano out, the music was ready and I was eager to proceed. I passed out the music and proceeded to teach them to sing a pop song from the time. A hand raised in the back of the room.

"Yes?" "Um... Mrs. Mayle, if we wanted to sing, we would be in choir." (Said with the innocence and sarcasm of a seventh grader.) This led to a discussion about how they do NOT like to sing and I couldn't make them, etc. Not a good beginning. I needed Plan B. So I went home and devised a unit on Musical Theater, complete with notes, tests, quizzes and games. We would complete the unit by watching WEST SIDE STORY and discussing it. That was the beginning of what I later became known for. Many of my former students may forget my name, but they remember me as "The WEST SIDE STORY lady."

Before I begin showing the film, we discuss musicals in general. Actors "sing" in musicals (groans from the class.) They may "dance" in the streets (more mumbling and giggling). We list musicals the students have seen. While a couple of students have traveled to New York to see a Broadway show, most have not. Their lists mainly consist of the Disney animated musicals. A few have seen shows presented by our local theater group. Only one or two have seen WEST SIDE STORY.



© COURTESY ANN MAYLE

On to WEST SIDE STORY. I tell them, "You will see the gangs dancing. Remember folks, this is a MUSICAL! That's what they do. The music is an important part of the plot, so I expect you to listen carefully to each song and know its meaning and who sings it. Take notes as you go along. There will be work to do after the video is over. Let's start. And no, you may not have popcorn."

Day one: I talk them through the first few minutes of the video as they see the aerial view of New York City. They like this view. "Cool," I hear someone say (how appropriate). I name the Jets as they pop onto the screen. Someone asks if they are ever going to talk. I assure them that after the opening scenes, the action picks up. After about forty minutes, I turn off the video at the place where Maria starts spinning around into the dance scene. Someone yells, "No, don't stop it now!" I have no choice. We have only a few minutes left. I ask them questions about what they saw today. We'll watch more tomorrow. When they leave, a few of the boys are

snapping. That always happens. They're hooked!

Day two: A quick review of what we saw yesterday, then I turn on the VCR. The dance starts. They laugh at Gladhand. They watch as Tony and Maria first see each other. The girls are drawn to the TV. A couple of the boys are looking at each other and rolling their eyes. They listen to *Maria*. They always complain that he says Maria *way* too many times! (A boy one year actually counted them. I think he said that there were 37.) We stop the tape at the very end of *Tonight*. Once again we discuss what they saw. "Was that fire escape supposed to be like the balcony in *Romeo and Juliet*?" someone asks. "Exactly!" "Will we get to see the rumble tomorrow?" "You'll have to wait and see," I tell them.

Day three: Again, a quick overview of what we've seen so far. We begin with *Officer Krupke*. They love it. They laugh at the lyrics. We watch from the war council to *One Hand, One Heart*. When Tony and Maria begin

(continued on page 15)

Ann Mayle with  
her students.

# Writing *Leonard Bernstein: A Guide to Research*



by Paul R. Laird

My fascination with the life and music of Leonard Bernstein began in college. I had been fortunate enough to see him conduct a Bicentennial concert with the New York Philharmonic at Carnegie Hall in 1976, and I discovered his compositions a few years later when I bought the two-record set (Columbia Masterworks MG 32793) of his three symphonies. Soon thereafter, I became enthralled with the score to *WEST SIDE STORY*, which I had known for years, but I finally understood what a masterful American score it is. I wrote my master's thesis in music history at Ohio State University in 1982 on the influence of Aaron Copland on Leonard Bernstein. After writing Mr. Bernstein about my project, he invited me to come to the Watergate Hotel in Washington, DC to interview him after a rehearsal with the National Symphony Orchestra. Beyond the thrill of hearing him reminisce about his friendship and work with Copland, I experienced his intensity of interest in everyone, a feeling

described by many. My continuing obsession with his life and music ultimately led to the publication of my *Leonard Bernstein: A Guide to Research*, which appeared in early 2002 in the Routledge Music Bibliographies series.

Guides to research inevitably are out-of-date the moment they appear, but I hope the book offers a good annotated bibliography on important Bernstein sources through the fall of 2000, when it went to press. The book opens with essays on Bernstein's life and some of the more complete statements on his musical style available outside of dissertations and theses. My annotated listing of Bernstein's major compositions builds upon the solid work of Jack Gottlieb in this area. While the most complete catalog of Bernstein's writings remains Mark Eden Horowitz's list on the Library of Congress's American Memory web site (<http://memory.loc.gov/ammem/lbhtml/lbhome.html>); my book offers annotations for Bernstein's major writings. The largest section of the book is an annotated listing of approximately 500 sources on biography,

important biographical issues, Bernstein's relationship with other luminaries, and his compositions, both in terms of Bernstein's general musical style and in specific genres. Sources on Bernstein's conducting and work as an educator and commentator also appear, along with a selected list of videos and detailed annotations of research aids such as archives, libraries and web sites. The 50 pages of indices help one to use the book efficiently.

*Leonard Bernstein: A Guide to Research* does not by itself offer a complete look at Leonard Bernstein as a man, composer, conductor, or author. I hope, however, that it will make it easier to find that full picture among the many sources about him in different types of publications. It will take scholars years to illuminate fully the life and work of this complex and fascinating man, but I like to think that my book and other sources will give researchers and other interested people a head start.

*Paul R. Laird is the Director of the Music History Division at the University of Kansas* ■

## [update:] Indiana University Leonard Bernstein Scholarships

In 1987, Leonard Bernstein received the Siemens Prize, a generous financial award established by the Ernst von Siemens Foundation. He added the proceeds of the prize to his already established scholarship funds at Harvard and Brandeis Universities as well as at Tanglewood. He also used a major portion to establish a new scholarship fund at Indiana University (IU) School of Music. For this academic year (2001-2002) the IU School of Music

awarded three Leonard Bernstein Scholarships to enable students to continue their education. The scholarships were awarded to Meng-Lu Chiu, who is working towards a Performer Diploma in harp; Kornel Wolak, who is working towards a Performer Diploma in clarinet; and Nathan Hillyard, a graduate performance major in trombone. In thanking the Bernstein family Nathan said, "Next semester looks full of opportunity. It is a privilege to receive this assistance." ■



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# The Leonard Bernstein Center



The Leonard Bernstein Center for Learning (LBC) has been expanding its reach across the country through the addition of new participating schools, new training materials and new resource materials. In the past year it has grown from six participating schools to twenty-three.

In February, the first Leonard Bernstein Center Leadership Institute was held at the Recording Academy in Santa Monica, CA. Seventeen principals and staff members of the participating schools attended. Dr. Eva Baker, director of the National Center for Research on Evaluation, Standards and Student Testing at the University of California, Los Angeles, gave preliminary results

for the evaluation of the program for which she serves as principal investigator. Early data show positive results among students and teachers. The full evaluation report will be available in September after schools receive and compile their 2002 student performance data.

In the past year, over 800 teachers and other staff received more than 160 days of professional development in the Artful Learning model including on-site follow-up sessions. A cadre of 20 trainers who are skilled in arts-based instructional strategies delivered the sessions. Additionally the educators received assistance in developing their school improvement plans and completing applications for funding, as well as addressing implementation issues.

The Center has also developed four new training manuals: *Leonard Bernstein Center Artful*

*Learning Teacher's Handbook, Level One and Two; Leonard Bernstein Center Artful Learning Principals Leadership Institute, Level One and Two.* Three new resource materials are also available: *The JAZZ Story: Lessons for Middle School Students* (April 2002), *Masterworks* (June 2002) and *Artful Learning Units of Study* (June 2002).

