

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Spring/Summer 2006



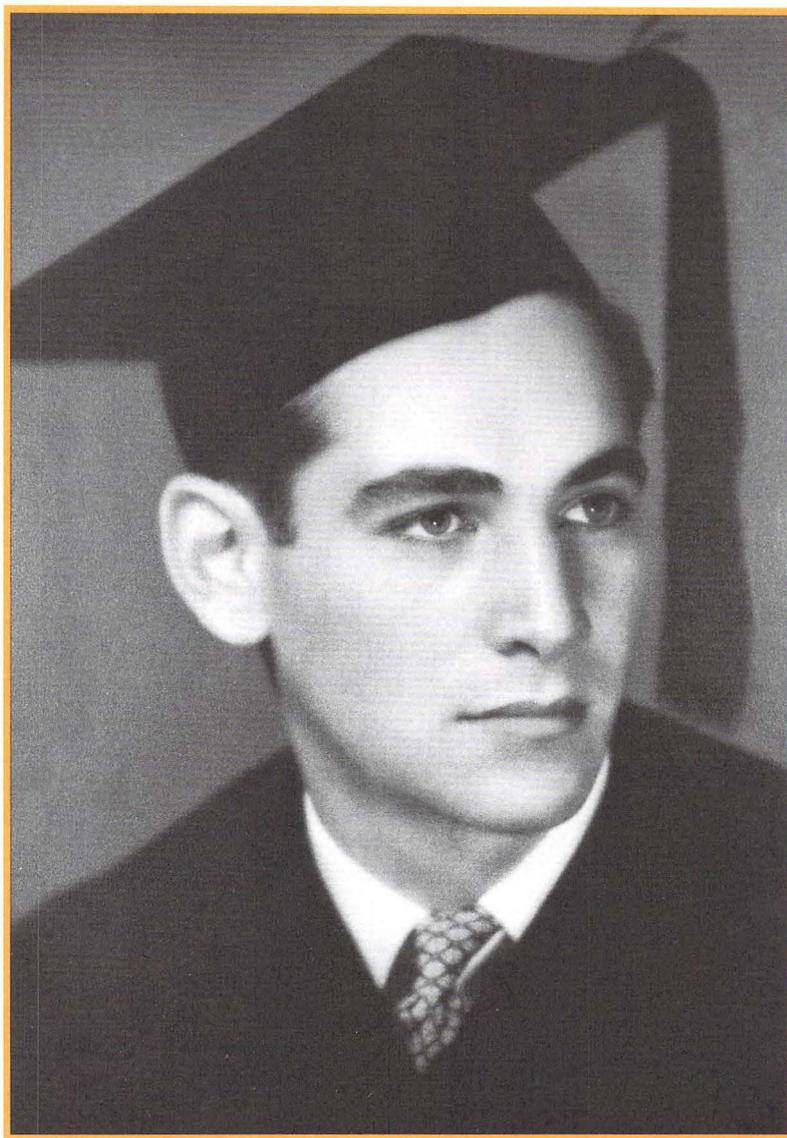
Leonard Bernstein, Boston to Broadway at Harvard

The career and legacy of Bernstein will be the focus of a conference and performance showcase to be held this autumn at Bernstein's alma mater: *Leonard Bernstein, Boston to Broadway: Concerts and Symposia at Harvard University*.

Co-sponsored by the Office for the Arts at Harvard and Harvard's Department of Music, this three-day event—October 12-14, 2006—will explore Bernstein's work as a composer and his ties to various musical and educational communities in greater Boston. It will also examine lesser-known facets of his life through panel discussions, master classes, exhibitions, performances and film screenings.

The festival's panel discussions will include eminent scholars and critics, Bernstein family members, childhood friends, former colleagues, and performers with a connection to his music. Confirmed participants include theater director Harold Prince, producer of Bernstein's classic 1957 musical *West Side Story*; actor/dancer Chita Rivera, "Anita" in the original Broadway cast of *West Side Story*; lyricist Sheldon Harnick (*Fiddler on the Roof*); actress/singer Marni Nixon,

(continued on page 2)



COURTESY LIBRARY OF CONGRESS

Bernstein at his Harvard Graduation, 1939.

Inside...

- | | | | | | |
|---|--|---|---|----|-----------------------|
| 3 | Harvard Seminar Explores Bernstein's Boston Ties | 6 | Bernstein and the Clarinet: Stanley Remembers Lenny | 10 | Selected Performances |
| 4 | Concerto for Orchestra | 8 | In the News | 12 | Looking Ahead |

To Our Readers

The double meaning of the word “conductor” is apt; the energy of a musical performance travels, like an electrical circuit, through the conductor – from the musicians to the audience and back around. Similarly, the energy that Leonard Bernstein radiated into the world around him was a rerouting of all the energy that he absorbed.

Today, we can observe these circuitries of art and influence in the people and places whose paths crossed Leonard Bernstein’s in his lifetime. Harvard University’s ambitious year-long focus, culminating in a festival next October, will bring together many of the elements comprising Bernstein’s early years in the Boston area, creating a fascinating evocation of geography, music and family.

We’re happy to share a recent interview with clarinetist Stanley Drucker. Stanley was a musical colleague of Bernstein’s since the 1940’s, and is a beloved member of our extended family.

