

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Fall/Winter 2009



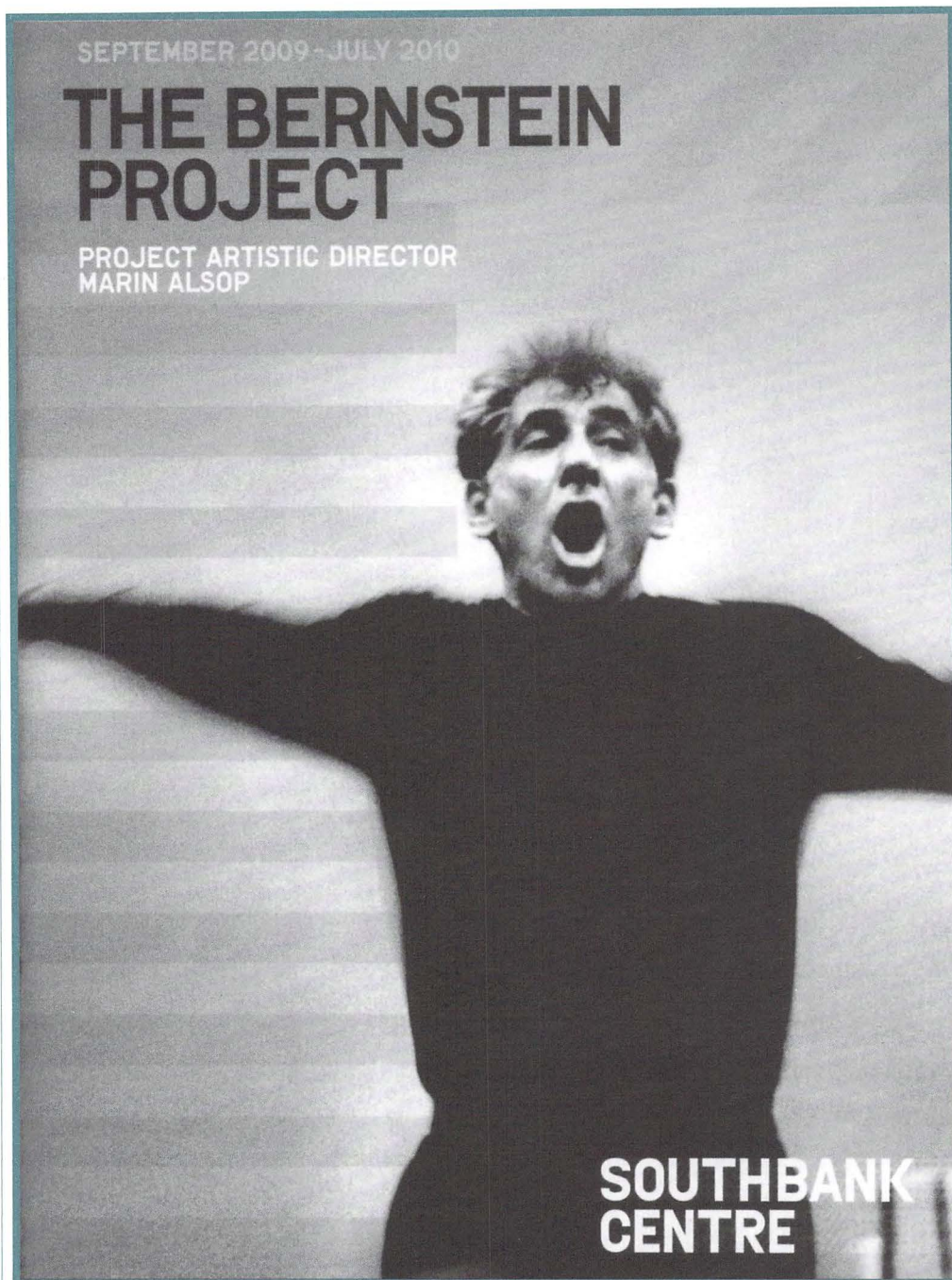
The Bernstein Project

On September 20, the Southbank Centre in London launched *The Bernstein Project*. Inspired by the life of Leonard Bernstein, this innovative project will encompass more than 30 events throughout the 2009–2010 season, drawing on Bernstein's work as a musician, humanitarian, communicator and educator and providing a multi-faceted exploration of his life through concerts, films, lectures and participatory workshops. American conductor Marin Alsop is the project's Artistic Director.

The Bernstein Project kicked off with a day of events called *Mass Rally*. The day began with a vocal workshop that engaged the public in learning some of the music from Bernstein's *Mass*. This was followed by a performance of songs from *West Side Story* featuring pupils from local schools. Then the National Youth Orchestra of Great Britain composed a tribute to Leonard Bernstein through improvisation. The day also included a showing of the film *A Total Embrace* by Nina Bernstein Simmons, and a discussion of Bernstein's life by Alexander and Jamie Bernstein. The day culminated with *Mass Gathering*, a concert that featured music from *Candide* and extracts of Beethoven's *Ode to Joy* conducted by Alsop.

Alsop said, "Leonard Bernstein was a phenomenon...as Stephen

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To Our Readers

When asked which of his compositions was his favorite, Leonard Bernstein would reply, "Oh, how can you ask me to choose among them? They're like my children!" But if pressed, he would confess that he held a special place in his heart for *Mass*, precisely because it was his most misunderstood piece — and perhaps also because it was his most deeply personal piece. *Mass* contains more of Bernstein than anything else he ever wrote. It has all the multiplicity of musical genres and breadth of language that he himself manifested. It has all his angst and irreverence and terror, all his tenderness and bombast and awe. At the time of *Mass*' premiere, to inaugurate the Kennedy Center for the Performing Arts in 1971, the world wasn't quite ready for such a rich broth of elements. But the world seems to have caught up to *Mass*, as is evident by the multiple productions, recordings and rave reviews that have recently sprouted up all over the globe.

How gratifying to see *Mass* coming into its own: Bernstein's troubled child embraced at long last.

J.B. ■

The Bernstein Project, continued

Sondheim once wrote about his friend: 'Poor Lenny...10 gifts too many...' Bernstein wrote hit musicals like *West Side Story* and a great film score to *On the Waterfront*; he composed profound music, serious music, and

He was a thinker, teacher, author, television star, provocateur, humanitarian and he was my hero.

—Marin Alsop

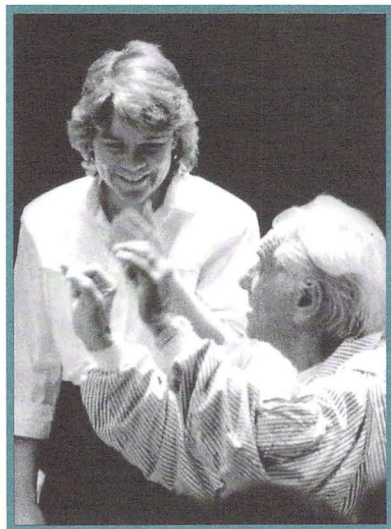
hysterically funny light music; he conducted every great orchestra in the world and brought the Mahler Symphonies back to the Vienna Philharmonic; he was a champion at word games and puzzles and loved finding errors in the Oxford English Dictionary! He was a thinker, teacher, author, television star, provocateur, humanitarian and he was my hero. As with all true mentors, Bernstein taught me much more than a craft. On a personal level, he gave me the courage to be myself. And on a wider level, I watched him interact with young people and professional orchestras, constantly mentoring, constantly giving. He showed me — and the world — the enormous power of music and how important it is to share it with as much of humanity as is possible. He showed us that classical music is a powerful force that can transform lives as well as inspire and move people and he lived by those principles."