Dana Magenau, the Center's new executive director, recently said: "I've returned from overseas specifically to work in education. I consider myself very fortunate to be a part of the Leonard Bernstein Center for Learning. LBC has built a solid foundation with 23 schools, and is now entering a new phase of expansion. We will attain the critical mass needed to reach more children and raise the profile of the LBC program." ■

## Following in the Footsteps, or a Least Trying to Walk a Nearby Road

by Chris Ludwa

In June 2001 I was hired by the Grammy Foundation's Leonard Bernstein Center for Learning to be a Trainer in schools that are adopting the Bernstein Artful Learning model. As a conductor, I have always been intrigued by Bernstein's work; I wish I were ten years older so I could have met him. Learning his role as artist, teacher, and scholar and spreading his belief to other teachers has had to be the next best thing. The inexorable joy and feeling of accomplishment that comes from helping teachers embrace the Bernstein model is quite similar to standing in front of an orchestra: both require advance preparation and an understanding of the fundamentals; both require a degree of

spontaneity and a willingness to react to what is occurring; and most importantly, both require the ability to realize that only through the expertise and artistry of each individual can the best result be achieved.

The teachers with whom we work are already incredible artists, teachers, and scholars. The Bernstein Model simply provides a framework that sparks enthusiasm, creativity, and joy in the teachers.

That same spark enlivens the students, who ultimately learn more and have more fun doing it than through conventional methods. We see that when students care about what they are learning and "own" the educational process, they retain more information, make cross-curricular connections, and ultimately begin to know the love of learning.

The Grammy Foundation does an incredible job of guiding the teachers through training sessions, follow-up visits, information sharing, and providing the resources for success. I am honored to remain connected to Bernstein's legacy of instilling the love of learning in audiences of all ages, races, creeds, and backgrounds.

*Chris Ludwa is a freelance conductor residing in Indianapolis, IN. He works with the Columbus Indiana Philharmonic, Indianapolis Opera, and Terre Haute Youth Orchestra and was recently named Artistic Director of the Indianapolis Arts Chorale.*

*For information on the Artful Learning model, contact Carol Solis at (310) 392-3777.* ■

# The Leonard Bernstein Discography: New on the Web *Breaking the Octennial Cycle*



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Birthday, added a Videography to the Discography. But again these were only inventories of Bernstein as composer since, as I noted at the time, “Bernstein as conductor during this time period has been prodigal in the field of recordings; it will be necessary to compile a separate Discography/Videography (to be released...)” One day, after this edition had appeared, the phone rang at home just as I was walking in exhausted from an overseas trip. It was David Diamond fuming in his notorious “diamond-in-the-rough” mode over my having omitted the fact that the very first commercial recording Bernstein ever made was as a pianist in the Diamond Prelude & Fugue in C# Major (1940, New Music Recordings). Yes, it was the first, and we should note that, although more projects were in the works, fate sadly decreed Bernstein’s last recording to be “The Final Concert” at Tanglewood on 19 August 1990.

A third edition of the Red Book in 1998, celebrating what would have been the 80th Birthday Year, was subtitled Volume I: Life, Musical Compositions & Writings because, to self-quote again, “The Bernstein Discography and Videography has become so immense that it requires a separate volume. We hope that Volume 2 will be ready for release in the year 2000...”. Well, here is Volume 2, two years late; not so far off the mark. As Lillian Hellman put it — in the mouth of her eponymous hero from the Bernstein-Hellman operetta *CANDIDE* — “We promise only to do our best and live out our lives. Dear God, that’s all we can promise in truth,” (a passage by the way, that has made it into the 15th edition of Bartlett’s Familiar Quotations.)

At last we have broken the octennial cycle, and I am thankful we do not have to wait for the year 2008 to present this Discography to the public, all

**Bernstein and  
his Assistant  
Conductor  
Seiji Ozawa,  
Producer  
John McClure,  
and soloists  
recording Bach’s  
St. Matthew  
Passion  
April, 1962.**

**by Jack Gottlieb**

Leonard Bernstein believed in the efficacy of calendar dates. In 1943, he made his historic debut with the New York Philharmonic on the 14th of November, a date in 1954 on which he made his equally historic television debut. It also was the birth date of his compeer and mentor, Aaron Copland. Bernstein would have also appreciated the significance of his having been born in the eighth year (known as the octennial) of the 1910s, for it was in 1958, shortly after his 40th birthday, that he formally became Music Director of the New York Philharmonic. For me, 1958 had particular resonance since that was when the Maestro invited me to join him as his Assistant.

My Assistantship ended in 1968, Bernstein’s 50th birthday year, but I continued to work for him occasionally as a free-lancer, and then rejoined his full employ through Amberson, his company, in 1977. Gradually the music quotient of my work took ascendancy as I was empowered to

become his Editor, shepherding his scores and books through to publication, and writing program and record notes for most of his concert works.

Among the publications were three editions of so-called Complete Catalogs (nicknamed the Red Books — red was LB’s favorite color) spaced at ten year intervals. The first of these in 1978, celebrating his 60th Birthday, had a Discography of Bernstein as composer. Due acknowledgment was given to the Rev. J. F. Weber, a Catholic priest and expert on liturgical music, who had published a sixteen page Bernstein discography in 1975 (Utica, N.Y.). During this decade, a more thorough tabulation was compiled by Byron Bray, a Columbia Artists Management representative and close friend of Bernstein’s secretary, Helen Coates. However, it was Miss Coates, in those pre-computer days, who from the beginning had laboriously typed in all such data into loose-leaf notebooks.

The second edition of the Red Book in 1988, observing the 70th

124 pages of it! The number of Bernstein recordings is, to say the least, impressive. The only other conductors who have come close are Herbert von Karajan and Neville Marriner. Although there are gaps (discussed below), the total count is 826.

Kudos for our breakthrough are due first and foremost to James H. North, who generously allowed us to extract the Bernstein quotient from his index of all New York Philharmonic recordings, an extraordinary achievement. Grateful acknowledgment also goes to Florian Conzetti, who did the lion's share of computer input under the watchful eyes of Amberson Vice Presidents Marie Carter and Craig Urquhart and our Executive Vice President, Harry J. Kraut.

Catalogs from record companies were reviewed, riffled and raided — notably, the Phonolog monthly listing used by record stores and the indispensable Schwann Catalog. It is particularly fascinating to examine original time-sheets from the 1940s for the earliest Bernstein sessions on 78 rpm for the RCA-Victor label. Blitzstein's *Airborne Symphony*, recorded 30 October 1946 at the Lotos Club in New York City, took only three hours to complete; but Stravinsky's Octet, recorded 11 August 1947 at Tanglewood, took almost five. On the log for Stravinsky's *L'Histoire du Soldat* there is a note: "The noises heard on all sides are not system noises, but mechanism noises from bassoons which could not be eliminated."

Salaries for the recording of Gershwin's *An American in Paris* (6 December 1947, the Manhattan Center) totaled \$3,949.75; the lowest amount paid an individual was \$68.75. Among the musicians that day were oboist Ralph Gomberg, brother of Harold Gomberg (famed oboist of the New York Philharmonic);

clarinetist David Oppenheim, who five years earlier had recorded Bernstein's SONATA FOR CLARINET and Piano with the composer; and celesta player Howard Shanet, who later wrote a notable history of the Philharmonic. Copland's *Billy the Kid* (11 June 1949) is stamped: "Also made on 7 [inch] 45 RPM."

Bernstein's own JEREMIAH SYMPHONY was recorded 14 February 1945 with the St. Louis Symphony Orchestra, and according to the time sheet, the session took place in the Municipal Auditorium. However, this 1932 building was renamed in the 1940s as the Kiel Opera House (after a St. Louis mayor) and is so noted herein. Nowadays the auditorium is known as the Savvis Center. This is an example of the persnickety kind of detail and sleuthing that one has had to undertake.

