

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Spring/Summer 2012



Phoenix House Changes Lives with the *West Side Story* Project

by Blythe Gillespie

Leonard Bernstein observed, “Music... can name the unnameable and communicate the unknowable.” This was proven at a recent *West Side Story* Project (WSSP) workshop at the Phoenix House Career Academy in Brooklyn, NY. Using the themes and content of *West Side Story*, the WSSP bridges cultural differences and fosters positive relationships between youth and law enforcement.

The communication breakthrough that evening was owed to five notes played, then hummed, in succession. Five notes beginning with the E above middle C, followed by a quick, one-octave jump, then a slide down to C sharp, to A, ending on an unexpected D sharp: the intro to “Jet Song.”

It was the final note of the iconic musical phrase that resonated with the workshop participants. Just as its foreboding tone set the stage for Tony and Maria’s tragic story, it became the soundtrack to the stories shared by the young men present. Painful confessions of confrontations with police – of days they’d like to forget, but needed to deal with in order to heal.

In fall 2011, Phoenix House, one of the nation’s leading non-profit providers of substance abuse treatment, was awarded a grant from the U.S. Department of Justice’s Office of Community Oriented Policing Services to implement the WSSP across the country. Phoenix House is fortunate to have WSSP creator, Anna Laszlo, serving

(continued on page 2)



Inside...

- 3 Phoenix House *West Side Story* Discussed
- 4 *Artful Learning*

- 5 When Lenny Taught Me Piano
- 7 Late Night with LB

- 8 In the News
- 11 Some Performances

To Our Readers

If the disparate assemblage of articles in this issue tell us anything, it is that Leonard Bernstein's influence can be felt further afield than ever. *West Side Story* alone is making itself felt in all sorts of new places: in concert halls for the thrilling new experience of seeing screenings of the film accompanied by live orchestra; in Japan as the road company of the Broadway revival travels east; and all over the U.S. in an innovative program that uses elements of *West Side Story* to help heal relations between at-risk youth and their local police force.

Meanwhile, a much-heralded production of *Wonderful Town* is touring the U.K., while *Candide* sweeps up awards in Boston and *Trouble in Tahiti* travels to Canada, Utah and beyond. Leonard Bernstein's educational legacy continues to grow stronger through the ever-growing *Artful Learning* initiative, while re-releases of Bernstein recordings continue to appear.

In the midst of all this forward motion, it is deeply touching to hear from those members of an older generation who had first-hand experiences with Bernstein long ago. As the years pass, such direct links to Bernstein the young man become ever more precious.

J.B. ■

Phoenix House Changes Lives with the *West Side Story* Project, *continued*

as Technical Advisor for the six funded sites, located in Arlington, Virginia; Dallas, Texas; Orange County and Los Angeles, California; and Long Island and New York City.

Giving underserved youth access to theatre arts is a wonderful side-effect of the WSSP.

Since its inception in Seattle in 2007, the WSSP has been deconstructing stereotypes; promoting positive relationships between youth and law enforcement; building collaborative partnerships between law enforcement agencies and community-based organizations serving youth; and engaging youth in dialogue about peaceful conflict resolution. The WSSP's curriculum was a perfect fit for the vulnerable youth Phoenix House serves, many of whom come from disadvantaged backgrounds and have experienced criminal justice system and gang involvement.

At weekly WSSP workshops frequently attended by members of law enforcement, young adults

in Phoenix House programs engage in activities designed to help them work through the conflicts and frustrations they've experienced. There remains no better line than, "Officer Krupke, we're misunderstood," with which to kick-start a discussion regarding how youth and police officers perceive – and misperceive – each other.

During role reversal exercises using the *West Side Story* book and score, police officers act out scenes as Jets; youths learn what it's like to walk a beat in Officer Krupke's shoes; and everyone performs from both a Jet's and a Shark's point of view. These fictional roles are discussed in terms of the participants' real-life experiences with crime, racism, and violence. Walls come down. Commonalities are found. And, as often happens through group performance, relationships are built.