The Bernstein Project will include a season of films curated by Bernstein biographer and former head of BBC TV's Music and Arts, Humphrey Burton. Some of the films to be screened include *The Little Drummer Boy*, a controversial 90-minute film essay on Mahler's Jewish Heritage; and *Ode to Freedom*, a performance of Beethoven's *Ninth Symphony* in Berlin, celebrating the fall of the Berlin Wall 20 years ago on Christmas Day 1989.

There will be concerts by Southbank Centre's Resident Orchestras, the London Philharmonic Orchestra and the Orchestra of the Age of Enlightenment, as well as by visiting ensembles, the Bournemouth Symphony Orchestra and the Nash Ensemble. There will also be a *West Side Story* sing-along screening.

The Project will conclude with Alsop conducting performances of Bernstein's *Mass*, on July 10 and 11, 2010. Performing forces will include a cast of young dancers and musicians from London and a specially-assembled *Mass* Orchestra led by members of the National Youth Orchestra, all of whom commence rehearsals with Alsop, Matthew Barley and Mary King in Spring 2010.

For more information: <http://bernstein.southbankcentre.co.uk/> ■



Leonard Bernstein and Marin Alsop

Discussing *Mass*

Music critic Edward Seckerson and conductor Marin Alsop discuss Mass. This discussion is from a larger article about Marin Alsop that appeared in Gramophone Magazine.

Does Marin Alsop think it's a masterpiece? E.S.

"Yes, because for Bernstein nothing was ever perfect. For him there was no such thing. He rejoiced in the rough edges of spontaneity in everything he did. *Mass* is a piece that can and does weather human frailty." M.A.

Just as well. It is extraordinarily challenging to perform and in her new Naxos recording (the work's fourth), Alsop went to exceptional lengths to achieve an authentic mix of performers with a keen understanding of the style. With a little help from Leslie Stiefelman a friend at the sharp end of musical theatre — that is the Music Director on Kander and Ebb's "Chicago" in New York — some 300 young hopefuls auditioned for the all-important "street singers" at the heart of Mass. They have to be the real thing; the range of what is required of them is wild. These aren't pop songs, these are far-out-there art songs. Challenging sentiments, still more challenging vocals. E.S.

"Mass is a microcosm of Bernstein's personality. If you doubt its sincerity, if you deny its integrity, then you deny everything Bernstein was."



Leonard Bernstein and Marin Alsop

Mass polarizes opinions, Mass divides as surely as it unites. But Alsop thinks, as do I, that the open hostility that comes at it from some quarters stems from a refusal to accept the validity of different musics and cultures co-existing. Which, in short, says more about the naysayers than it does about the piece. E.S.

"You know, what's interesting about *Mass* is just how prophetic it's turned out to be. All those boundaries between genres, between different styles of music — they're gone — and it may have been less threatening to some had they remained in place, but they didn't. Besides, the level of sophistication is dazzling throughout. Tell me that the 11-tone second *Meditation*, impregnated as it is with allusions to Beethoven's *Ode to Joy*, is not a touch of genius." M.A.

"A cornucopia of genius poured out with no restraint" was how *The New York Times* summed-up the musical values of *Mass*. Alsop goes further: "*Mass is a microcosm of Bernstein's personality. If you*

doubt its sincerity, if you deny its integrity, then you deny everything Bernstein was." E.S.

So, was Bernstein the eternal optimist or the ever hopeful pessimist? E.S.

"I don't know. It tended to be one or the other. But I think what makes *Mass* so very special is that it accepts our limitations as human beings and somehow transcends them. The ultimate message falls into 'the eternal optimist' camp, in that it says — you know, we are going to be ok..." M.A.

*Bernstein's own doubts ran deep. In that last interview he gave me he expressed regret that so many of his peers had never embraced his music. Did Alsop, I wonder, agree that those musical excursions into thorny overgrown paths (his dabblings with atonality in pieces like *Jubilee Games*) were, to some extent, an attempt to gain him entrance into a club to which he didn't quite belong? E.S.*

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Mass at the Vatican

by Boris Brott

In February of 2000, I was invited to conduct Leonard Bernstein's *Mass* at the Vatican. I was excited. I was very close to this work, having served as Bernstein's assistant at the New York Philharmonic while he was writing it.

After its premiere in 1971, the Catholic Church criticized the commentary "tropes" Bernstein interjected between the movements of the Latin Mass, proclaiming them blasphemous. He was deeply hurt. He saw *Mass* as an

expression of his ultimate rationalization of faith through doubt. Bernstein had just experienced and had been very moved by the Talmudic process of helping his son Alexander with instruction for his Bar Mitzvah. He couldn't understand why the Church did not view *Mass* as he intended.

So this invitation, nearly 30 years after *Mass*' birth, offered a magnificent opportunity to realize my mentor's dream: *Mass* at the Vatican!

Simple? Well, not really. I called Harry Kraut, Bernstein's manager, who at first was delighted. We

spent over an hour on the phone. I went to bed with the music I knew so well ringing in my ears.

Next morning, a phone call from Harry. No, you cannot do it! Why? Well, in truth, a book could be written about how it eventually came to pass. But let me cite one example: how do you break a chalice and a monstrance and spill the wine (blood of Christ) on the ground...in the VATICAN?

The problems melted away. Costumes and the rending of the Celebrant's robes — permitted. No dancing, but natural movement to the music — permitted. No properties (chalice, monstrance) allowed but the actions could be mimed.

An excellent cast, assembled around Celebrant Douglas Webster, rehearsed at The Juilliard School and flew to Rome where the 14,000 seat Aula Nervi was transformed into a theatre. The altar steps became a multi-level stage, the giant sculpture of Christ ascendant became part of the staging.

At the performance Bernstein's spirit was in the room — you could feel his presence. 400 red-zuchetted Bishops filled the front rows. The 14,000 invited guests sat in reverence as Douglas began *Simple Song* and we were under way.

At the Papal audience the following morning, Pope John Paul II took my hand in his and told me it was important this work was performed at the Vatican. "It is a confirmation of faith through life's great trials" he said with the intensity of his cornflower blue eyes. As he said this, I thought of Bernstein and knew at last this great *Mass* had assumed its rightful place at the Vatican. ■

Boris Brott is Conductor and Music Director of the New West Symphony in California; the McGill Chamber Orchestra in Montreal, Canada; the National Academy Orchestra of Canada; and Principal Youth and Family Conductor of the National Arts Center of Canada. He is also Artistic Director of the Brott Musical Festivals, Ontario's principal classical orchestra music festival.



Douglas Webster as the Celebrant

Mass on Recording

After a long hiatus, two new recordings of Leonard Bernstein's *Mass* have appeared this year. The first recording of *Mass* appeared on Sony in 1971 conducted by the composer himself, the recording featured Alan Titus, who created the role of the Celebrant, as well as, the Norman Scribner Choir and The Berkshire Boy Choir. This recording was, for many years, the only recording of the work. Peter G. Davies writing for *High Fidelity Magazine* wrote of it, "Columbia's recording is a faithful replica of the Washington production in almost all particulars and the spirit of the piece comes across vividly."