Not only do performing arenas change names, but so do record companies. "In the Beginning" there was Columbia records which began CBS Records, then Sony and now Sony Classical. But whatever the name, the largest bulk of Bernstein recordings were created for the company between the 1950s and '70s, numbering over 500 compositions.

Dan Shiffman, our resident computer guru, has faithfully overseen the relocation of the data to cyber space. Indeed, the flexibility of the cyber world is the ideal environment for a Discography, making it possible to keep pace with the rapidly changing formats and labeling numbers endemic to recordings. Since record companies are always exploring ways to exploit their holdings, many of the titles with Bernstein as conductor have been repackaged in differing and dizzying combinations, most recently remastered and marketed by Sony Classical as The Bernstein Century. This becomes a convoluted ordeal for indexers.

There are still two important matters to address. First, we have yet to supply full details on Bernstein as Narrator. This is a temporary omission, entailing such items as the Book-Of-the-Month Club series, recorded on Decca. These symphonic analyses,

## 'In the Beginning' there was Columbia records which began CBS Records, then Sony and now Sony Classical.

made with the Stadium Concerts Symphony Orchestra (the New York Philharmonic in disguise) feature Tchaikovsky *Pathétique*, Schumann No. 2, Dvorak *New World*, Brahms No. 4 and Beethoven *Eroica*. Other narrations include titles from the Omnibus series such as "Beethoven's Fifth Symphony" and "What Is Jazz?" (CL-919) and "The Humors of Music" (MS-6225). To all this we add "Bach's St. Matthew Passion" and "The Music of Charles Ives," issued with discussions of Beethoven Symphonies Nos. 3 and 5 on CBS Special Service Records. And there are still others: Stravinsky's *Petrouchka* and the Berlioz *Symphonie Fantastique*, the Nielsen *Espansiva Symphony* as well as an interview with Bernstein about his own recording output.

The second matter is more tricky since it concerns Bernstein as Composer: works conducted by others. What we have done is to add a section called Selected Discography which was finished in 1998 with the help of Maria Bedo for the third edition of the Red Book. But it was never used in that publication in anticipation of what we thought was going to be Volume II. Please note that this section is not all-inclusive nor is it up-to-date. Therefore, such

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# TROUBLE IN tahiti

Milestone: 50 Years of TROUBLE IN TAHITI



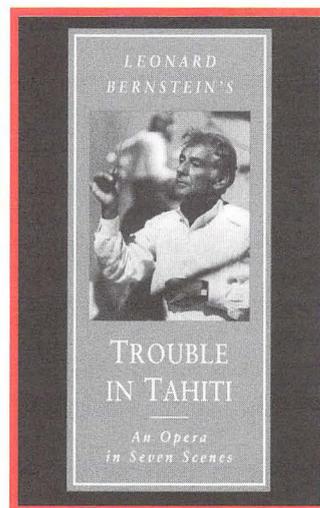
The Tanglewood Music Center will celebrate the 50th Anniversary of TROUBLE IN TAHITI with a concert performance on August 12. The concert will feature the Vocal Fellows of the Tanglewood Music Center, the TMC Orchestra, and Federico Cortese, conductor.

TROUBLE IN TAHITI, an opera in one act with seven scenes, written by Bernstein to his own libretto, was first performed on

June 12, 1952 at Brandeis University, with the composer conducting. TROUBLE IN TAHITI depicts a day in the failing marriage of a model suburban couple, Sam and Dinah.

Since its premiere TROUBLE IN TAHITI has become one of the most performed American one-act operas. It has appeared in opera houses, on Broadway and television. Most recently, the BBC aired a new television version directed by Tom Cairns. The BBC Music Magazine said about this production that, "Cairns' film is stuffed with witty invention ... it had me thinking for days afterwards about the couple's final uneasy truce." TROUBLE IN

TAHITI was later incorporated into Bernstein's final opera, A QUIET PLACE. ■



## TROUBLE IN TAHITI: New Chamber Version



A new chamber orchestration of TROUBLE IN TAHITI is now available from the Leonard Bernstein Music Publishing Company. This reduction, by Bernard Yanotta, is scored for eight performers: Flute, Clarinet,

Trumpet, Trombone, Piano, Percussion (2 players) and Contrabass. Premiered in 1997, it has had many subsequent performances, most prominently by Chicago Opera Theatre in 1999 and by the Festival des Arts on a tour of France in 2000. ■

*For more information, or to license a performance, please contact Boosey & Hawkes <http://www.boosey.com/publishing/index.html>*

# Hal Leonard to Represent Leonard Bernstein "Broadway" in Print

The world's largest music print publisher, Hal Leonard Corporation has signed an agreement with London-based music group Boosey & Hawkes and the Leonard Bernstein Music Publishing Company (LBMPC) for exclusive worldwide print rights to the theatrical and popular works of Leonard Bernstein.

The deal was negotiated by Hal Leonard Chairman and CEO Keith Mardak and President Larry Morton; Jim Kendrick and Stephen Richards of Boosey & Hawkes; Harry Kraut along with Marie Carter of Amberson (the managing agent for Bernstein's estate); David Renzer, Worldwide President of Universal Music Publishing Group; and Linda Newmark, Senior Vice President of Acquisitions for Universal

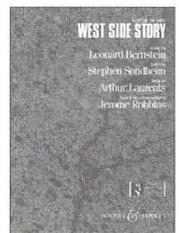
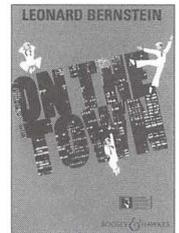
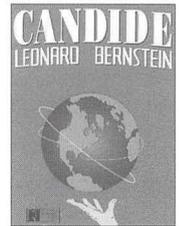
Music Publishing Group (which jointly owns and operates LBMPC along with Amberson). Under the terms of the agreement, Boosey & Hawkes retains selling rights for these publications in Europe (including the countries of the former Soviet Union) and Israel, and will continue to sell publications of Bernstein's serious works and concert music, as well as administer rental of performance materials for all works, worldwide.

The Bernstein catalog of popular works currently consists of nearly 70 publications. Comments Morton, "We relish the opportunity to represent in print such timeless, legendary music as Leonard Bernstein has left us with. Our editorial department has already begun

work on several new publications, particularly in areas such as educational piano, instrumental and choral, and vocal."

Kraut, on behalf of LBMPC and Amberson, further comments, "We are delighted that by working with Hal Leonard and Boosey & Hawkes in this innovative arrangement, we will maximize the distribution of printed editions of Leonard Bernstein's music around the world. So, play and sing on!" ■

*For more information or to place an order for Bernstein publications available from Hal Leonard Corporation, please call the E-Z Order Line at 1-800-554-0626 or send a message to [sales@halleonard.com](mailto:sales@halleonard.com).*



# Leonard Bernstein Persona to be Represented by the Roger Richman Agency

Amberson Incorporated, which oversees the legacy of Leonard Bernstein, has entered into an agreement with The Roger Richman Agency, Inc. to be the exclusive worldwide agent in certain registered Leonard Bernstein trademarks. The trademarks include the name, signature, image and likeness of Leonard Bernstein.

**Roger Richman is honored to represent and protect Maestro Bernstein's persona.**

The Roger Richman Agency, Inc. is the preeminent licensing

agency, specializing in protecting and promoting the personas of world-renowned entertainment and historical personalities. Located in Beverly Hills, CA., the agency has operated for 23 years and is headed by Roger Richman, who pioneered celebrity rights legislation. The Roger Richman Agency, Inc., specializes in representing entertainment and historical personalities for a variety of licensing applications, including advertising, merchandising, premiums, promotions, film and television programming, theatrical productions and look-alike/sound-alike services. Exclusive licenses are available in most product and service categories. Licenses include full persona usage, consisting of name, voice, signature and image

(photo, illustration, animation and/or look-alike).