Two other people with long and close relationships to Bernstein, both as colleagues and friends, are George Steel and John Mauceri. Their significance to the life and legacy of Bernstein is now being officially acknowledged in their new roles as Music Consultants.

And Humphrey Burton, who turned 75 this quarter, continues, through the concert videos he directed as well as with his biography of Bernstein, to share with the world his unique working and playing relationship with the Maestro.

It’s encouraging as well to see the compositions of Bernstein inspiring fresh academic research, as exemplified by Todd Gabriel’s incisive analysis of *Concerto for Orchestra*.

In short: no short circuit in sight for the cycle of energy that continues to flow around and through the life of Leonard Bernstein.

J.B. ■

Leonard Bernstein, Boston to Broadway at Harvard, continued

the singing voice of “Maria” in the 1961 film version of *West Side Story*; music arranger/orchestrator Sid Ramin (*West Side Story*, the 1953 *Wonderful Town*); Bernstein biographer Humphrey Burton; dance critic and scholar Deborah Jowitt; choreographer Donald Saddler, who served on the original creative team of *Wonderful Town*; choreographer/director Kathleen Marshall and music director/conductor Rob Fisher who, respectively, staged the dance sequences and directed music for the recent hit Broadway revival of *Wonderful Town*; and Bernstein’s family: daughters Jamie Bernstein and Nina Bernstein Simmons, son Alexander Bernstein, and brother Burton Bernstein.

Framing the discussions will be two concerts under the artistic direction of Judith Clurman, Director of Choral Activities at The Juilliard School in New York. On October 12, *Boston’s Bernstein* will feature the composer’s earliest work, including his *Piano Trio* (1937) and *Sonata for Clarinet and Piano* (1942). There will also be performances of works by Bernstein’s mentors, from his childhood through his Harvard years, including Solomon Braslavsky, organist and choir director at Bernstein’s childhood synagogue, Congregation Mishkan Tefila; Aaron Copland, whose music was examined in Bernstein’s senior thesis at Harvard; and Marc Blitzstein, whose *The Cradle Will Rock* was produced by Bernstein while an undergraduate.

The concluding concert on October 14, *Celebrating Bernstein*, will feature soprano Nicole Cabell, who was named Cardiff Singer of the World 2005, performing with Harvard students in a program featuring Bernstein’s compositions for the theater.

“By substantively involving students from his alma mater—especially as performers in the concerts—we hope to honor Bernstein’s deep commitment to educating young people,” said Jack Megan, director of the Office for the Arts.

In addition the Harvard Film Archive will present screenings of rarely seen Bernstein works produced for television, including *Trouble in Tahiti*, aired on NBC in 1952, and *Wonderful Town*, shown on CBS in 1958.

Leonard Bernstein, Boston to Broadway emanates from two major Bernstein research projects at Harvard: a spring 2006 seminar led by Carol J. Oja, William Powell Mason Professor of Music, and Kay Kaufman Shelemay, G. Gordon Watts Professor of Music; and an Oja book project. Students from the seminar will curate an exhibition in Harvard’s Edna Kuhn Loeb Music Library during the festival. ■

For more information, email the Office for the Arts at Harvard at ofa@fas.harvard.edu (subject line: “Bernstein Festival”), visit www.fas.harvard.edu/~ofa/, or call 617.495.8676.

Harvard Seminar Explores Bernstein's Boston Ties

Aiming to enrich the understanding of Leonard Bernstein's formative cultural experiences, Professors Carol J. Oja and Kay Kaufman Shelemay conducted a seminar at Harvard University this semester, titled "Before *West Side Story*: Leonard Bernstein's Boston." Both undergraduate and graduate students engaged in extensive interviewing and archival research to explore the interlinking communities and institutions that shaped Bernstein's childhood and early career.

During class sessions, students conducted interviews with members of Bernstein's family: daughters Jamie and Nina and brother Burton. Other visitors to the seminar included Sid Ramin (who grew up in Roxbury with Bernstein and went on to become one of the orchestrators of *West Side Story*); Harold Shapero (a friend from Harvard days); Jonathan Sarna (Brandeis professor and specialist in Jewish Boston); and Jonathan Sheffer (who reconstructed Bernstein's incidental music to *The Birds*, composed while Bernstein was a Harvard student).

Outside of class, the students divided into research teams and

fanned out across the community. One rewarding focus was Congregation Mishkan Tefila, the Bernstein family synagogue. It is now situated in Newton, where it relocated from Roxbury in the 1950s. As one of the oldest Jewish congregations in the Boston area, Mishkan Tefila has a fascinating history, especially in music. Its longtime organist and choir director, the Viennese immigrant Solomon Braslavsky, had a profound impact on the young Bernstein, and students gather information about Braslavsky from the temple archive.

Bernstein's educational institutions formed another cluster of student topics, including William Lloyd Garrison Elementary School in Roxbury, which was closed in the 1970s but is documented in public records; Boston Latin School, where a number of Bernstein's classmates have stepped forward to be interviewed; and Harvard itself, where interviews with Bernstein's classmates were fused with research in the University Archives.