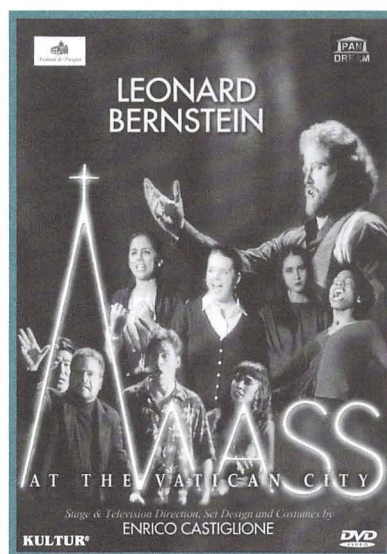
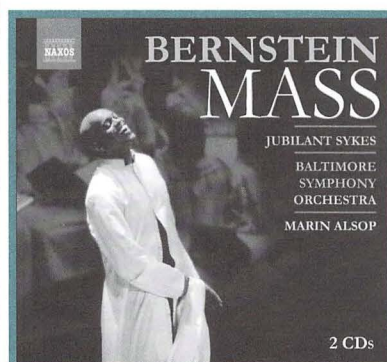
In 2004, Kent Nagano made the second recording of the work for Harmonia Mundi with the Deutsches Symphonie Orchester Berlin, featuring the late Jerry Hadley singing the role of the Celebrant. Writing for *Classics Today* David Hurwitz wrote, "if you love Bernstein's *Mass*, you should hear this performance. It's very exciting..."

On one of the new recordings, Kristjan Järvi leads the Tonkünstler-Orchester and the Absolute Ensemble, with Randall Scarlata as the Celebrant.

Gramophone Magazine wrote about this Chandos recording, "For a work that was much derided by some as much as it was adored by others upon its premiere, Bernstein's *Mass* seems now to be a modern classic. This new recording is likely to be a powerful advocate in its widespread reassessment. Kristjan Järvi conducts his many and varied forces with high-octane energy."

Later in the year, Naxos released its recording of *Mass* with The Baltimore Symphony Orchestra, Morgan State Choir, Peabody Children's Chorus, and with Jubilant Sykes as the Celebrant, all under the baton of Bernstein protégé Marin Alsop. The *Toronto Star* wrote, "This new, two-CD recording by a cast of hundreds gives *Mass* its full due. The main singing role, a priest who loses his faith and then finds it again, is magnificently sung by baritone Jubilant Sykes. The same holds true for the rest of the singers — the Morgan State University Choir, the Peabody Children's Chorus, and sweet-voiced boy soprano Asher Edward Wulfman. The Baltimore Symphony Orchestra, augmented by guitar and percussion, finds the right cutting edge under Marin Alsop's baton."

In addition to the new audio recordings, Kultur Video has released a DVD of the *Mass* performance at the Vatican.



Discussing *Mass*, continued

"Yes and no. I really think it was sheer curiosity and the need to stretch himself, musically and intellectually, that took him off on those experimental paths. He loved the gamesmanship of composition and sometimes the game gets better the more constraints you put on it. As you know, he premiered and championed his mentor Aaron Copland's big twelve-tone piece *Connotations*, and he did so because he passionately identified with Copland's curiosity. In a sense, twelve-tone music was symbolic for him. It represented a conflict that required some kind of resolution." M.A.

Just so. Only Bernstein could pull a torch song out of a tonerow. Perhaps the problem with his music in our lifetime was our inability to get any distance from it. Alsop cites John Corigliano who firmly believes that no one can judge a composer's work until the composer is dead. E.S.

"Particularly, a composer like Bernstein, whose work was so irrevocably bound-up in who he was. Everyone was influenced, for better, for worse, by the persona of Lenny and it was that, rather than the quality of the music, that led to the skepticism and derision. The music is brilliant..." M.A.

More importantly, the music is his. And with that in mind, I go back to the transcripts of a 1989 interview Bernstein gave me. These words leap out at me: "I'm not really needed on this Earth for another Ring Cycle, or another Magic Flute, or another whatever. Really. But nobody, for better or worse, can write my music except me. E.S."

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Remembering Julia

by Jamie Bernstein

Julia Vega, longtime Bernstein family governess and housekeeper, died on June 7th of complications from stomach surgery.

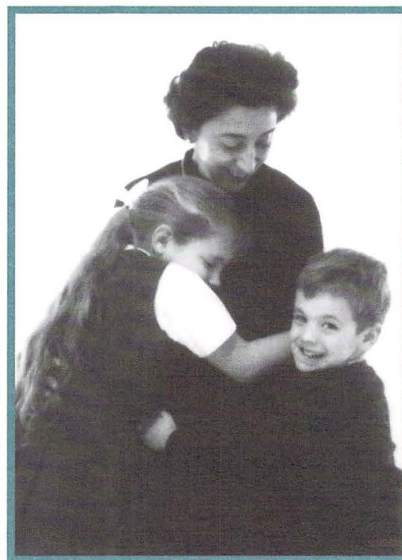
Raised on a farm in the foothills of the Chilean Andes, Julia came to work for our family in 1954, when the eldest of us was just two. Julia helped raise all three Bernstein children, filling in both as nanny and housekeeper when our parents were abroad. She acquired excellent English speaking and reading skills, eventually becoming a U.S. citizen, a proud voter and an avid follower of national politics.

After our mother's death in 1978, Julia became our father's live-in housekeeper. After he died in 1990, Julia acquired the role of elder-in-chief of the Bernstein family. At our new family headquarters on West 56th Street, where various friends and relatives dropped by daily, Julia held a kind of inverse court, making indelible friendships with all who passed through our doors through her unique combination of attentive service, charming conversation and delicious, nourishing soups. Her friends traversed all walks of society, from the building doormen to Peter Jennings.

Julia was renowned for her discretion. Had she chosen, she could have written the ultimate tell-all about the myriad luminaries who came through the Bernstein household over the years. But she took her secrets with her. Above all, she was a fierce defender of familial privacy in a world of persistent public scrutiny.

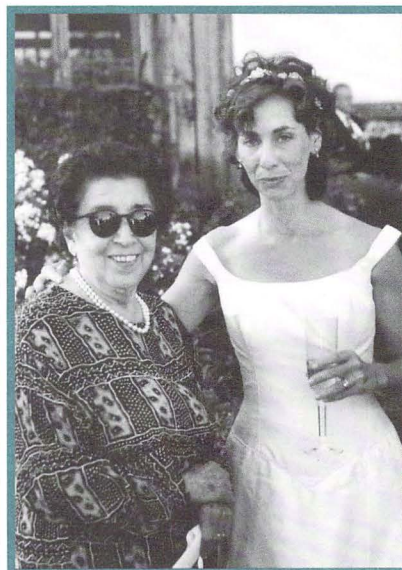
Julia has been our ground of being: like water to a fish, like air to a bird. It is very hard for us to imagine life without her, since we have never known such a thing.

But harder still to imagine is that Julia Vega — governess, housekeeper, kitchen whiz, faithful friend and beloved great-aunt, letter-writer, birdkeeper, news junkie, prodigious horticulturalist, seamstress and laundress extraordinaire — is now, finally, incomprehensibly, at rest. Surely the most well-deserved rest we know. ■



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Julia Vega with Jamie and Alexander Bernstein



COURTESY NINA BERNSTEIN

Julia Vega with Nina Bernstein

Julia Vega was a devoted parishioner at the Church of Street. Francis de Sales on East 96th Street, directly across the street from her small apartment where she spent her days off since the 1950s.

In her final years, Julia experienced increasing difficulty in climbing the steep marble steps to the church sanctuary. For this reason, Nina, Alexander and I have initiated a fund in Julia's memory, to install a vertical platform lift at the church entrance, so that no parishioner at St. Francis de Sales will ever again have to struggle to enter and worship. Construction has commenced this fall.