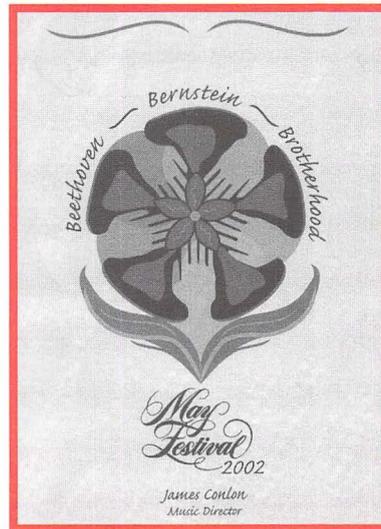
Jamie Bernstein Thomas said, "We are very pleased to have Roger Richman representing our interests in this specialized field. Not only do we look forward to reaching a wider audience through his efforts, but we are also reassured to have such a strong protector of the trademark and its appropriate uses." ■

Roger Richman is "honored to represent and protect Maestro Bernstein's persona by both protecting his image from unauthorized users as well as perpetuating his memory among his devotees with a selective advertising and merchandising program." ■

# IN THE news

## Beethoven, Bernstein and Brotherhood

The Cincinnati May Festival will present its 129th season beginning May 17 in Cincinnati's historic Music Hall. Entitled *Beethoven, Bernstein and Brotherhood*, the festival, in the words of Music Director James Conlon, will be "dedicated to the profound power of music and artists to bring people together to celebrate their common humanity." As well as featuring the music of Beethoven and works by prominent Afro-American composers, the festival will include music of Leonard Bernstein: *MISSA BREVIS*; Selections from *MASS* and *THE LARK*; *OLYMPIC HYMN* and *SYMPHONY NO. 3: KADDISH*. The performance of the *OLYMPIC HYMN* will be the first performance with new lyrics by Richard Wilbur.



*SYMPHONY NO. 3: KADDISH* will be narrated by Jamie Bernstein Thomas. This will be the first time Jamie has narrated her father's symphony. ■

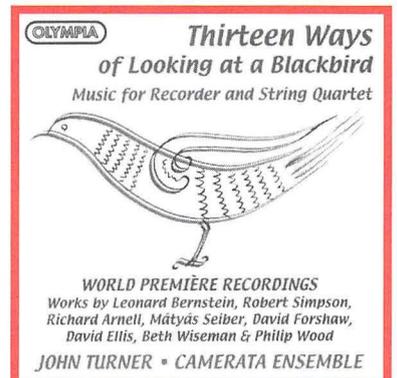
## Did you know?

Leonard Bernstein's recordings were nominated for over 30 Grammy Awards. He received thirteen Grammys in his lifetime including Classical Album of the Year in 1964 for his *SYMPHONY NO. 3: KADDISH* and in 1967 for his recording of Mahler's *Eighth Symphony*. He was awarded the Lifetime Achievement Grammy Award in 1985 and has been awarded six posthumous Grammy Awards.



## World Premiere Recording

The English recording company Olympia Records has recently released the world premiere recording of Bernstein's *VARIATIONS ON AN OCTATONIC SCALE* for recorder and cello. Featuring John Turner on recorder and the Camerata Ensemble, this disc, titled *Thirteen Ways of Looking at a Blackbird*, features a collection of music for recorder and strings. Bernstein's *VARIATIONS* were composed in 1989 for Helena Burton, the teenaged daughter of Bernstein's colleague and future biographer, Humphrey Burton. The work is based on the octatonic scale that Bernstein had previously used in the ballet *DYBBUK*. The *VARIATIONS* were later orchestrated and became the slow movement of the *CONCERTO FOR ORCHESTRA: JUBILEE GAMES*. Gramophone magazine called John Turner "a brilliant soloist... this is an extremely enjoyable and highly recommendable disc." ■



# Leah, a New Ballet

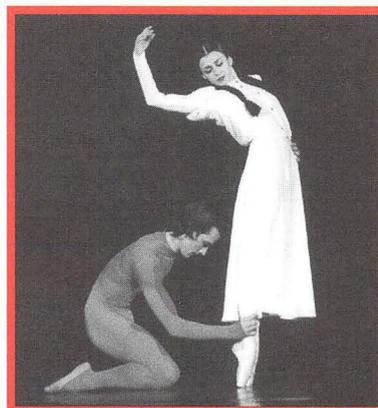
On November 19, 2001, *Leah* premiered at the Operetta Theatre (formerly known as the Bolshoi Second Stage) in Moscow. The ballet was a production of the Postmodern Theatre, Irada Akperova, General Director, with music by Leonard Bernstein and choreography by Alexei Ratmansky. The role of *Leah* was danced by Nina Ananiashvili and Channon was danced by Guiseppe Picone. Sets and costumes were designed by Mikhail Makharadze.

Bernstein's score was originally written for the ballet DYBBUK, on which he collaborated with Jerome Robbins in 1974. The storyline of the new ballet, as well as that of the Bernstein / Robbins ballet, is based on S. Ansky's play DYBBUK, first published in 1916.

The Russian paper *Commerceant* wrote, "The premiere of *Leah* should be celebrated as a real birth of theater... Nina Ananiashvili succeeds in doing the almost impossible: uniting in one body two beings." ■



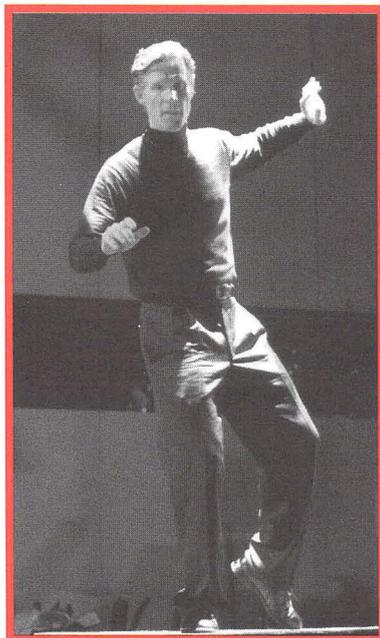
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© COURTESY GEORGIA ARTS MANAGEMENT

The premiere of *Leah* should be celebrated as a real birth of theater...

## SITI Company Presents



© LARRY HUNT

Director Anne Bogart's The SITI Company recently presented her new theater work, *Score*, at the Wexner Center in Columbus, OH and at the Humana Festival of New American Plays in Louisville, KY. *Score* is a one-man play based on the (verbal) writings of Leonard Bernstein. It is the final installment in a trilogy developed by SITI, of which the first was *Bob*, about theatre director Robert Wilson; and the second was *Room*, about Virginia Woolf.

Director Anne Bogart shared these thoughts: "*Score* is about a passionate relationship between a man and music. The object

of his passion is the music he encountered, played, conducted, wrote and loved. *Score* is a study of ecstasy, articulation and genius which lives in the glorious atmosphere of great music and honors one of the greatest of American figures."

The Columbus Dispatch theater critic Michael Greenberg wrote, "Like the man it reflects, *Score* is full of charisma and chameleonic charm. And in moments when this moves beyond words and ego to spirit, via lilting music or meditative silence, Bogart's SITI Company touches the transcendent." ■

# LeonardBernstein.com: New Web Site Additions



## THE LEONARD BERNSTEIN DISCOGRAPHY.

- A comprehensive and detailed catalog of Bernstein's recordings is now available for download in PDF format. Visit <http://www.leonardbernstein.com/lifeswork/discography/> for more information.