In March, the class took a bus tour to Bernstein sites around the Boston area, including Temple Adath Sharon, located south

of Boston in Sharon, where the Bernsteins had a summer home; 86 Park Avenue in Newton where the family lived during the 1930s, the old Mishkan Tefila building in Roxbury (a noble structure, rising over Franklin Park); and 295 Huntington Avenue, right down the street from Symphony Hall, where Bernstein had a studio in 1941. Students pooled research materials on a class website, and will archive all tapes and transcripts in the Harvard Music Library.

The seminar has been timed to dovetail with Harvard's extensive Bernstein festival this October. Students will help to curate an exhibit, "Boston's Bernstein," to be mounted in the Music Library. In addition, a festival symposium will present selected work from the seminar.

For more information:

<http://www.fas.harvard.edu/~ofa/bernstein> ■

Leonard Bernstein Day

The residents of Sharon, Massachusetts will celebrate Leonard Bernstein Day on June 24, with musical and cultural events including the dedication of a portrait that will be installed in the Sharon Public Library. Bernstein's brother Burton Bernstein will be the guest of honor at the unveiling. Local professional musicians and students will present performances featuring the *Piano Anniversaries*, *Trouble in Tahiti*, *Halil*, music from *West Side Story* and other selections. The Historical Society's annual *Strawberry Festival* is the same

afternoon, and will feature a jazz trio playing arrangements of familiar Bernstein music.

During the celebration an exhibition depicting the life and career of Bernstein will be on display at the library. There will also be screenings of *West Side Story* and *On the Waterfront* as well as the television documentary *Reaching for the Note*.

The Bernstein family had a strong link to Sharon, where Bernstein spent his teenage summers directing, accompanying and acting in performances of Gilbert and Sullivan as well as *Carmen*, no less!



The Bernstein's home in Sharon, Massachusetts.

For more information please contact Walter or Davida Newman at wadanewman@comcast.net. ■

Concerto for Orchestra

By Todd Gabriel

Leonard Bernstein's *Concerto for Orchestra* is a very personal work, written over a period of three years (1986-89) toward the end of his life. It is an emotional work, expressing four ideas that were extremely dear to him. They are:

- I. The spiritual significance of numbers and their transference to music
- II. The celebration of freedom
- III. His close relationship with, and love toward the Israel Philharmonic
- IV. His intimate, personal relationship interpreting orchestral repertoire

The four-movement *Concerto for Orchestra* began as a two-movement piece titled *Jubilee Games*. This work was written for the Israel Philharmonic Orchestra's 1986 Jubilee Celebrations. The IPO began in 1936 as the Palestine Orchestra. Bernstein first conducted there in 1947, and was named their Laureate Conductor in 1988.

According to Scripture from the *Book of Leviticus*, every 50th year is to be observed by sounding the ram's horn or *shofar*. The *Bible* commands that the year will be celebrated by "proclaiming liberty throughout the land onto all the inhabitants thereof" (the inscription on the American Liberty Bell). Jubilee took effect by allowing farmlands to lie fallow, releasing all imprisoned for non-payment, freeing all bondsmen, returning them to their families and restoring dignity and peace to all.

The *yovel* is a type of *shofar*, and is the source for the English word *Jubilee*. Jubilee is to be proclaimed after every seventh cycle of sabbatical years, and sabbatical years recurred every seven years. The Hebrew word seven is *sheva*. Seven times seven is 49, then comes *hamishim* or fifty.

I quote the composer: "The first movement, 'Free-Style Events', is musical athletics, with

Opening page in Bernstein's hand.

cheers and all. It is also charades, anagrams, and children's counting-out games." The orchestra shouts and whispers *sheva* every four bars, for a total of seven times. One measure after the last *sheva*, the biblical mandate completed, the orchestra proclaims *hamishim*. Bernstein continues, "But mainly it's celebratory, therefore spontaneous, therefore aleatoric, ranging from structured improvisation to totally free orchestral invention... It is thus inevitable that the movement will vary considerably from one performance to another, and even from one rehearsal to another."

At the beginning, the strings are to "choose 7 rising tones of any diatonic scale;" only register is pre-defined. Meter, phrase structure, dynamics and the

direction and duration of pitches are notated, so this is freedom, but with structure. As soon as *hamishim* is screamed out, *shofar*-like celebratory fanfares from the brass burst out. They are staggered, cued entrances, of four traditional *shofar* horn signals:

- Teki'ah (Blast)
- Shevarim (Breaks, in a tone of lament)
- Teru'ah (Series of short staccato blasts)
- Teki'ah Gedolah (Big Blast)

For the first time in the movement, assigned pitches are given, but this non-synchronized cueing acts as a second type of "free-style" improvisation. This symbolism, the number 7, representing freedom, also prevails in the next event. The percussion

begin in 7/8 time. The strings play quick 7-note scales of their choice. The score instructs: “any of 11 tonics, avoid C major.” The winds echo *shofars* in pianissimo; here the score suggests: “all keys and registers, these ‘post-cards’ are in no particular order.”

Soon, the harp, piano, and mallets join in. The composer notates that these are: “random choices of wind figurations, but interchanging low, medium, high figures, strings change tonalities.” As the movement progresses, the freedom for the players to have influence grows.