Those who wish to contribute to the Julia Vega Memorial Stairway to Heaven (as we like to call it) can make donations in her name to the Leonard Bernstein Family Foundation, 121 West 27th Street, suite 1104, New York, NY 10001. ■

Taking Bernstein to Venezuela

by Jamie Bernstein

It's never a simple matter to go to Caracas. The city is chaotic, choked with traffic and bursting at the seams with poverty. But music lovers still think of it as a privilege to brave the inconvenience in exchange for witnessing — and with extra luck, being a part of — the miracle that is El Sistema, Venezuela's unique music education program that has enrolled over 300,000 children in orchestras across that nation, and has produced, among other world-class musicians, the Los Angeles Philharmonic's new Music Director, Gustavo Dudamel.

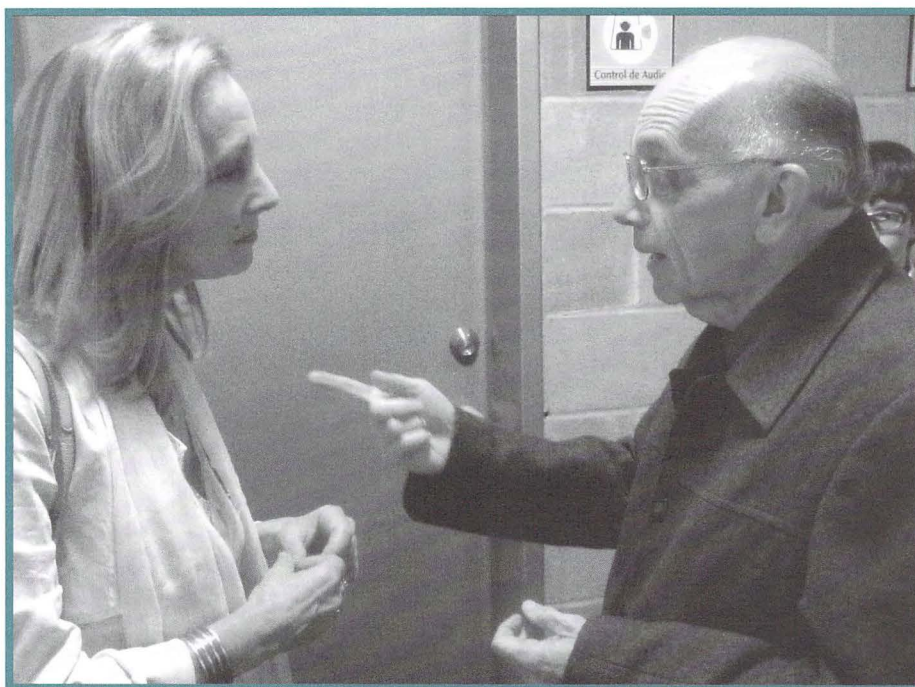
On this trip, I had that extra luck to be a participant. I was invited to narrate my youth concert, *The Bernstein Beat*, en español, with one of El Sistema's extraordinary youth orchestras, Orquesta Sinfónica Juvenil de Caracas, conducted by a dynamic young Venezuelan, Dietrich Paredes. Maestro Dietrich worked the orchestra hard to master the complexities of excerpts from *On the Town*, *Fancy Free* and *West Side Story*. I was so impressed by the teenagers' focus and good humor. By the end of the week, they were playing the music like champs.

The concert went beautifully, with only one glitch — painfully enough, right at the beginning. For some reason the clarinet player, who had never had this trouble before, added one extra note to the series of repeated notes he plays at the opening of the *Times Square* ballet from *Three Dance Episodes from On the Town*, thereby putting himself one disastrous beat behind the rest of the orchestra. After an 8-bar train wreck, Maestro Dietrich stopped the players, waited for the clarinet player to collect himself, and then started the piece over. The same thing happened. Maestro Dietrich stopped the orchestra, again. I sat motionlessly on my

stool to Maestro Dietrich's left, trembling in my high heels. The hall was engulfed in a sickening silence. Maestro Dietrich started the music again. And the clarinet player did it a third time. This time the conductor just kept everyone going, and things eventually righted themselves, but it was a tough start for one and all — especially, of course, for the clarinet player, who never raised his head again and fled offstage the moment the concluding note of the concert was

officials and members of the youth orchestra. We'd been sitting a few minutes when suddenly the musicians burst into applause: Antonio the clarinet player had walked in. The musicians all jumped up from the table and surrounded him with hugs, back slaps, jokes and words of encouragement. He half-jokingly covered his face in embarrassment, but of course resistance was futile, and he was soon smiling and returning the hugs.

I watched all this with my mouth open and my eyes filling



Jamie Bernstein and Jose Antonio Abreu

played. Between the final bows, just offstage, Maestro Dietrich was frantically looking for him. “Donde está Antonio? Donde está Antonio?” But Antonio was gone.

The concert was a great success; the kids in the audience shouted “MAMBO!” for all they were worth. Afterwards, Maestro José Antonio Abreu, the saint-like founder of El Sistema, embraced me and invited me to return to Venezuela to present more concerts. I was as thrilled as if I'd been blessed by the Dalai Lama.

After the concert, there was a lunch in a hotel dining room for Maestro Dietrich and me and our guests, plus some Sistema

with tears. I had never in all my life seen such a magnificent demonstration of support and compassion for a fellow musician in trouble. Truly, this was the essence of El Sistema. As one representative of the organization said afterwards: “We don't build musicians; we build human beings.”

It will be exciting indeed if El Sistema succeeds in finding its way into the neighborhoods and hearts of young people in the United States. ■

IN THE news

Leonard Bernstein Award



© AXEL NICKOLAUS

The Schleswig Holstein Music Festival has presented the 10,000 Euro Leonard Bernstein Award to cellist Leonard Eischenbroich. The award is given to young artists at the beginning of careers to enable them to pursue performing.

Previous recipients are Lang Lang, Lisa Batiashvili, Erik Schumann, Jonathan Biss, Alisa Weilerstein, Martin Grubinger and Anna Vinnitskaya.

Eischenbroich has performed with international orchestras under such conductors as Semyon Bychkov, Christoph Eschenbach and Paavo Järvi. He has performed chamber music with violinists

Gidon Kremer and Anne-Sophie Mutter. As a recitalist, Leonard has performed with pianists Anna Vinnitskaya, Marc-André Hamelin, Martin Helmchen and Polina Leschenko.

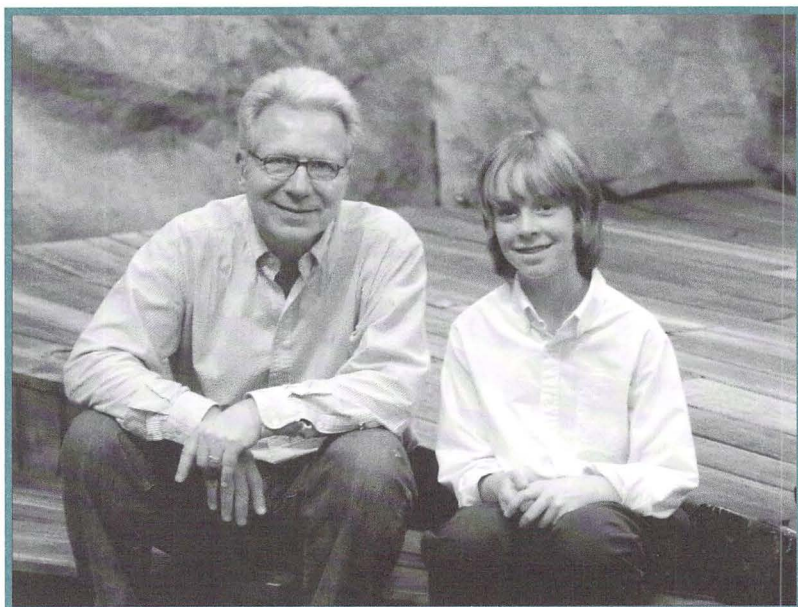
Born in 1985 in Frankfurt, Leonard was invited at the age of 10 to study at the Yehudi Menuhin School in London. He finished his degree at the Music College of Cologne. He held a Fellowship at the Royal Academy of Music in London and is currently a fellow at the Trinity College of Music in London.