## THE WEST SIDE STORY MESSAGE BOARD AND CHAT.

- Visit the vibrant community of WEST SIDE STORY fans online at the official site: [www.westsidestory.com](http://www.westsidestory.com). Post messages and chat live online!

## ELECTRONIC PF&R!

- *Prelude, Fugue & Riffs* is now available over e-mail! If you'd like to receive PF&R as a PDF file (you'll need Adobe's free Acrobat Reader, available at [www.adobe.com](http://www.adobe.com), to view the file), please let us know by writing [pfr@leonardbernstein.com](mailto:pfr@leonardbernstein.com). You can also download PF&R by visiting [www.leonardbernstein.com](http://www.leonardbernstein.com).

## THE "LENNY" STORE

- The Leonard Bernstein store is open for business. If you are looking for books, videos, CDs, sheet music, and merchandise, visit <http://www.leonardbernstein.com/store/>. New this spring are: **Special Import DVDs from Japan!** Each DVD is \$29.95, plus \$3.00 shipping. All DVDs are available only in NTSC format. The selection includes:
  - Mahler: Symphony Nos. 1 through 9
  - Mahler: Kindertotenlieder, Lieder eines fahrenden Gesellen
  - Beethoven: Symphonies 1 through 9
  - Beethoven: Piano Concertos Nos. 1 through 5

- Mozart: Requiem
- Mozart: "Great" Mass in C Minor
- Mozart: Clarinet Concerto, Symphony No. 25
- Schumann: Piano Concerto, Manfred Overture
- Johannes Brahms: Violin Concerto, Double Concerto

THE UNANSWERED QUESTION, SIX TALKS AT HARVARD on DVD, 13 hours on 3 DVDs, only \$79.95. Leonard Bernstein examines music from every age and place in the search for a worldwide, innate musical grammar. Written and delivered in 1973 when Leonard Bernstein was Charles Eliot Norton Professor of Poetry at Harvard University, with performances by Mr. Bernstein, the Boston Symphony Orchestra, and the Vienna Philharmonic. 13 hours.

## Leonard Bernstein Music Publications.

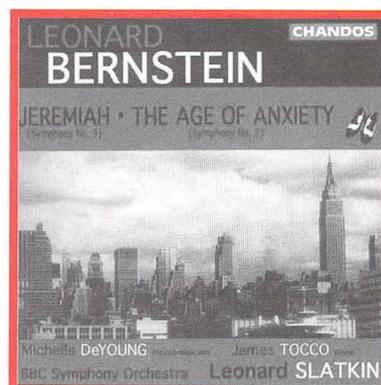
- Purchase the vocal scores for WEST SIDE STORY, ON THE TOWN, CANDIDE as well as the full conductor scores for WEST SIDE STORY, CANDIDE, JEREMIAH, FANCY FREE, HALIL, and more.

And, of course, the Leonard Bernstein's YOUNG PEOPLE'S CONCERTS with The New York Philharmonic on VHS. ■

# The BBC Symphony

Leonard Slatkin and the BBC Symphony Orchestra have recently released a recording of Bernstein's SYMPHONY NO. 1: "JEREMIAH"; SYMPHONY NO. 2: "THE AGE OF ANXIETY" and DIVERTIMENTO. Released on the Chandos label, this recording features James Tocco as the

pianist in THE AGE OF ANXIETY and Michelle De Young as the soloist in JEREMIAH. Gramophone magazine said of this recording, "Strong soloists, idiomatic playing and nuanced conducting bring Bernstein to bustling life." ■



# Bernstein on DVD

We are pleased to announce that Leonard Bernstein's performances and lectures are beginning to appear on DVD. Recently Kultur Video released *THE UNANSWERED QUESTION, SIX TALKS AT HARVARD (THE NORTON LECTURES)* on DVD. Deutsche Grammophon recently released the DVD of *The Making of West Side Story*, a documentary by Humphrey Burton featuring Kiri Te Kanawa and Jose Carreras. Universal Japan has released many of the historic Vienna Philharmonic, Israel Philharmonic and Bavarian Radio Symphony performances, including Beethoven Symphonies and Piano Concertos, Mahler Symphonies, the Mozart *Requiem* and others. These DVDs are available in the United States from [www.leonardbernstein.com/store/](http://www.leonardbernstein.com/store/).



## WEST SIDE STORY®

### A WEST SIDE STORY Summer

WEST SIDE STORY will be performed throughout the United States this summer.

The productions will all be directed and choreographed by Alan Johnson and the musical director will be Donald Chan. Chan has conducted more WEST SIDE STORIES than any other conductor. These productions will have new sets designed by Leo Meyer with lighting by Ken Billington.

June 24-30	Vienna, VA	Wolftrap
July 2-7	Las Vegas, NV	Aladdin
July 9-14	Atlanta, GA	Theater of the Stars
July 17-27	Houston, TX	Theatre in Herman Park
July 30-August 4	Green Bay, WI	Wiedner Center
August 5-11	Memphis, TN	Orpheum Theatre
September 3-8	Detroit, MI	Fox Theatre
September 10-15	Charlotte, NC	Blumenthal Center
September 17-22	Buffalo, NY	Sheas' Theatre
September 24-29	Providence, RI	Performing Arts Center
October 1-6	Hartford, CT	The Bushnell
October 8-13	Rochester, NY	The Auditorium
October 15-20	Baltimore, MD	The Lyric
October 22-November 3	St. Louis, MO	The Fox

For a more extensive listing, go to

[www.westsidestory.com](http://www.westsidestory.com)

## Prince Isaac

September 2001 marked the passing of Leonard Bernstein's dear friend and colleague, Isaac Stern. Stern and Bernstein had a long friendship. They performed together on many occasions, including Stern's premiere of Bernstein's SERENADE (for violin and orchestra). On December 3, 1980 Bernstein wrote the following tribute which he read at a dinner party in honor of Isaac Stern at New York's Lotos Club the following evening. ■

Leonard  
Bernstein and  
Isaac Stern in  
Venice.



© COURTESY CARNEGIE HALL

Dear Isaac, you've listened to so many praises  
And speeches, replete with grandiloquent phrases,  
That you might be thankful if I may propose  
To spare you tonight any ponderous prose,  
And toast you in verse,  
For better or worse.

This poem, which does not pretend to be art,  
Is entitled *Prince Issac*, and comes from the heart.

What is a prince? An heir to a throne  
Which he one day will occupy, grandly alone?  
Not Isaac: His gift is to give and to share,  
Renouncing the kingship, remaining the heir  
To the kingdom of music, of beauty and truth,  
And justice and peace, and the glory of youth.

A curious prince, who deigns not to reign,  
But rather to serve, in Apollo's train;  
To serve and to share; And his shares all return  
To reward and ennoble Prince Isaac Stern.  
A curious Prince, never sporting his crest,  
Who'd rather rejoice in his family nest.

But that nest is a principedom, a family realm  
With its palace a tree, a wide-spreading elm  
Whose branches are music, and players of same,  
And whose sap is the blood of his family name.

One branch is Michael, one branch is Vera,  
One is called David, another called Shira.  
A bright leaf call Itzhak, another called Mintz,  
And Pinky — all stemming from Isaac the Prince.

This elm is not high, neither haughty nor tall,  
But lordly in width, embracing us all:  
Colleagues, disciples, and friends by the ton  
Of whom I am happily proud to be one.

I conclude with a question, with which I began:  
What is a prince? A prince is a man  
Called Isaac; And all men are princes who learn  
The lesson, and wisdom, of Isaac Stern.