Giving underserved youth access to theatre arts is a wonderful side-effect of the WSSP. Arts programs are almost always the first to go when school funding is cut; many young people who enter Phoenix House have never had the opportunity to



West Side Story Project Workshop

© TOM DEWENKOFF



© TOM DEMENKOFF

West Side Story Project smiling participants

express themselves through performance, or to learn about theatre and music – despite the fact that the arts have proven therapeutic value, as evidenced by the WSSP participants’ response to “Jet Song.” It was that ominous D sharp that opened them up.

Through the WSSP, Phoenix House is witnessing firsthand the ameliorating effect music can have, specifically Mr. Bernstein’s music.

“That note is whack!” they said. “That note is ill!” It might not sound like it, but these are high compliments from a generation coming of age more than half a century after Mr. Bernstein’s *West Side Story* score debuted, just another anecdote supporting the timelessness of the songs.

During the workshop at the Career Academy that night, under the direction of Tom Demenkoff, Artistic Director of PossibleArts, program participants punctuated their personal experiences with Mr. Bernstein’s music. “Ba-DAH da-da daaah,” they sang after each reveal. Five notes. Five

syllables. This is my story. This is why I’m here.

A primary objective of the WSSP is to keep youth from ending up on the wrong side of the law, a jail cell, a gun. Leonard Bernstein said, “This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.” Through the WSSP, Phoenix House is witnessing first hand the ameliorating effect music can have, specifically Mr. Bernstein’s music. And they’ve only just begun.

To learn more about Phoenix House’s work or the *West Side Story* Project please contact Amy Singer at asinger@phoenixhouse.org or (646) 505-2161. ■

Blythe Gillespie is Executive Assistant at Phoenix House.

Phoenix House West Side Story Project Discussed

On a recent afternoon, Jamie Bernstein sat down with Amy Singer, Senior Vice President and Director of Phoenix House; Anna Lazslo, founder of the *West Side Story* Project; and Phoenix House Teaching Artist Tom Demenkoff. A conversation ensued about the *West Side Story* Project and its amazing new chapter at Phoenix House. Here are a few excerpts of their discussion. To hear the full podcast, please visit www.leonardbernstein.com.

Amy Singer on bringing the project to Los Angeles

“We got together with the police from Los Angeles and started working in that community, and it was really quite incredible how enthusiastic they were and how easy it was to bring in something new to the Foothills Police Division.

In the beginning I think there was some skepticism – you know: how could we use music that was from many, many years ago? Are the issues the same today? But really magical things happened once they got together with our kids in Los Angeles. It was magic on both sides. The kids came to the early meetings with a lot of preconceptions about the police. Many of them had negative experiences where they felt like they’d been singled out and stopped by the police when there wasn’t any reason to be stopped. So all of a sudden they had an opportunity to talk with and interact with police officers, and see them as human beings, as parents – members of their community with some of the same concerns. So we kept hearing from our California staff how happy they were to be participating in this work.” (continued on page 6)

Artful Learning Update

by Patrick Bolek

Concept-Based Learning

Concept-Based Learning is one of the main components of the *Artful Learning* model. This philosophy helps educators connect all learning through a powerful concept. Leonard Bernstein's idea that "*the best way to 'know' a thing is in the context of another discipline,*" is coming to life on a daily basis at every *Artful Learning* school across the country. With the Concept-Based Learning approach, students can actively embrace and enjoy their learning at a more rigorous cognitive level, with dramatic results. Below are a few examples captured from our schools across the country.

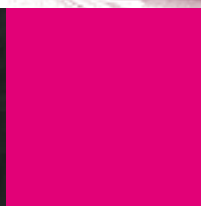


Artful Learning ReFresh

Artful Learning ReFresh Summer Session and FollowUp Sessions provided educators and leaders at Hillside Elementary School, Howe Elementary School, and Wright Elementary School (IA), the opportunity to support their continuing designing/revising of the grade-level Units of Study for more engaged student inquiry, incorporation of the Iowa Core (Common Core) Standards and reinforcing artistic fluency through evolved Original Creations.