Next comes a very innovative and modern expression of freedom and spontaneity. While the first part of the movement was being played, it was recorded on an experimental recording machine called a *Synclavier*. That recording is then played back, super-imposed onto a chorale. When this technique is used a second time, it provides the most liberated music in the work. First of all, the music, which is being recorded for playback, is really pure improvisation, inspired and manipulated by the conductor. The score says: “Free improvisation, cued from podium, soli, groups, lyrical, contrapuntal, about one minute.” Then during playback, the players are instructed to improvise to their previous improvisation: “connecting, reacting, developing tape music.” The final section is a tutti-version of the chorale, with a tape recording of the shofar-fanfares imposed.

The second movement of *Jubilee Games*, “Diaspora Dances”, became the third movement of the *Concerto for Orchestra*. Diaspora refers to the aggregate of Jews or Jewish communities living outside of Israel.

Whereas the first movement connected the music through numerical relationships to the scripture, this movement now uses them in connection to the Israel Philharmonic and their creation in

1936. Bernstein applies *Gematria* to the construction of the festive dance tune, which opens this movement. *Gematria* is the ancient practice of assigning numerical values to each letter of the Hebrew alphabet. The unusual opening meter of 18/8 is derived from words, which are vocalized with a whisper, “*chai*”, which means alive, or life, and “*Le’hayim*”, or to life, which is of course the traditional toast-salutation at joyous events. *Chai* according to *Gematria* equals 18, the value of the two Hebrew letters comprising the word, so 36 would be *double-chai* or “twice alive”, 36 also signifies the “just men” present in each generation for whose sake, according to the mystics, God allows the world to continue. The use of 36, and its divisions of 18 and 9 saturate these dances. To end the movement, Bernstein writes a jazzy coda.

“Mixed Doubles, Theme and Seven Variations” is probably the movement responsible for the expanded work’s name: *Concerto for Orchestra*. I believe it is inspired by a spiritual connection which Bernstein had to Bela Bartok’s *Concerto for Orchestra*, which has a game of pairs for its second movement: *Giunoco delle coppie*.

These variations are also games of pairs, or more accurately, married couples. This keeps the human-games nature of the first movement, but makes the work even more personal. It was orchestrated with specific musicians in mind.

Bernstein wrote: “The theme, its variations and coda are constructed on an octatonic scale from *Dybbuk* (1973).” The octatonic scale includes eight pitches per octave arranged in a pattern of alternating half-steps and whole-steps. At the bottom of the score, he then names the scale, repeating the bottom note, making it nine notes, and then divides it into two parts, by repeating the fifth note [c# d# e f# g g a b-flat c c#]. Thus, the symbolic use of

these numbers is still present.

The final movement of the *Concerto for Orchestra*, “Benediction”, was originally titled “Opening Prayer for Baritone Solo and Orchestra”, and was written for the gala reopening of Carnegie Hall, December 15, 1986. Because of time restraints the Benediction was orchestrated with the help of Jack Gottlieb and Sid Ramin. The inscription reads: “remembering Dimitri M. (Mitropoulos), Harold G. (Gomberg), Alma M. (Mahler), and Bruno W. (Walter)”. Even though it was not written as part of *Jubilee Games*, it uses *shofar*-like fanfares for the opening. The main body of the movement is in a lyrical love-song style.

“Meter, phrase structure, dynamics and the direction and duration of pitches are notated, so this is freedom, but with structure.”

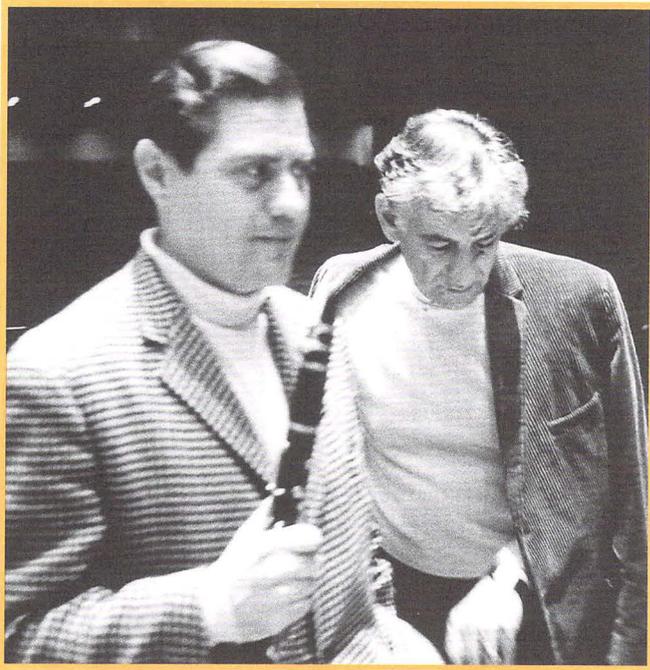
I believe that the composite nature of the work actually strengthens it. It gave Bernstein the opportunity to connect different passions and loves in his life with a theological perspective. Mentors, friends, the IPO, Carnegie Hall, *Dybbuk*, the music and the play, as well as his creative collaboration with Jerome Robbins, the spiritual implications of ‘modern’ music, the spiritual significance of numbers, Hebrew (which he spoke): all of these passions, loves and life experiences are present in this work. ■

Todd Gabriel is Assistant Professor of Composition and Theory for the Hurley School of Music at Centenary College of Louisiana in Shreveport. A graduate of the Juilliard School in New York City, Gabriel received a Masters of Music from Louisiana State University and a Doctorate of Musical Arts from the University of Arizona.