The award is made possible by the generosity of the Sparkassen Finanzgruppe. ■

Leonard Eischenbroich receiving the prize

Leonard Bernstein Excellence Award

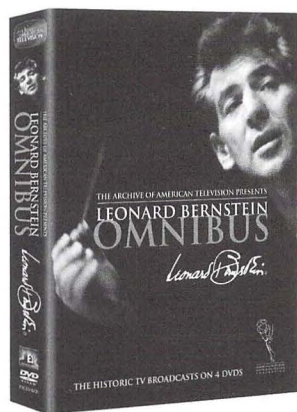
The University of North Carolina School of the Arts (UNCSA) has presented this year's Leonard Bernstein Excellence Award to James Baron Fenwick III. The school's Chancellor John Mauceri created this award with the authorization of The Leonard Bernstein Office. It will be awarded annually to a music student at UNCSA who is talented and demonstrates a commitment to bettering society in the same spirit as Leonard Bernstein. Fenwick, 15, is a pianist and a violist. Mauceri has called him "absolutely inspirational." ■



COURTESY UNCSA

Chancellor John Mauceri and James Baron Fenwick III

Historic OMNIBUS Programs Return on DVD



For the first time since their live broadcast a half-century ago, Leonard Bernstein's legendary appearances on the historic *Omnibus* television series will return to the public this December.

E1 Entertainment, in collaboration with the National Academy of Television Arts and Sciences under its "Archives of American Television" banner, will

release the seven newly-restored programs as a four-DVD set. Bernstein's *Omnibus* programs earned him a national reputation and formed the basis of his best-selling book *The Joy of Music*. They also feature his 1954 television debut at the age of 36, *Beethoven's Fifth Symphony*, an examination of the force that compels creative artists. Other titles address *The World of Jazz*, *The Art of Conducting*, *American Musical Comedy*, his *Introduction to Modern Music*, *The Music of J.S. Bach* (a Grammy winner), and *What Makes Opera Grand?* As a bonus, the DVD set also includes a rare performance of Handel's *Messiah*, with Bernstein conducting from the harpsichord.

Omnibus, produced by Robert Saudek Associates, was an initiative of the Ford Foundation and aired over commercial network television from 1952 to 1961.

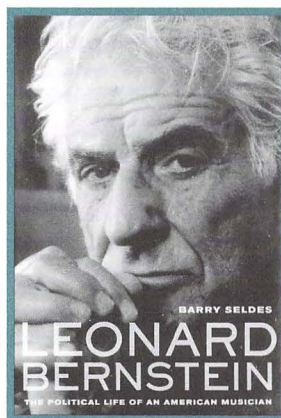
The New York Times dubbed its executive producer Robert Saudek "the alchemist-in-chief of what is often called the golden age of television," adding that he "gave the era of live television some of its most elevating and electrifying moments."

In a 1993 article for *The Atlantic Monthly*, David Schiff said of Bernstein's *Omnibus* presentations, "I am startled again and again at the subtlety and sophistication of the lessons Bernstein chose to teach...I have never witnessed better teaching, anywhere...The *Omnibus* shows illuminated music like a pillar of fire." ■

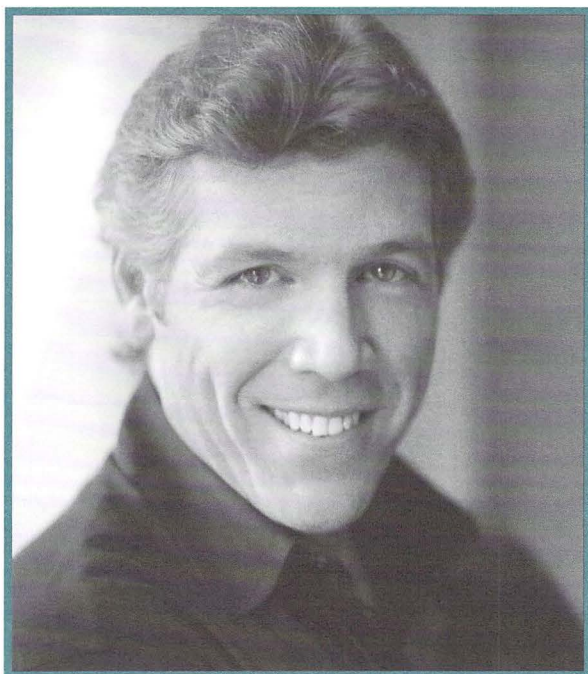
Leonard Bernstein: The Political Life of an American Musician

The University of California Press has published *Leonard Bernstein: The Political Life of an American Musician* by Barry Seldes. In this examination of Bernstein's political life, Seldes examines his career against the backdrop of Cold War America, during which time Bernstein was blacklisted by the State Department and, in 1950, had

to sign a deposition to regain his passport. Making extensive use of FBI files as well as materials in the Library of Congress, Seldes illuminates the ways in which Bernstein's career intersected with some of the twentieth century's most momentous events. ■



Leonard Bernstein Scholar-in-Residence



© DARIO ACOSTA

Thomas Hampson

American baritone Thomas Hampson has been named the Leonard Bernstein Scholar-in-Residence at the New York Philharmonic for the 2009–2010 season in conjunction with his role as The Mary and James G. Wallach Artist-in-Residence. Hampson will present two *Insight Series* events, as well as the Annual Erich Leinsdorf Lecture in a series entitled “Listening to Thought,” exploring the interplay of verbal and musical languages in vocal music.

“Thomas Hampson truly combines his artistry with probing scholarship,” says Theodore Wiprud, Director of Education at the New York Philharmonic. “His intellectual curiosity informs everything he does, whether it’s singing Schubert or exploring the riches and cultural connections of American song. As a performer,

Hampson brings an exciting new dimension to the Scholar-in-Residence position and to the many speaking events he will lead.”

The Leonard Bernstein Scholar-in-Residence position at the New York Philharmonic honors and recognizes the enduring contributions of Leonard Bernstein. It was created in the 2005–2006 season to coincide with the 15th anniversary of Bernstein’s death. Charles Zachary Bornstein served as the first Leonard Bernstein Scholar-in-Residence, from 2005–2006 through 2007–2008. New York Philharmonic Program Annotator James M. Keller served in this post in the 2008–2009 season. ■

Flanders Celebrates Bernstein

This September, deFilharmonie (Royal Flemish Philharmonic) launched a year-long celebration of the music of Leonard Bernstein in Antwerp and Bruges. The launch began with *Jukebox Bernstein*, an evening devoted to discussion of the life and work of Bernstein featuring Craig Urquhart, former assistant to Leonard Bernstein; Ludo Abicht, philosopher; and host Fred Browers. Concerts in both cities throughout the season will include *Serenade*, *Divertimento*,

Symphonic Dances from West Side Story and *Symphony No. 3: Kaddish*. Participating conductors are Mikhail Agrest, Sir Peter Maxwell Davies, Paul Watkins and Yutaka Sado. Soloists will be Laurent Korcia, violin; Kelly Naisieff, soprano and Samuel Pizar, speaker. In addition to the symphonic concerts, the Concertgebouw Bruges will present *The Unforgettable Songs of Leonard Bernstein* featuring Clarion McFadden and *Chichester Psalms* with the Flemish Radio Chorus.