Arts Partnerships

One powerful element of *Artful Learning* is its introduction of community artists and specialists into the classroom. Experts in the fields of visual and performing arts, as well as new digital media, work closely with our school educators and leaders to enrich and enliven the students' learning experience. Each *Artful Learning* School cultivates its own partnerships. For example, Salvador Elementary School in Napa, California has partnered with the Festival del Sole, a local cultural organization to support



How does it feel to have to adapt in order to be able to create art? The question posed to 3rd Grade students at Salvador Elementary School (CA) as they explored the concepts of Adaptation, Balance, Transformation, and Interdependence.

arts alignment and *Artful Learning* in the school. To learn more about the school and organization go to salvadorschool.com and festivaldelsole.org.

Joining the Cadre

We are pleased to announce the addition of two new *Artful Learning* Schools from the Metropolitan School District of Decatur Township located in Indianapolis, Indiana. West Newton Elementary School and Central Decatur High School ICE (Imagine, Create & Express) Community will begin their respective implementations this summer. This district has been leading the charge with 21st Century Learning, Common Core adoption and learning linked to innovation. Both schools represent the progressive, transformative thinking that melds so beautifully with the *Artful Learning* model. Other schools continuing the professional development training are: Level III - Danville High School: Academy of Creative Experiences (ACE), Danville, IL and Fairview Elementary School, Bloomington, IN; Level II - Hillcrest Community School, Bloomington, MN and Salvador Elementary School, Napa, CA. Other *Artful Learning* Legacy Schools are located in Oregon, Iowa, Illinois and Florida.

If you are interested and want to learn more about *Artful Learning*, please e-mail info@leonardbernstein.com and a representative will be in touch with you. ■

Patrick Bolek is an education design consultant for his company Momentum ProjectLab. He currently serves as Advancement Consultant and the National Lead Trainer for Artful Learning, Inc.

When Lenny Taught Me Piano

by Jules Wagman

While the world has lost a great musician in the death of Leonard Bernstein, I have lost a special friend.

Bernstein was my piano teacher. I was 9 or 10 at the time. It was the mid-1930s and Bernstein, just graduated from Harvard, could not get his father to pay for additional music training. Our families summered in Sharon, a small Massachusetts lake town, and everyone in the summer colony knew everyone else.

Lenny began to give piano lessons to raise money for his education. My mother heard about it and decided it would be a good idea if two of my sisters and myself took lessons.

She had Lenny come over and audition for her on our tiny upright. He played “*The Happy Farmer*.” I don’t remember the melody very well. I heard him play, and I was hooked. I wanted to learn to play the piece.

The lessons began that summer and continued through the fall, winter and into the spring. In the summer, he would walk to our house from the other side of the lake. In the winter, when we were back in Boston, he took the streetcars and the elevated railway.

**I heard him play,
and I was hooked.
I wanted to learn
to play the piece.**

Since it took him more than an hour to get to our house in the winter and he had three pupils, my mother let him eat supper with us as part of his pay. I think he was paid \$2 or \$3 a week, plus the supper.

Sad to say, Lenny’s efforts were a failure with this pupil, because I don’t play the piano. In fact, I did not play at all once



COURTESY LIBRARY OF CONGRESS

Leonard
Bernstein as a
young pianist
in Boston

lessons ended in that long-ago spring.

People knowledgeable in the music world have written eulogies of Bernstein the musician. I knew him as a person, and he was special.

I did not see him from 1948 until about 1970 when he conducted the Cleveland Orchestra at Blossom Music Center, its then new summer home. When he saw me, he interrupted his press conference and threw his arms about me, announcing that it was because of Jules Wagman that he was about to conduct the Cleveland Orchestra.

His effusiveness in front of the other reporters was embarrassing to me, but he was absolutely sincere. Since then, I saw him at Tanglewood in the Berkshires, in St. Louis at the Municipal Opera and a second time in Cleveland.

Each time I sent a note to his dressing room, he was kind enough to invite me in. Each time I entered his room, which was always crowded, he silenced the throng to announce that here was Jules Wagman, and “Without the Wagman Family I wouldn’t be here today.” Every time, I would be both pleased and embarrassed.

I was always struck by the fact that I could do absolutely nothing to enhance Bernstein’s career or position in the musical world, yet he never failed to single me out when the opportunity arose. One sister, who lives in New York, told me that she had a similar experience when she saw Lenny in the 1950s and 1960s.