Bernstein and the Clarinet: Stanley Remembers Lenny

by Amy Shapiro

Stanley Drucker, now in the midst of his 58th season with the New York Philharmonic, had a strong connection with Leonard Bernstein. While still a teenager studying at The Curtis Institute of Music, Drucker gave the Philadelphia premiere of Bernstein's *Sonata for Clarinet* (1942) with pianist Shirley Gabis on February 23, 1945.



COURTESY NEW YORK PHILHARMONIC ARCHIVE

Stanley Drucker and
Leonard Bernstein

After joining the Philharmonic in 1948, Drucker was appointed principal clarinet by Bernstein in 1960. Drucker, who recorded Bernstein's *Sonata* in 1970 and again in 1996, also gave the New York Philharmonic premiere of Bernstein's *Prelude, Fugue and Riffs for Solo Clarinet and Jazz Ensemble* (1949/1955) in 1988.

The following interview, which was originally part of an undergraduate honors project at Hofstra University, can be read in its entirety in the December 2005 and March 2006 issues of *The Clarinet*, the journal of the International Clarinet Association.

Amy Shapiro (AS): When was the first time you met Leonard Bernstein?

Stanley Drucker (SD): The first time I met him, I guess, must have been when he was a guest conductor of the Philharmonic in my early years there, maybe even from the first season on, which was in 1948. But at Curtis, where he studied, I did play his *Sonata*, not knowing really who he was or much about him. I think that must have been in 1945. So my only connection was through his music at the time and then I met him, or saw him, as a guest conductor of the New York Philharmonic in my early years.

AS: Did the idea of Bernstein composing a piece for you ever come up in conversation?

SD: I suggested it once and it was actually when the Corigliano *Concerto* got written [1977]. I suggested Lenny as a composer of a commissioned work for clarinet and orchestra, and he responded to the people that were asking him that it was a question of time. He couldn't have it ready for the season but he wanted to conduct the piece and he recommended John Corigliano to write the work. I think it was a very good choice.

AS: What do you think Bernstein thought of the clarinet in general?

SD: Well, he said he liked the instrument. He was drawn to it. Of course, David Oppenheim [to whom Bernstein dedicated his *Sonata for Clarinet*] was a close friend in his early circle of friends and he was a clarinetist so it probably intrigued him. It's hard to know exactly, inasmuch as he was a pianist, not a wind player, but he felt an attachment to it. Obviously he wrote well for it and I think he liked the clarinet.

AS: In what order of importance do you think Bernstein would have ranked himself as pianist, conductor and composer?

SD: Well, I guess he wanted to have been recognized as a composer, and he certainly made a very significant mark. Of course, his main occupation was as conductor over those many years, probably piano third. He did find time to compose various works and they managed to get written. Maybe he didn't get everything down that he wanted to get down, but I think the body of work is interesting. I think it's very recognizable as being his music and probably underappreciated, like most people are in their time.

AS: You made your solo debut with the Philharmonic in October 1961, performing Debussy's *Première Rhapsodie* with Bernstein conducting. What was that experience like?

SD: Oh, that was exciting. That was Carnegie Hall. We did it five times over, I guess it was a week and a half, and then we recorded it in that second week. The recording was done where we made most of the records then, at the Manhattan Center, in one of the ballrooms up on the seventh floor, a Columbia recording.

AS: What was it like working with Bernstein as a soloist?

SD: Well, it was a three-ring circus. It was heavy stuff; it was probing; it was challenging. It was, I would say, very thorough and one could really get worn out after many rehearsals because of the energy you put out, the kind of involvement that you had to have.

AS: What do you remember about [recording] the Nielsen *Concerto*?

SD: Lenny was doing a Nielsen retrospective, doing all the symphonies and the small pieces, and one year he did the *Flute Concerto* and then the year after [1967] he did the *Clarinet Concerto* and we recorded it. It

(continued on page 7)

John Mauceri and George Steel Named Music Consultants

The Leonard Bernstein Office has created the new position of Music Consultant to acknowledge the work and dedication of certain musicians to the life and legacy of Leonard Bernstein. The first two Music Consultants to be named are John Mauceri and George Steel.

Since first meeting Bernstein as a Conducting Fellow at Tanglewood in 1971, Maestro Mauceri has had a busy and successful career around the world. His opera conducting has taken him everywhere from the Kennedy Center's Washington Opera, to the Scottish Opera and La Scala, to Pittsburgh Opera, where he is currently Music Director. Maestro Mauceri is also Director of the Hollywood Bowl Orchestra, which he initiated in 1991.

John Mauceri's professional and personal friendship with Leonard Bernstein was long and fruitful. Over the decades of his association with Bernstein, he conducted various incarnations of *MASS*, *Candide* and *A Quiet Place*, assisting Bernstein in each case with the composer's alterations and revisions. Mauceri was instrumental in helping Bernstein create his much-performed

Scottish Opera version of *Candide*, which Bernstein himself recorded in London shortly before his death.

Maestro Mauceri has championed Bernstein music by programming it often in his concerts around the world, including, memorably, a Leonard Bernstein Festival with the London Symphony Orchestra, attended by Queen Elizabeth.

John and Betty Mauceri named their son Ben, after one of Leonard Bernstein's family nicknames. Bernstein, who was Ben's godfather, rescued Ben when he fell into the Thames at age 9.