*Leonard Bernstein*

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## Remembering Sylvia Goldstein

In the early 1940s, a bright young woman named Sylvia Goldstein helped Leonard Bernstein gain his first publications: piano arrangements for solo piano and one for piano duo of Copland's *El Salón México*. At the time, Sylvia was secretary to Ralph Hawkes at Boosey & Hawkes Inc., the music publisher. In 1975, Boosey became the agent for Leonard Bernstein's music publishing. It was our good fortune that Sylvia Goldstein

was still working there. Sylvia worked very closely with the Amberson staff throughout the ensuing years and truly was a life-saver in many complex negotiations. After she retired from Boosey in 1993, Amberson was blessed by her expertise and wisdom as a consultant during the formation of the Leonard Bernstein Music Publishing Company. In his 1983 opera *A QUIET PLACE*, Bernstein quotes



a passage from Proverbs which applies equally to our dearly missed friend Sylvia: "Who can find a virtuous woman? Her price is far above rubies." ■

## WEST SIDE STORY: *A Teaching Diary, continued*

(continued from page 3)

playing with the mannequins in Madam Lucia's, they giggle, but then calm down as the pretend wedding starts.

In our discussion they are angry at the way Schrank treats the boys. We talk about the symbolism when the Sharks whistle *My Country Tis of Thee* as they leave Doc's. "I thought you said we would see the rumble today," someone says. Tomorrow. I promise.

Day four: The kids hurry through the review so that I can get the tape started. Today is what they've been waiting for. The rumble! They watch as the Jets and Sharks collect weapons in *Quintet*. Someone comments that it is supposed to be a fair fight. When the rumble starts, you can hear a pin drop in the room. The kids are glued to the screen. I am watching them. I love to see their reactions to this part. When Riff runs into Bernardo's knife, I hear several gasps. A couple of girls have their hands over their mouths. They watch as Tony stabs Bernardo. Some of the boys look pleased. The fighting is looking more realistic now. The tape continues and I stop it after *Cool*. The discussion today is more animated.

Everyone wants to say something. "I thought it was supposed

to be a fair fight." "How could Tony jump that fence after being beaten up so badly?" "Could Riff and Bernardo really have died that fast after only one stab wound?" "Why isn't there any blood?" (Seventh graders. You gotta love 'em.) I have to stop the discussion because we are totally out of time. We'll see the end of the video tomorrow.

Day five: We start right before *A Boy Like That/I Have a Love*. (Which by the way, is one of their least favorite songs. Too much like opera, they say.) They see Anita going to Doc's to help, only to be harassed by the Jets. When Anita says that Maria is dead, I hear a couple of students calling her a liar. Several think it's true. Like yesterday, the entire class is glued to the TV. When Tony runs into the streets yelling for Chino, you can feel the tension in the room. As Chino shoots Tony, many gasps are heard. A couple of the girls (me included) get tears in their eyes. (You would think that after seeing this over 125 times, I would stop crying.) They watch the end in silence. I have to wait a minute to start today's discussion. There must be something in my throat. We discuss Maria's speech. They decide that the moral of the story is that hate killed Tony, Bernardo, and Riff. I

ask who they think is responsible for Tony's death. Everyone has their own opinion and wants to share it. The class is over. We'll continue our discussion tomorrow.

After viewing the film, the students write a summary of it as I play the soundtrack. By the second day, several of the students are singing along. By the end of the seven-week class, several of the kids will own either the video or soundtrack. They love it that much. Students that have gone on to Phys Ed want to come back so that they can watch it again. There's just something about WEST SIDE STORY that draws students of this age to it. As for me, I plan to continue showing it to students for years to come. I get such pleasure out of being the one showing it to them for the first time. I laugh with them and cry with them. Each class brings a new set of feelings and emotions. I never get tired of it. They may forget my name long after they have gone on to high school and college, but they will remember me as "The WEST SIDE STORY lady." I can't think of a better title. ■

*Ann Mayle teaches at Suncrest Missile School in Morgantown, WV.*

## The Leonard Bernstein Discography: *New on the Web, continued*

(continued from page 7)

2001 releases as the Boston Symphony Orchestra's 1949 premiere of Bernstein's AGE OF ANXIETY with the composer as pianist under the baton of Serge Koussevitsky or violinist Joshua Bell's recording of WEST SIDE STORY SUITE will not be found here. Neither does the guide

offered at the top of the classification follow the format of the main body of the document and pertains only to that Section.

Hopefully, it will be possible to bring this resource up to speed, but this may well turn out to be a pipedream. After all, WEST SIDE STORY albums and single songs continue to rain and reign.

Some formatting problems also remain, but we have been anxious to get going onto the world-wide web. We would of course be most appreciative if surfers would enlighten us as to any other errors of omission or commission they may uncover. Happy hunting to all! ■

# Calendar of Events

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

## January

- 5-7 Houston, TX:** SERENADE; Houston Symphony; Alan Gilbert, conductor; Joshua Bell, violin; Jones Hall.
- 9-13 San Francisco, CA:** SERENADE; San Francisco Symphony Orchestra; Ingo Metzmacher, conductor; Joshua Bell, violin; Davies Hall.
- 10-12 Minneapolis, MN:** OVERTURE TO CANDIDE, THREE DANCE EPISODES FROM ON THE TOWN; Minnesota Orchestra; Yakov Kreizberg, conductor; Orchestra Hall.
- 12 Sydney, Australia:** Selections from CANDIDE; Sydney Concert Orchestra; Brian Castles-Onion, conductor; Sydney Opera House.
- 16,18, 19 Minneapolis, MN:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Minnesota Orchestra; Yakov Kreizberg, conductor; Orchestra Hall.
- 17-19 Dallas, TX:** SYMPHONY NO. 2: "THE AGE OF ANXIETY"; Dallas Symphony Orchestra; Andrew Litton, conductor; William Wolfram, piano; Symphony Center.
- 17-20 Seattle, WA:** SERENADE; Seattle Symphony Orchestra; Ingo Metzmacher, conductor; Joshua Bell, violin; Benaroya Hall.
- 30,31 Costa Mesa, CA:** SYMPHONY NO. 2 "THE AGE OF ANXIETY"; Pacific Symphony; Carl St. Clair, conductor; Benjamin Pasternak, piano; Orange County Performing Arts Center.

## February

- 3 Amsterdam, Netherlands:** SYMPHONIC DANCES FROM WEST SIDE STORY; Netherlands Radio Philharmonic Orchestra; Lawrence Renes, conductor; Concertgebouw.
- 4 Tampa, FL:** *Basically Bernstein*; Symposium on Bernstein's music featuring Tampa Bay Youth Orchestra; William Wiedrich, conductor and lecturer; Tampa Bay Performing Arts Center.
- 8 Decatur, GA:** *We Are Women — Songs of Leonard Bernstein*; Jamie Bernstein Thomas, narrator; Michael Barrett, conductor; Cynthia Watters, soprano; Elizabeth Shammash, mezzo-soprano; Jeffrey Picon, tenor; Phillip Cutlip, baritone; Agnes Scott College.
- 8,9 Fairfax, VA:** MASS; George Mason University College of Visual and Performing Arts; Douglas Webster, celebrant; Rick Davis, director; Stan Engebretson, conductor; Center for the Arts.