It was not until three or four years ago that I came to understand what he meant about the Wagman family. His father, fearing Lenny would end up as a piano player for weddings and bar mitzvahs, would not put up any more money.

It was people like my mother who stepped in and paid him to teach three of her children how to play the piano, providing the wherewithal for Lenny to continue his studies and begin his musical career. That made all of us, whether we realized it or not, special in Lenny’s eyes. ■

Jules Wagman is a retired newspaperman and an active book reviewer.

Reprinted with permission of *The Sharon Advocate*.

Phoenix House West Side Story Project Discussed, continued



© TONY GALE

to reach young people, especially the young people who need your intervention the most. And this [program] is a tool... It's a tool in your toolbox."

Amy Singer speaks about the Brooklyn program.

"Our program in Brooklyn is a residential treatment program; many of the young people who are there have been required by the court to go there. They may or may not like the idea that they've been sent to treatment. And when you see Tom interacting with the young people who are in that program and the smiles and the laughter... I had this experience a couple of weeks ago where someone came up to Tom in the hallway and asked him, "You know when you're gonna be back? When can we do this again?" It was really a great moment and I think there's a sort of spillover effect in the residential treatment program where it's brought a lot of fun and laughter into our program, and that's important. I mean, treatment is difficult, people are separated from family members, they're involved in a lot of introspective therapeutic work, so having this ability to relieve stress and have fun and also look at your peers and members of the police in a different light is really a wonderful experience for them and it's just wonderful that we have this opportunity to make it happen."

Tom Demenkoff speaks about how a workshop works.

"At Phoenix House, each individual workshop is its own thing. And we will have some turnover, we'll have some new folks, we'll have some folks leave and things change, but each workshop is designed to be its own moment. And there

are moments like a finished performance piece that just kind of emerges. They may do this scene over and over again, or they may dance to a specific melodic line or passage within the piece and that becomes the showcase at the end that then promotes the discussion. So when I design one of these workshops it's really about that moment. And so the next time I'm there we may do the same scene again, cause I may have some new folks, or we may have some folks who really want to drill a little deeper in that scene.

They took the five notes, Ba-DAH, da-da daaah ["You're never alone..." from the Jets Song], and what they did is we talked about that fifth note and everybody goes: "Yeah, that fifth note is whack, man, that thing is like so.... it's twisted, it's out there, it just really makes me freak!" They go crazy with that note. So I said, "Well, what does it feel like?" They say: "Well, it feels like something went wrong." So now they all tell stories and they go: "I remember I was on the subway platform and this cop came to me and said he wanted my ID and stuff – Ba-DAH, da-da daaah." It's now become like a kind of catch phrase down in Brooklyn. So those five notes mean something. And it created a dialogue, so they all tell stories and then they sing the five notes after. It's become one of our exercises." ■

Anna Laszlo on moving beyond bias.

"We come to situations with our own human biases, and those biases are built on our experiences. Many of the Los Angeles police officers are policing very, very difficult neighborhoods night after night, day after day. I don't think there's a human being in the world that wouldn't at some point start becoming a bit cynical and a bit defensive, if that's what your day is. You see homicide and really horrible violence happening; it's difficult to intervene there. Simultaneously the young people see themselves being profiled and being harassed by the police and they bring those biases to the table.

That resistance is normal human behavior, and I think the beauty of the transformation that can happen is that through dialogue those stereotypes, those biases start getting broken down and rather than seeing either party as a stereotypical group of gang kids or stereotypical cops, people see each other as individual human beings. The mother police officer, the young person in front of you who could just as easily be your son or daughter, there's really not that much difference. And so I think that's the beauty and the transformation, and what we say to police officers is, look: you're always looking for ways

Teaching Artist,
Tom Demenkoff;
United States
Drug Czar Gil
Kerlikowske;
Phoenix House
Director of
Vocational
Services, Lynn
Lockamy; Craig
Urquhart, and
Jamie Bernstein
participating in a
West Side Story
Project workshop.