George Steel is the Executive Director of Columbia University's Miller Theatre, where he has been declared a "programming superhero" for his innovative programming and audience building. At the age of 14, George Steel befriended the Maestro when Bernstein went to Washington D.C. to conduct at National Cathedral, where George was a member of the boys' choir. George made Bernstein an honorary member of his secret club, the Amorphous Wombat Society, and they remained close friends and musical colleagues for the rest of



COURTESY OF JOHN MAUCERI

With John Mauceri in Scotland, 1988, for the Scottish Opera's production of *Candide*.

Bernstein's life. George also helped the composer fashion his choruses from *The Lark* into a *Missa Brevis*.

George Steel has been immensely helpful to The Leonard Bernstein Office over the years, and continues to provide valuable advice and expertise in matters relating to Bernstein works. George has also programmed much Bernstein music at the Miller Theatre, including a composer portrait of Bernstein to open the 2004 season. ■

Bernstein and the Clarinet: Stanley Remembers Lenny, *continued*

was an exciting recording. I think it was just about a one-taker because, after all, the record companies weren't wasting time with the wind concertos.

AS: You performed the Copland *Concerto* numerous times with Bernstein conducting. What are your memories of these performances?

SD: Well, certainly, always, no matter what tempo he picked, it

seemed right. It convinced. He had the right mood for that piece and you could really sink into it and make something happen.

AS: How would you describe your relationship with Leonard Bernstein over all the years?

SD: I think it was a very friendly relationship. He was a Renaissance man. He could do anything: he could lecture, play the piano very well, con-

duct, write, and probably talk on a lot of different subjects. He embodied, I would say, the New York spirit in a way that was very unique.

Amy Shapiro, a student of Stanley and Naomi Drucker, is pursuing a Ph.D. in musicology at Stony Brook University.

Reprinted by permission, The Clarinet.

IN THE news

Bernstein in Vienna

This past winter the music of Leonard Bernstein was celebrated in Vienna, Austria with two major concert events. In February, Bernstein's *MASS* was heard in concert at the Konzerthaus. Kristjan Järvi conducted the Tonkünstler Orchester, Absolute Ensemble, Chorus sine nomine, Company of Music and the Tölzer Knabenchor in the performance. Randall Scarlata was the Celebrant. This enthusiastically received event was given two additional performances at the Festspielhaus in St. Pölten, Austria.

In March, the Raimund Theater presented *A Tribute to Leonard Bernstein*, a festive concert that featured the Orchester der Vereingten Bühnen Wien under the baton of Caspar Richter, who also moderated the program. Featuring songs and music from the Broadway shows,



© VBWA/ALEXANDER CH. WULZ

Bernstein Tribute participants: Fritz Schmid, Jesper Tydén, André Bauer, Katja Reichert, Mary Illes, Dagmar Hellberg.

the concert presented soloists Katja Reichert, Mary Illes, Dagmar Hellbert, Jesper Trydén, Fritz Schmid and André Bauer. ■

SONY BMG Masterworks Great Performances 2006



SONY BMG Masterworks will release five landmark recordings of Bernstein conducting the New York Philharmonic. Featured for the first time on CD are performances of Ravel's *Bolero*, *La Valse*, *Daphnis et Chloe Suite No. 2*, *Rhapsody Espagnole* and *Alborada del Gracioso*. Also being released is Bernstein conducting Gershwin's *An American in Paris* and *Rhapsody in Blue*, with Bernstein as piano soloist. A special release of Beethoven's *Symphony No. 5 in C minor* includes Bernstein

talking about the first movement. An all Stravinsky disc features *Pétrouchka*, *Burlesque in four scenes for Orchestra*, *Pulcinella Suite for Chamber Orchestra*, and *Music for Pergolesi (1947 version)*. On CD for the first time Bernstein discusses Stravinsky and *Pétrouchka*. Rounding out the selections is the legendary recording of Bernstein and pianist Glenn Gould performing Brahms' *Piano Concerto No. 1*, with the Maestro speaking to the audience disclaiming the tempo Gould had chosen for the performance. ■

BarBer News

by Jamie Bernstein

It's been a busy season for BarBer Adventures, the company Michael Barrett and I formed when we found ourselves with too many concerts to keep track of. Since we created *The Bernstein Beat* seven years ago, we've added half a dozen new ones, some for kids and some for adult audiences. In the past year alone, our various concerts have delighted audiences from Vancouver to Madrid.

This year's addition to BarBer's concert menu was *Happy 250th Birthday Mozart – You Kid, You!* — a family concert devised at the request of Carnegie Hall to help them celebrate the composer's big birthday with their young audiences. Michael suggested I narrate the concert as *Mozart* — an idea I initially resisted. “What — you mean with a *costume*? Don't make me do this!” But as I wrote the script, I heard a voice in my head: a combination of Dennis the Menace and David Spade. I *knew* this kid!

In addition to conducting the Orchestra of St. Luke's, Michael demonstrated one of Mozart's

parlor tricks: playing the piano facing backwards. When the crowd roared its approval, I told them, “Read my lips: *piece of cake*.” (That's Mozart talking, of course; I couldn't do that trick in a million years.)

Our two astonishing young piano soloists, Conrad Tao and Peng-Peng Gong, played the last movement of the Double Concerto. “Gee, they're almost as good as I was at their age,” my Mozart said.