## February continued

- 9 Amsterdam, Netherlands:** SYMPHONY NO. 2 "THE AGE OF ANXIETY"; Netherlands Radio Philharmonic; Edo De Waart, conductor; Jean-Yves Thibaudet, piano; Concertgebouw.
- 9 Tampa, FL:** TROUBLE IN TAHITI, SUITE FROM WEST SIDE STORY, CANDIDE SUITE; Opera Tampa; Nat Chandler, Sam; Linda Thompson Williams, Dinah; Vernon Hartmann, conductor; Anton Coppola, conductor; Tampa Bay Performing Arts Center.
- 10 Brussels, Belgium:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestre Symphonique de la Monnaie; Antonio Pappano, conductor; Palais des Beaux-Arts.
- 16,19, 20,22 New York, NY:** FANCY FREE; New York City Ballet; State Theatre.
- 21 London, UK:** SYMPHONY NO.2 "THE AGE OF ANXIETY"; James Tocco, piano; BBC Symphony Orchestra; Leonard Slatkin, conductor, Barbican.
- 23 Tampa, FL:** WEST SIDE STORY MEDLEY, CANDIDE OVERTURE, THREE DANCERS FROM ON THE TOWN, EXCERPTS FROM MASS AND CANDIDE; Tampa Bay Youth Orchestra; Bill Wiedrich, conductor; Tampa Bay Performing Arts Center.
- 23 London, UK:** SYMPHONY NO.1 "JEREMIAH", SYMPHONY NO.3 "KADDISH"; Janice Watson, mezzo-soprano; BBC Symphony Orchestra; BBC Symphony Chorus; Leonard Slatkin, conductor; Barbican.
- 28 Atlanta, GA:** SERENADE; Atlanta Symphony; Alan Gilbert, conductor; Joshua Bell, violin; Woodruff Arts Center.

## March

- 1,2 Atlanta, GA:** SERENADE; Atlanta Symphony; Alan Gilbert, conductor; Joshua Bell, violin; Woodruff Arts Center.
- 2,7 Berlin, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Berliner Sinfonie-Orchester; Christian Arming, conductor; Konzerthaus.
- 2,3,5 Vienna, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY; Niederösterreichisches Tonkünstlerorchester, Carlos Kalmar, conductor; Musikvereinsaal.

## March continued

- 7-19 Munich, Germany:** ON THE TOWN; Students of Bayerische Theaterakademie; Prinzregententheater.
- 7,9 Rotterdam, Netherlands:** WONDERFUL TOWN; Kim Criswell, soprano; Cynthia Haymon, soprano; Brent Barrett, tenor; Kurt Ollman, baritone; Rotterdam Philharmonic; Rotterdam Chorus; Wayne Marshall, conductor; De Doelen.
- 12 New York, NY:** CHICHESTER PSALMS; Orchestra of St. Luke's; Susan Medly, conductor; Carnegie Hall; Carnegie Hall High School Choral Festival.
- 13 Vigo, Spain:** CANDIDE OVERTURE; SYMPHONIC DANCES FROM WEST SIDE STORY; Massachusetts Symphony Orchestra; Adrian Sunshine, conductor; Centro Cultural Caixavigo.
- 14 Copenhagen, Denmark:** SERENADE; Danish National Radio Symphony orchestra; Gary Bertini, conductor; Joshua Bell, violin; Radiohusets Koncertsal.
- 16 Canberra, Australia:** TROUBLE IN TAHITI; Canberra Symphony Orchestra; Simon Kenway, conductor; Madew Winery.
- 18,20 Seoul, Korea:** SERENADE; Korean Chamber Ensemble; Piotr Borkowski, conductor; Soo-Hyun Kwon, conductor; Seoul Arts Center.
- 20,21, 23 Stockholm, Sweden:** SYMPHONY NO. 1 "JEREMIAH"; Martina Dike, alto; Royal Stockholm Philharmonic Orchestra; Alan Gilbert, conductor; Konserthuset.
- 21,22, 24 Tucson, AZ:** FANCY FREE, THREE DANCE VARIATIONS FROM ON THE TOWN; Tucson Symphony Orchestra; George Hanson, conductor; Tucson Convention Center Music Hall.
- 24-26 Washington, DC:** SERENADE; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Kennedy Center.

## April

- 5-21 Dayton, OH:** CANDIDE; Michael McConnell, director; Joseph Bates, Music Director; Dayton Opera Association; Victoria Theatre.
- 5 London, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; London Philharmonic; Rachel Worby; Royal Festival Hall.

## April continued

- 10 Liverpool, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; Royal Liverpool Philharmonic; Michael Christie, conductor; Philharmonic Hall.
- 13,17, 21 Munster, Germany:** TROUBLE IN TAHITI; Symphonieorchester der Stadt; Andreas Wolf, musical director; Sradtische Bühnen Munster.
- 14 Boston, MA:** SERENADE; Pro Arte Chamber Orchestra; Isaiah Jackson, conductor; Irina Muresanu, violin; Sanders Theatre.
- 14,15 Hamburg, Germany:** MASS; Maburgische Staatsoper; John Casmore, Celebrant; Ingo Metzmacher, conductor; Staatsoper.
- 15,17 Lille, France:** CANDIDE OVERTURE, SERENADE, SYMPHONIC DANCES FROM WEST SIDE STORY; Lille National Orchestra; John Axelrod, conductor; Stefan Stalanowski, violin; Nouveau Siecle.
- 24-26 Washington, DC:** SERENADE; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Kennedy Center.
- 25,26 New York, NY:** ON THE TOWN; Friends Seminary.
- 27 Aix les Bain, France:** MASS (Concert performance) Ensemble vocal Gondwana, Mixed Choir and Boys Choir of Savoie; Eduardo Lopes, conductor; Palais des Congress.
- 28 Lübeck, Germany:** SYMPHONY NO. 2 "THE AGE OF ANXIETY"; Bühnen der Hansestadt Lübeck; John Neschling, conductor; James Tocco, piano; Kongresshalle.

## May

- 3 London, UK:** CHICHESTER PSALMS; National Symphony Orchestra; Brighton Festival Chorus; Leonard Slatkin, conductor; Barbican.
- 4,12, 17 New York, NY:** FANCY FREE; New York City Ballet; State Theater.
- 5 Cologne, Germany:** SYMPHONY NO. 3 "KADDISH"; Vornelia Froboess, speaker; Susanne Blattert, soprano; Gurzenich-Chor Köln; Staatsphilharmonie Rheinland-Platz; Michael Reif, conductor; Philharmonie.
- 8 Hannover, Germany:** SERENADE; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Stadthalle.

## May continued

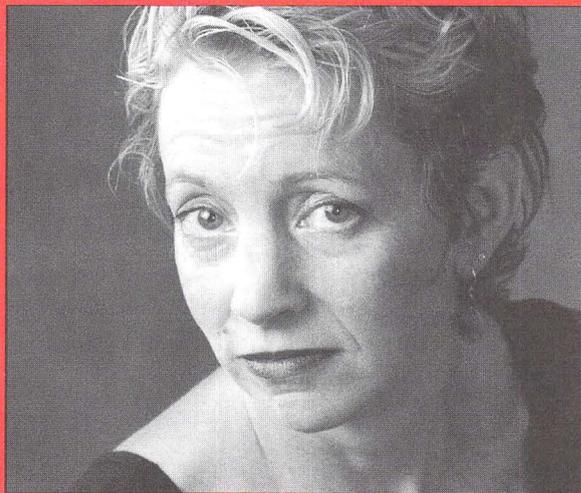
- 9 Ljubljana, Slovenia:** SERENADE, CHICHESTER PSALMS; Sine Nomine Chorus; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Canharjiev Dom.
- 10 Vienna, Austria:** SERENADE, CHICHESTER PSALMS; Sine Nomine Chorus; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Konzerthaus.
- 11,13, Portland, OR:** CANDIDE (NYCO VERSION); **15,18** Portland Opera; Chris Mattaliano, director; Michael Barrett, conductor; Keller Auditorium.

## Event Spotlight

### KADDISH

May 24, 2002

Jamie Bernstein Thomas will be the narrator in SYMPHONY NO.3: KADDISH at the May Festival in Cincinnati.