This season the Vlaamse Opera will present seven performances of *Candide* in Antwerp and five performances in Ghent. This production will be directed by Nigel Lowery and conducted by Yannis Pouspourikas and will feature Michael Spyres as Candide, Jane Archibald as Cunnegonde and Graham Valentine as Pangloss/Martin.

For more information:
<http://www.vlaamseopera.be>
<http://www.defilharmonie.be> ■

Trouble in Tahiti: A New Reduced Orchestration

by Garth Edwin Sunderland

Trouble in Tahiti is a brilliant pastiche of pop music and melodrama, showing Bernstein at his most bitingly ironic, and yet, at the same time, most personal and sincere. Ranging from the jingle-like crooning of the vocal trio to major, show-stopping serio-comic arias for main characters Sam and Dinah, the music pulls out every pop-cultural 1950's stop, while never losing sight of the genuine pathos of its characters: a couple in a troubled marriage, desperate to find the way back to that "Quiet Place" of their love for one another.

A 50-minute, one-act opera, with a small cast of 5 and minimal staging requirements, *Trouble in Tahiti* is ideal for small venues and small companies, but a tricky obstacle has always been its orchestra — at a bare minimum of 26 players (assuming only a string quintet rather than the preferred full string sections), it is just a little too big to comfortably fit in many of the small halls that might otherwise be ideal venues for it.

When Kent Nagano came to us last year inquiring about options for fitting the opera into the Cuvillies Theatre of the Bayerische Staatsoper in Munich (a lovely-but-tiny jewel of Baroque Rococo, where Mozart's *Idomeneo* had its premiere), it seemed the perfect opportunity to address this issue, and create a reduced orchestration that might allow the work a wider variety of homes.

It was with great pleasure that I undertook to create this new orchestration. It was my primary goal throughout the project to maintain a strict fealty to Bernstein's original intentions, and for presenters of the new orchestration not to have to feel that they were compromising by performing it. The reduction takes a 'one of each' chamber orchestra approach, with an 14–15 piece instrumentation of 1.1.1.1–1.1.1.0–Perc (1 or 2 players)–Pno–1.1.1.1.1. The premiere performance on July 7, with Maestro Nagano conducting the Mahler Chamber Orchestra, was a great success, launching a sold-out run. It was very gratifying to hear a number of people comment that they



Scene from *Trouble in Tahiti*, Bayerische Staatsoper

didn't even notice that the orchestra had been reduced! While this orchestration cannot be a true substitute for Bernstein's brilliant original, I hope that it might allow *Trouble in Tahiti* to find an even wider reach, and allow more performers and audiences the chance to experience this hilarious, exuberant melancholy opera. ■

Garth Edwin Sunderland is a composer and interdisciplinary artist. He is Artistic Director of the Lost Dog New Music Ensemble, and Music Editor for the Leonard Bernstein Office.

Leonard Bernstein Center Update

by Alexander Bernstein

The Leonard Bernstein Center for Learning's Artful Learning model continues expanding, reaching new teachers, students and communities across the country. We welcome Wright Elementary and Howe Elementary in Des Moines, Iowa, Midway

Elementary in Sanford, Florida, and Comeaux High School in Lafayette, Louisiana.

With the superior leadership and collaboration of Patrick Bolek, the LBC's trainers are carrying forward Leonard Bernstein's educational vision with truly remarkable commitment, skill and imagination. My father would be beyond proud of this work. ■

Leonard Bernstein Center for Learning



Leonard Bernstein

[Some Performances]

Fall/Winter 2009

For a complete listing visit:
www.leonardbernstein.com

October

- 2** **Antwerp, Belgium:** SERENADE; deFilharmonie; Laurent Korcia; violin; Mikhail Agrest, conductor; Desingel.
- 6–9** **Hyogo, Japan:** OVERTURE TO CANDIDE; Hyogo Performing Arts Center Orchestra; Chikara Iwamura, conductor; Hyogo Performing Arts Center.
- 9,10** **Charlotte, NC:** THREE DANCE EPISODES FROM ON THE TOWN; Charlotte Symphony Orchestra; Chelsea Tipton II, conductor; Blumenthal Performing Arts Center.
- 11** **Berlin, Germany:** CHICHESTER PSALMS; Berliner Domkantorei, Sinfonieorchester Schöneberg; Stanley Dodds, conductor; Philharmonie.
- 14** **Linz, Austria:** SYMPHONY NO.1: JEREMIAH; Bruckner Orchester Linz; Kathryn Handsaker, mezzo-soprano; Dennis Russell Davies, conductor; Brucknerhaus.
- 17–19** **Portland, OR:** SYMPHONY NO.2: THE AGE OF ANXIETY; Oregon Symphony; Kirill Gerstein, piano; Carlos Kalmar; conductor; Arlene Schnitzer Concert Hall.
- 21,22** **Salzburg, Austria:** MASS; Junge Philharmonie Salzburg; Florianer Sängerknabe; Studierende de Mozarteum; Vox cantabilis Bis; John Cashmore, Celebrant; Elisabeth Fuchs, conductor; Elisabethkirche.
- 27,28** **Hyogo, Japan:** OVERTURE TO CANDIDE; Hyogo Performing Arts Center Orchestra; Chik Naohiro Totsuka, conductor; Hyogo Performing Arts Center.

November

- 3** **Leipzig, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; MDR Sinfonieorchester, Fabrice Bollon, conductor; Gewandhaus.
- 4,5, 12** **Dresden, Germany:** CANDIDE (Scottish Opera Version); Staatsoperette Dresden; Windried Schneider, director; Ernst Theis Staatsoperette.

- 5** **Louisville, KY:** THREE DANCE VARIATIONS FROM FANCY FREE; Louisville Orchestra; Jorge Mester, conductor; Whitney Hall.
- 7** **Berlin, Germany:** CHICHESTER PSALMS; Berliner Domkantorei, Sinfonieorchester Schöneberg; Stanley Dodds, conductor; Berliner Dom.
- 7** **Storrs, CT:** SYMPHONY NO.1: JEREMIAH; SERENADE; Bruckner Orchester Linz; Kathryn Handsaker, mezzo-soprano; Renaud Capiçon, violin; Dennis Russell Davies, conductor; Jorgensen Center.
- 10** **Winston-Salem, NC:** SYMPHONIC DANCES FROM WEST SIDE STORY; Bruckner Orchester Linz; Dennis Russell Davies, conductor; Wait Chapel Auditorium.
- 11** **Chapel Hill, NC:** SYMPHONIC DANCES FROM WEST SIDE STORY; Bruckner Orchester Linz; Dennis Russell Davies, conductor; Memorial Hall.
- 12–15** **Evanston, IL:** MASS; Northwestern University School of Music; Ryan Nelson, Music Director; Cahn Auditorium.
- 13** **Jacksonville, FL:** SYMPHONY NO.1: JEREMIAH; SERENADE, SYMPHONIC DANCES FROM WEST SIDE STORY; Bruckner Orchester Linz; Kathryn Handsaker, mezzo-soprano; Renaud Capiçon, violin; Dennis Russell Davies, conductor; Lazzara Performance Hall.
- 14** **Daytona Beach, FL:** SYMPHONY NO.1: JEREMIAH; SERENADE, SYMPHONIC DANCES FROM WEST SIDE STORY; Bruckner Orchester Linz; Kathryn Handsaker, mezzo-soprano; Renaud Capiçon, violin; Dennis Russell Davies, conductor; Peabody Auditorium.
- 16** **Charleston, SC:** SYMPHONY NO.1: JEREMIAH; SERENADE, SYMPHONIC DANCES FROM WEST SIDE STORY; Bruckner Orchester Linz; Kathryn Handsaker, mezzo-soprano; Renaud Capiçon, violin; Dennis Russell Davies, conductor; Peabody Auditorium.
- 19,20, 22** **Atlanta, GA:** PRELUDE, FUGUE AND RIFFS; Atlanta Symphony Orchestra; Laura Ardan, clarinet; Robert Spano, conductor; Atlanta Symphony Hall.