This summer, Michael and I will be taking our Mozart concert to Caramoor in Katonah, NY, as well as to the Moab Music Festival. My highly authentic-looking 18th Century costume and wig should look pretty interesting against the lunar landscape of Utah's red rock country.

Another BarBer concert having a lot of action this year is *Bernstein on Broadway*. This evening concert features a full orchestra and four vocal soloists performing songs and orchestral interludes from four of Bernstein's most beloved Broadway shows: *On the Town*, *Wonderful Town*, *Candide* and *West Side Story*. In my role as



© CHRISTOPHER LAYER

Wolfgang backstage at Carnegie Hall.

narrator, I give thumbnail sketches of each show, as well as provide some cool behind-the-scenes anecdotes.

Performances of *Bernstein on Broadway* are already scheduled for the '06-'07 season in Massachusetts and Oklahoma. We can't wait to share all that delicious music with the legions of LB fans out there — and we look forward to creating plenty of new fans, too. ■

Humphrey Burton Turns 75

Leonard Bernstein's dear friend and colleague, Humphrey Burton, turned 75 this April.

Humphrey is my own friend and colleague as well. We've made many a radio show together over the years, and fought many a titanic battle on opposite sides of a tennis net. I also silently thank Humphrey every time I need to check an LB-related fact or chronology in Humphrey's excellent biography, “Leonard Bernstein,” published by Doubleday.

On this august occasion, we salute you, Humpty! (As LB used to call him.)

J.B. ■



COURTESY HUMPHREY BURTON

Leonard Bernstein and Humphrey Burton at Mölkerbastei Beethoven Museum in Vienna.

Selected Performances

Spring/Summer 2006

For a complete listing visit:
www.leonardbernstein.com

May 2006

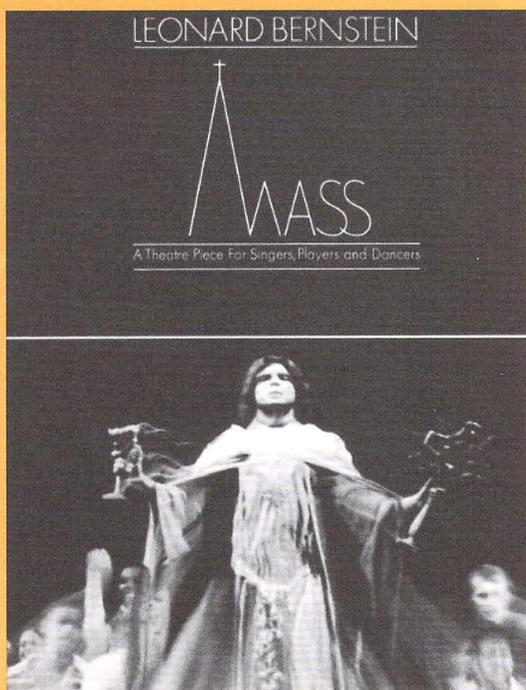
- 5** **Valencia, Spain:** CLARINET SONATA (orchestral version); Obvio Music Productions; Palau de la Musica de Valencia.
- 12** **New York, NY:** CHICHESTER PSALMS; Collegiate Chorale, Orchestra of St. Luke's; Robert Bass, conductor; Carnegie Hall.

- 18,19** **Magdeburg, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Magdeburgische Philharmonie; Niksa Bareza, conductor; Opernhaus.
- 21** **Saarbrücken, Germany:** WEST SIDE STORY CONCERT SUITE NO. 1; Saarländisches Staatsorchester, Musictheater - Ensemble and Opera Chorus; Christophe Hellmann, conductor; Saarländisches Staatstheater.
- 28** **Bonn, Germany:** CHICHESTER PSALMS; Choir and Orchestra of Collegium Musicum Bonn; Beethovenhalle.

Event Spotlight

BUCHAREST,
ROMANIA
July 8,9, 2006

MASS (full version);
Georges Enescu
Philharmonic Bucharest;
Jin Wang, conductor;
George Enescu Hall.



June 2006

- 4,5, 7,12** **Phoenix, AZ:** SYMPHONIC DANCES FROM WEST SIDE STORY; Phoenix Symphony; Michael Christie, conductor; Symphony Hall.
- 11-13** **Dallas, TX:** CHICHESTER PSALMS; Dallas Symphony Orchestra; Andrew Litton, conductor; Meyerson Symphony Center.
- 13** **Brooklyn, NY:** SYMPHONY NO. 1: JEREMIAH; Brooklyn Philharmonic Orchestra; Chelsea Tiptan II, conductor; Brooklyn Academy of Music.
- 18** **Knoxville, TN:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Knoxville Symphony Orchestra; Lucas Richman, conductor; Tennessee Theater.