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- 15 Newark, NJ:** SYMPHONY NO. 1 "JEREMIAH"; Florence Quivar, mezzo-soprano; New Jersey Symphony Orchestra; Zdenek Macal, conductor; New Jersey Performing Arts Center.
- 16 Guilford, UK:** TROUBLE IN TAHITI; Guildford Opera; Oliver Parker, conductor; The Electric Theatre.
- 16 Lille, France:** SYMPHONY NO. 2 "THE AGE OF ANXIETY"; Lille National Orchestra; Michiyoshi Inoue, conductor; Fazil Say, piano; Nouveau Siecle.
- 16 London, UK:** THREE DANCE EPISODES FROM "ON THE TOWN"; BBC Concert Orchestra; Barry Wordsworth, conductor; Royal Festival Hall.
- 16,21 New York, NY:** SERENADE; New York Philharmonic; Kurt Masur, conductor; Glenn Dicterow, violin; Avery Fisher Hall.
- 17 Cincinnati, OH:** OLYMPIC HYMN; Cincinnati Symphony; May Festival Chorus; James Conlon, conductor; Music Hall.

## May continued

- 18 Cincinnati, OH:** MISSA BREVIS; Cincinnati Symphony; May Festival Chorus; James Conlon conductor; City Hall.
- 18 Madrid, Spain:** SERENADE; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Music Hall.
- 19 Cincinnati, OH:** SELECTIONS FROM THE LARK; May Festival Chorus; Robert Porco, conductor; Music Hall.
- 19 Lisbon, Portugal:** SERENADE; National Symphony Orchestra; Leonard Slatkin, conductor; Joshua Bell, violin; Auditorio de Fundacao Guldenkian.
- 23-26 Denver, CO:** MASS; Colorado Symphony; Marin Aslop, conductor; Leon Williams, Celebrant; Colorado Children's Chorale; Colorado Symphony Chorus; Boettcher Concert Hall.
- 24 Cincinnati, OH:** SYMPHONY NO.3 KADDISH; Cincinnati Symphony; James Conlon, conductor; Jamie Bernstein Thomas, speaker; Florence Quivar, soprano; Cincinnati Children's Choir; Robyn Lana, Director; May Festival Chorus Music Hall.
- 25 Cincinnati, OH:** SELECTIONS FROM MASS; Cincinnati Symphony; James Conlon, conductor; Thomas Young, tenor; Desiree Rancatore, soprano; Donnie Ray Albert, baritone; Cincinnati Children's Choir; Robyn Lana, director; May Festival Youth Chorus; James Bagwell, director; May Festival Chorus; Robert Porco, director; Music Hall.
- 30,31 Adelaide, Australia:** SYMPHONIC DANCES FROM WEST SIDE STORY; Adelaide Symphony Orchestra; Rachel Worby, conductor; Town Hall.

## June

- 1 Adelaide, Australia:** SYMPHONIC DANCES FROM WEST SIDE STORY; Adelaide Symphony Orchestra; Rachel Worby, conductor; Town Hall.
- 6,7 London, UK:** SERENADE; London Symphony Orchestra; Andre Previn, conductor; Anne-Sophie Mutter, violin; Barbican.
- 7,10 Cologne, Germany:** SERENADE; New York Philharmonic; Kurt Masur, conductor; Glenn Dicterow, violin; Kolner Philharmonie.

## June continued

- 8 Los Angeles, CA:** CHICHESTER PSLAMS; Angeles Chorale and UCLA Chorale; Donald Neunen, conductor; Royce Hall.
- 9 Eindhoven, Netherlands:** THE BERNSTEIN BEAT; Claire Edwards, narrator; Het Brabants Orkest; Alexander Liebreich, conductor; Muziekcentrum Frits Philips.
- 14,17 Vienna, Austria:** ON THE TOWN; Students of the University for Music; Neue Studio Buhne.
- 16 Potsdam, Germany:** SERENADE; Staatsorchester Frankfurt; Heribert Beissel, conductor; Kolja Blacher, violin; Staatstheater.
- 19 Nagoya, Japan:** SERENADE; New York Philharmonic; Kurt Masur, conductor; Glen Dicterow, violin; Aichi Arts Center Concert Hall.
- 23 Hamamatsu, Japan:** SERENADE; New York Philharmonic; Kurt Masur, conductor; Glen Dicterow, violin; Act City Hamamatsu.
- 23 Wuppertal, Germany:** CHICHESTER PSALMS; Christiane Oeize, soprano; Sinfonieorchester Wuppertal; Chor St. Michaelis Hamburg; Christoph Schoener, conductor; Hauptkirche St. Michaelis.
- 25 Tokyo, Japan:** SERENADE; New York Philharmonic; Kurt Masur, conductor; Glen Dicterow, violin; Suntory Hall.
- 28-29 Minneapolis, MN:** CANDIDE (Scottish Opera Version); Minnesota Orchestra; Scott Turrell, conductor; Chad Shelton, Candide; Harolyn Blacjwell, Cunegonde; Stephen Yoakam, Pangloss; Orchestra Hall.
- 29 Indianola, IA:** CANDIDE (Scottish Opera Version); The Des Moines Opera Company; Robert L. Larson, conductor and stage director; Blant Performing Arts Center.

## July

- 3,7, 10,12 Indianola, IA:** CANDIDE (Scottish Opera Version); The Des Moines Opera Company; Robert L. Larson, conductor and stage director; Blant Performing Arts Center.
- 6-15 Munich, Germany:** ON THE TOWN; students of Bayerische Theaterakademie; Prinzregententheater.
- 12 Lenox, MA:** OVERTURE TO CANDIDE; Tanglewood Music Center Orchestra; Federico Cortese, conductor; Tanglewood.

## July continued

- 19 Rome, Italy:** SERENADE; Orchestra Filarmonica di Roma; Jonathan Sheffer, conductor; Nurit Pacht, violin; Grandi Terme Villa Adriana.
- 25 Rome, Italy:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestra Filarmonica di Roma; Boris Brott, conductor; Teatro Romano di Ostia Antica.
- 29 Rome, Italy:** SERENADE, OVERTURE TO CANDIDE Orchestra Filarmonica di Roma; Paolo Ponziano Ciardi, conductor; Grande Terme Villa Adriana.

## August

- 5 Bregenz, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY; Wiener Symphoniker; Wayne Marshall, conductor; Festspielhaus.
- 12 Lenox, MA:** TROUBLE IN TAHITI; Vocal Fellows of the TMC; Tanglewood Music Center Orchestra; Federico Cortese, conductor; Tanglewood.
- 23 Salzburg, Austria:** SYMPHONY No. 1 "JEREMIAH"; Radio Symphonie Orchester Wien; Dennis Russell Davies, conductor; Solveig Kringelborn, soprano; Felsenreitschule.

## [ Note to Readers ]

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

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

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PRELUDE,  
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# LOOKING ahead

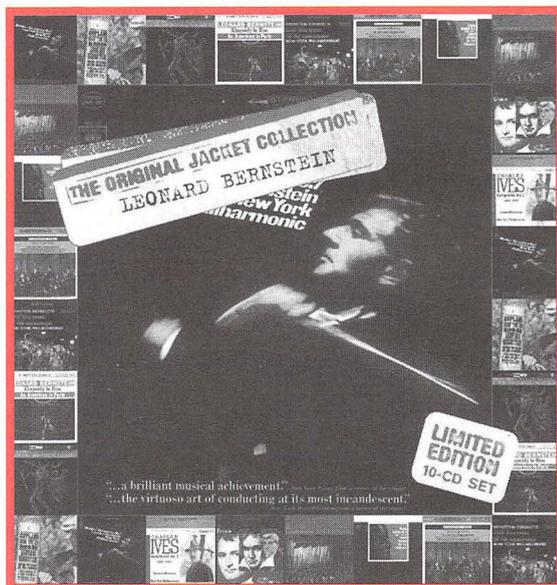
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