- 20 Antwerp, Belgium:** DIVERTIMENTO; deFilharmonie; Sir Peter Maxwell Davies, conductor; Desingel.
- 21 Bruges, Belgium:** DIVERTIMENTO; deFilharmonie; Sir Peter Maxwell Davies, conductor; Concertgebouw.
- 21,24, 25 Hildesheim, Germany:** ON THE TOWN; Orchester des Stadttheaters Hildesheim; Craig Simmons, director; Manfred Knaak, conductor; Stadttheater.

December

- 1,13, 31 Hildesheim, Germany:** ON THE TOWN; Orchester des Stadttheaters Hildesheim; Craig Simmons, director; Manfred Knaak, conductor; Stadttheater.
- 3-5 Naples, FL:** THREE DANCE VARIATIONS FROM FANCY FREE; Naples Philharmonic Orchestra; Jorge Mester, conductor; Hayes Hall.
- 4 Vienna, Austria:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Radio Symphonieorchester Wien; Andres Haefliger, piano; Hugh Wolff, conductor; Konzerthaus.
- 4-6 San Diego, CA:** MASS; La Jolla Symphony and Chorus; Ken Anderson, Celebrant; Steve Schick, conductor; Mandeville Auditorium.
- 4,6, 10,20 Dessau, Germany:** CANDIDE (Scottish Opera version); Cordula Däuper, director; Daniel Carlberg, musical director; Anhaltisches Theatre.
- 12 Hamburg, Germany:** PRELUDE, FUGUE AND RIFFS; NDR Sinfonieorchester; John Axelrod, conductor; Kampnagel.
- 15,17, 22,20, 29 Dessau, Germany:** CANDIDE (Scottish Opera version); Cordula Däuper, director; Daniel Carlberg, musical director; Anhaltisches Theatre.
- 31 Dayton, OH:** GLITTER AND BE GAY; Dayton Symphony Orchestra; Laura Portune, soprano; Neal Gittleman, conductor; Schuster Center.

January

- 4-6 Bremerhaven, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Städtisches Orchester Bremerhaven; Stephen Tetzlaff, conductor; Stadttheater.
- 6 Oberndorf, Austria:** OVERTURE TO CANDIDE; Schüler Orchester Bremerhaven; Reinhold Wieser, conductor; Stadthalle.
- 7 Sophia, Bulgaria:** CHICHESTER PSALMS; Amateurorchester; Ljubka Biagioni zu Guttenberg, conductor; Saal Bulgaria.
- 9 Dessau, Germany:** CANDIDE (Scottish Opera version); Cordula Däuper, director; Daniel Carlberg, musical director; Anhaltisches Theatre.
- 9,12, 14,15, 17,20, 27,29, Ghent, Belgium:** CANDIDE; Symphony Orchestra and Choir the Vlaamse Oper; Nigel Lowery, director; Yannis Pouspourikas, conductor; Ghent Oper.
- 10,11 Hannover, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Niedersächsisches Staatsorchester; Christian Muthspiel, conductor; Staatsoper.
- 11 Reutlingen, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Württembergische Philharmonie Reutlingen; Marc Tardue, conductor; Friedrich List Halle.
- 13,26 Hildesheim, Germany:** ON THE TOWN; Orchester des Stadttheaters Hildesheim; Craig Simmons, director; Manfred Knaak, conductor; Stadttheater.
- 15 Heidelberg, Germany:** OVERTURE TO CANDIDE; Akademische Philharmonie Heidelberg; Jesko Sirvend, conductor; Stadthalle.
- 16 Seattle, WA:** OVERTURE TO WEST SIDE STORY; Seattle Symphony; Carolyn Kuan, conductor; S. Mark Taper Foundation Auditorium.
- 21 Neuhausen, Germany:** SERENADE; BR Münchner Rundfunkorchester; Ulf Schirmer, conductor; Herz Jesu Kirche.
- 22 Luxembourg, Luxembourg:** CLARINET SONATA; Emil Johnson, clarinet; Peter Friis Johansson, piano; Philharmonie, Salle de Musique de Chambre.
- 22 Munich, Germany:** SERENADE; BR Münchner Rundfunkorchester; Ulf Schirmer, conductor; Funkhaus.

- 26,29 Görlitz, Germany:** PRELUDE, FUGUE AND RIFFS; Neue Lausitzer Philharmonie; Nicola Jürhensen, clarinet; Eckehard Stier, conductor; Theater.
- 27 Hoyerswerda, Germany:** PRELUDE, FUGUE AND RIFFS; Neue Lausitzer Philharmonie; Nicola Jürhensen, clarinet; Eckehard Stier, conductor; Lausitzhalle.
- 28 Bautzen, Germany:** PRELUDE, FUGUE AND RIFFS; Neue Lausitzer Philharmonie; Nicola Jürhensen, clarinet; Eckehard Stier conductor; Theater.
- 28 Dessau, Germany:** CANDIDE (Scottish Opera version); Cordula Däuper, director; Daniel Carlberg, musical director; Anhaltisches Theatre.
- 28,29 Dresden, Germany:** CANDIDE (Scottish Opera Version); Staatsoperette Dresden; Windried Schneider, director; Ernst Theis Staatsoperette.
- 28–30 Washington, DC:** THREE DANCE EPISODES FROM ON THE TOWN; National Symphony Orchestra; Ivan Fischer, conductor; Kennedy Center.
- 29 Bruges, Belgium:** THE UNFORGETTABLE SONGS OF LEONARD BERNSTEIN; Clarian McFadden, singer; Concertgebouw.
- 29–31 Oxnard, CA:** OVERTURE TO CANDIDE; New West Symphony, Boris Brott, conductor; Oxnard Performing Arts Center.
- 29,30 Ludwigshafen, Germany:** WEST SIDE STORY CONCERT SUITE NO.1; Deutsche Staatsphilharmonie Rheinland Pfalz; Sean Newhouse, conductor; BASF Feierabendhaus.
- 30 Zittau, Germany:** PRELUDE, FUGUE AND RIFFS; Neue Lausitzer Philharmonie; Nicola Jürhensen, clarinet; Eckehard Stier, conductor; Theater.
- 31 Kamenz, Germany:** PRELUDE, FUGUE AND RIFFS; Neue Lausitzer Philharmonie; Nicola Jürhensen, clarinet; Eckehard Stier, conductor; Theater.
- 6 Baden-Baden, Germany:** OVERTURE TO CANDIDE, ORCHESTRAL SUITE FROM CANDIDE; Mahler Chamber Orchestra; Kristjan Järvi, conductor; Festspielhaus.
- 6,19, 20 Hildesheim, Germany:** ON THE TOWN; Orchester des Stadttheaters Hildesheim; Craig Simmons, director; Manfred Knaak, conductor; Stadttheater.
- 8–9 Gelsenkirchen, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Neue Philharmonie Westfalen; Heiko Mathias Förster, conductor; Zeche Hibernia.
- 10,11 Chemnitz, Germany:** SYMPHONY NO.1: JEREMIAH; Robert Schumann Philharmonie; Tina Penttinen, soprano; Domonkos Heja, conductor; Stadhalle, Grosser Saal.
- 14 Dessau, Germany:** CANDIDE (Scottish Opera version); Cordula Däuper, director; Daniel Carlberg, musical director; Anhaltisches Theatre.
- 19–21 Sarasota, FL:** THREE DANCE EPISODES FROM ON THE TOWN; Sarasota Orchestra; Leif Bjaland, conductor; Neel Performing Art Center.
- 20 Chemnitz, Germany:** SYMPHONY NO.3: KADDISH, (Premiere of a new ballet); SERENADE (Premiere of new ballet); Ballett der Städtischen Theater Chemnitz; Lode Devos, choreographer; Theater.
- 20 Hannover, Germany:** ON THE TOWN; Orchester des Stadttheaters Hildesheim; Craig Simmons, director; Manfred Knaak, conductor; Theater am Aegi.
- 20,21 Dresden, Germany:** CANDIDE (Scottish Opera Version); Staatsoperette Dresden; Windried Schneider, director; Ernst Theis Staatsoperette.
- 21 Würzburg, Germany:** CHICHESTER PSALMS; Hofer Symphoniker; Dorothea Völker, conductor; St. Johanneskirche.
- 21 Pittsburg, PA:** THREE DANCE EPISODES FROM ON THE TOWN; Pittsburgh Symphony Orchestra; Leonard Slatkin, conductor; Heinz Hall.
- 26–28 Albuquerque, NM:** CHICHESTER PSALMS; New Mexico Symphony Orchestra and Chorus; Michael Nesterowicz, conductor; Popejoy Hall.