- 4** **Monchengladbach, Germany:** CANDIDE; State Theater of Krefeld and Monchengladbach; Wolfgang Lachnitt, director; Graham Jackson Theater. (additional performances)
- 6,9, 17** **Saarbrücken, Germany:** WEST SIDE STORY CONCERT SUITE NO. 1; Saarländisches Staatsorchester, Musiktheater Ensemble and Opera Chorus; Christophe Hellmann, conductor; Staatstheater.
- 7,8** **Toronto, Canada:** SERENADE; Robert McDuffie, violin; Peter Oundjian, conductor; Roy Thomson Hall.
- 8,9** **Bucharest, Romania:** MASS (full version); Georges Enescu Philharmonic Bucharest; Jin Wang, conductor; George Enescu Hall.
- 8** **Flensburg, Germany:** PRELUDE, FUGUE AND RIFFS; Schleswig Holstein Symphony Orchestra; Gerald Oskamp, conductor; at the Bus Depot.
- 9** **Schleswig, Germany:** PRELUDE, FUGUE AND RIFFS; Schleswig Holstein Symphony Orchestra; Gerald Oskamp, conductor; Schlosshof.
- 9,13** **Stuttgart, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Stuttgarter Philharmoniker; Gabriel Feltz; Philharmonie.

- 15 Rendsburg - Büdelsdorf, Germany:** PRELUDE, FUGUE AND RIFFS; Schleswig Holstein Symphony Orchestra; Gerald Oskamp, conductor; Druckzentrum.
- 21,22 Luzern, Switzerland:** SYMPHONY NO. 1: JEREMIAH; Luzerner Sinfonieorchester; Rinat Shaham, mezzo-soprano; John Axelrod, conductor; Konzertsaal.
- 25 Osnabrück, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Orchester Städtische Bühnen Osnabrück; Hermann Bäumer, conductor; Stadthalle.

July 2006

- 1 Katonah, NY:** BERNSTEIN ON BROADWAY; Orchestra of St. Lukes; Michael Barrett, conductor; Jamie Bernstein, narrator; Caramoor.
- 5,8 Tel Aviv, Israel:** SYMPHONIC DANCES FROM WEST SIDE STORY; Israel Philharmonic Orchestra; Gustavo Dudamel, conductor; Mann Auditorium.
- 6,7 New York, NY:** THREE DANCE EPISODES FROM ON THE TOWN; New York Philharmonic; Bramwell Tovey, conductor; Avery Fisher Hall.
- 7 Leipzig, Germany:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; Gewandhausorchester; Andre David, conductor; Rosental.
- 12 Lenox, MA:** BERNSTEIN ON BROADWAY; Boston Pops Orchestra; Tanglewood Music Center Vocal Fellows; Keith Lockhart, conductor; Koussevitzky Music Shed.
- 17 Boston, MA:** BERNSTEIN ON BROADWAY; Boston Pops Orchestra; Keith Lockhart, conductor; Symphony Hall.
- 22 Cincinnati, OH:** OVERTURE TO CANDIDE; Cincinnati Symphony; John Morris Russell, conductor; Riverbend Music Center.
- 22 Katonah, NY:** MOZART – YOU KID, YOU!; Orchestra of St. Lukes; Michael Barrett, conductor; Jamie Bernstein, narrator; Caramoor.

- 28 Vail, CO:** THREE DANCE EPISODES FROM ON THE TOWN; New York Philharmonic; Bramwell Tovey, conductor; Gerald R. Ford Amphitheater.

August 2006

- 25 Lenox, MA:** OVERTURE TO CANDIDE; Boston Symphony Orchestra; Gustavo Dudamel, conductor; Koussevitzky Music Shed.
- 29 Luzern, Switzerland:** SYMPHONY NO. 3: KADDISH (Samuel Pisar narration); Luzern Symphony; Radio Choir Berlin; Ana Maria Martinez, soprano; Samuel Pisar, speaker; John Axelrod, conductor; Concert Hall.

[Note to Readers]

Prelude, Fugue & Riffs will be sent upon request. Please send all correspondence to:
 Craig Urquhart
Prelude, Fugue & Riffs
 121 West 27th Street
 Suite 1104
 New York, NY 10001
 Fax: (212) 315-0643
 e-mail:
cUrquhart@leonardbernstein.com

Prelude, Fugue & Riffs™ is a publication of The Leonard Bernstein Society.
 © 2006 by The Leonard Bernstein Office, Inc.
 Managing Editor: Craig Urquhart
 Editors: Jack Gottlieb, Jamie Bernstein
 Design: BorsaWallace, NYC
 Visit our website:
www.leonardbernstein.com

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

PRELUDE,
 FUGUE &
 RIFFS

ahead

New DVDs

Deutsche Grammophon will issue two new DVDs of Leonard Bernstein conducting Shostakovich *Symphonies Nos: 6 and 9* and Mozart's *C minor Mass*. The Shostakovich symphonies feature the Vienna Philharmonic Orchestra performing in the Musikverein in Vienna, Austria. A special feature is Bernstein introducing the Sixth Symphony.

The Mozart *C minor Mass* features the Bavarian Radio Symphony Orchestra and Chorus with Arleen Auger, soprano; Frederica von Stade, mezzo-soprano; Frank Lopardo, tenor; Cornelius Hauptmann, bass; and Friedemann Winkelhofer, organ. Bernstein also gives a

pre-performance introduction. Recorded at the baroque Stiftsbasilika in Waldsassen (Germany), this DVD is not only

a musical feast but a visual one as well. All programs were directed by Humphrey Burton and recorded before a live audience. ■



PRELUDE,
FUGUE &
RIFFS

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

PRESORTED
STANDARD
U.S. POSTAGE PAID
NEWARK, NJ
PERMIT NO. 45

Leonard Bernstein