February

- 5 Antwerp, Belgium:** SYMPHONIC DANCES FROM WEST SIDE STORY; deFilharmonie, Paul Watkins, conductor; Desingel.
- 6 Bruges, Belgium:** SYMPHONIC DANCES FROM WEST SIDE STORY; deFilharmonie, Paul Watkins, conductor; Concertgebouw.

March

- 3,5, 7,27** **Hildesheim, Germany:** ON THE TOWN; Orchester des Stadttheaters Hildesheim; Craig Simmons, director; Manfred Knaak, conductor; Stadttheater.
- 4** **London, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; London Symphony Orchestra; Kristjan Järvi, conductor; Barbican Hall.
- 12-14** **Albuquerque, NM:** SYMPHONY NO. 2: THE AGE OF ANXIETY; New Mexico Symphony Orchestra; Norman Krieger, piano; Guillermo Figueroa, conductor; Popejoy Hall.
- 18** **Baton Rouge, LA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Baton Rouge Symphony Orchestra; Timothy Muffitt, conductor; River Center Theatre for the Performing Arts.
- 18,19** **Tucson, AZ:** CHICHESTER PSALMS, CANDIDE SELECTIONS FOR PERFORMANCE; Tucson Symphony Orchestra; George Hanson, conductor; Tucson Music Hall.
- 19,21, 23,25, 26** **Nancy, France:** TROUBLE IN TAHITI (Original orchestral version) (New production); Ensemble and Choir de l'Opéra national Lorraine, Orchestre symphonique et lyrique de Nancy; Benoît Bénichou, director; Jonathan Schiffman, conductor; Opéra Nancy.
- 20** **Bruges, Belgium:** CHICHESTER PSALMS; Vlaams Radio Chor; Bo Holton, conductor; Concergebouw.
- 21** **Köln, Germany:** CLARINET SONATA; Emil Jonason, clarinet; Peter Friis Johansson, piano; Philharmonie.
- 26,28** **Portland, OR:** TROUBLE IN TAHITI (Original orchestral version); Portland Opera; Mic Muni, director; Robert Ainsley, conductor; The Hampton Opera Center.
- 27** **North Bethesda, MD:** CHICHESTER PSALMS; National Philharmonic; Stan Engebretson, conductor; Music Center at Strathmore.
- 27** **Garmisch-Partenkirchen, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Nordwestdeutsche Philharmonie; Ivan Meylemans, conductor; Kongresshaus.
- 27,28** **Des Moines, IA:** OVERTURE TO CANDIDE; Des Moines Symphony Orchestra; Joseph Giunta; Civic Center of Greater Des Moines.

April

- 1,3** **Portland, OR:** TROUBLE IN TAHITI (Original orchestral version); Portland Opera; Mic Muni, director; Robert Ainsley, conductor; The Hampton Opera Center.
- 3** **Cottbus, Germany:** CANDIDE (Scottish Opera version); Staatstheater Cottbus; Wolfgang Lchnitt, director; Marc Niemann; conductor; Staatstheater.
- 5** **Dessau, Germany:** CANDIDE (Scottish Opera version); Cordula Däuper, director; Daniel Carlberg, musical director; Anhaltisches Theatre.
- 8,11, 12,15, 30** **Hildesheim, Germany:** ON THE TOWN; Orchester des Stadttheaters Hildesheim; Craig Simmons, director; Manfred Knaak, conductor; Stadttheater.
- 10** **Regina, SK, Canada:** OVERTURE TO CANDIDE; Regina Symphony; Victor Sawa; conductor; Conexus Arts Center.
- 11** **Gelsenkirchen, Germany:** TROUBLE IN TAHITI; Musiktheater im Revier; MIR Jugendorchester; Carsten Kirchmeier, director; Clemens Jungling, conductor; Musiktheater im Revier.
- 13** **Berlin, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Deutsche Symphonie Orchester Berlin; Eva Ollikainen, conductor; Philharmonie.
- 19** **Seattle, WA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Seattle Symphony Orchestra; Dennis Russell Davies, conductor; S. Mark Taper Foundation Auditorium.
- 21** **Essen, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestre National de France; Kurt Masur, conductor; Alfried Krupp Saal.

[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 we shall do our best to include such information in forthcoming calendars.

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LOOKING ahead

New Releases

Sony Classical has released a twelve-CD set of all of the recordings of the music of Haydn that Bernstein made with the New York Philharmonic. This box set includes the 12 *London Symphonies*, 6 *Paris Symphonies*, *Die Schöpfung*, *Harmoniemesse*, *Missa in Tempore Belli*, *Missa in Augustiis*, *Nelsonmesse* and *Theresienmesse*. Also released by Sony CD is Bernstein's historic recording of Strauss' *Die Rosenkavalier* with Christa Ludwig, Gwyneth Jones, Lucia Popp, Walter Berry, Placido Domingo and the Vienna Philharmonic. In addition Sony released a new box set of the complete Mahler symphonies recorded by Bernstein with the New York Philharmonic.

Medici Arts had released two DVDs: *Leonard Bernstein Reflections*, a film by Peter Rosen, and *Ode to Freedom*. In *Reflections*, Bernstein discusses his Boston childhood and his musical growth at Harvard and the Curtis Institute, and shares thoughts about his musical mentors. *Ode to Freedom* is a special commemorative edition of Bernstein's historic performance of Beethoven's *Ninth Symphony*, celebrating the reunification of Germany and the fall of the Berlin Wall.

Naxos Records has released a new critically acclaimed recording of *Mass* with Marin Alsop conducting the Baltimore Symphony Orchestra, Morgan State University Choir and Peabody Children's Chorus, with Jubilant Sykes as the Celebrant. ■

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