Late Night with LB

by Michael Boriskin

Late Night with LB was born as one of the ancillary performances surrounding the New York Premiere in 2010 of Bernstein's 1983 opera, *A Quiet Place*. New York City Opera General Director George Steel, who produced AQP, intended that these other programs would celebrate different facets of Bernstein's life and career. LB's longtime insomnia suggested one such event: a multi-media portrait of the singularly-public Maestro's personal side. For Bernstein, night was a time for friendship and revelry, as well as for creativity and deep introspection. While he loved to work into the wee hours, he also often entertained friends and guests late into the night, dazzling them with charismatic performances of a wide range of musical styles. Co-hosted and narrated by Steel and Jamie Bernstein, and featuring soprano Amy Burton with John Musto and me taking turns or playing together at the pianos, *Late Night with LB* is, according to *The New York Times*, "a look at the

after-hours maestro [that] revealed his mischievous personality and musical predilections."

This intimate, affectionate musical mini-biography traces LB's journey back to his years as a prodigiously-gifted undergraduate who loved jazz, classics, and thorny modernists with equal passion, and his early efforts as an up-and-coming composer and arranger of musicals, dance, and pop novelties. Several of his most intimate works are heard, along with some of his favorite compositions by Copland, Schubert, Grieg, Zez Confrey, Noel Coward, and others, as well as personal stories and even audio and video excerpts of LB himself. As *The New York Times* noted, "there were lots of little surprises ... early bits of aborted projects that later surfaced, re-imagined, in famous works like *West Side Story* and *Mass*; a tongue-twisting parody [of Tchaikovsky's 4th Symphony] by Bernstein's buddy Adolph Green; a film clip of Bernstein at the piano, singing a Marc Blitzstein novelty number. The audience filled the room with lusty laughs and applause."



COURTESY THE LEONARD BERNSTEIN OFFICE

After sold-out performances at Lincoln Center and as opening night this past fall of Copland House's mainstage season at the historic Merestead estate in Mount Kisco, *Late Night with LB* hits the road next season with performances in several cities around the U.S. ■

Jamie Bernstein with her father, Leonard Bernstein.

Pianist Michael Boriskin has performed in over 30 countries and is Artistic and Executive Director of Copland House.

Remembering Michael Wager



He was a complicated man. His stage name was Michael Wager – Mendy to his many, many friends, not least among them the entire Bernstein family.

Born Emanuel Weisgal, he was the scion of a founding father of Israel, became an actor of (as they say) stage, screen and television, and was a veritable giant of the voice-over arts. On numerous occasions, Mendy provided the narration of the *Kaddish Symphony* with our father conducting. A truly cultured human being, Mendy was as devoted as anyone could be to literature, painting, opera – he devoured it all. And no one could tell the venerable Jewish jokes like he could.

Mendy was a profound lifelong intellectual, with a complex personal life and a lively, spirited family. Above all, he was a true friend. If, as the saying goes, one finds out in a crisis who one's true friends are, then Mendy, who was right there with our family at the deaths of both our parents, was in a category unto himself.

We lost him on December 26th, 2011, and we will long feel his absence with sadness, but remember his presence in our lives with gratitude and joy. ■

Alexander Bernstein
Jamie Bernstein
Nina Bernstein Simmons.

IN THE news

West Side Story Tours Europe



Following a short hiatus, a renewed and refreshed BB Promotions *West Side Story* will begin to tour Europe once again. This production has been heralded from Sydney, Australia to Paris, France.

**"Dynamic, astounding.
A musical masterpiece."**
Herald Sun

**"Glorious music and razor-
sharp lyrics – a vibrant
production."**
Sydney Telegraph

**"A thrilling, hurtling triumph."
If you buy one theatre
ticket this summer, make it
this one."**
The Observer

TOUR DATES

BERLIN, Deutsche Oper
June 24-July 8

LEIPZIG, Oper
July 10-July 15

COLOGNE, Philharmonie
July 16-July 29

**HAMBURG, Hamburgische
Staatsoper**
August 1-26

ESSEN, Colosseum Theater
October 8-20

PARIS, Theatre du Châtelet
October 24-January 1

West Side Story with Live Orchestra

After successful screenings in Los Angeles, New York, Chicago and Sydney, *West Side Story Film With Live Orchestra* continues its international tour this summer. In London, under the direction of conductor Jayce Ogren, the Royal Philharmonic Concert Orchestra will play five performances, June 22-24, at the Royal Albert Hall. Following the performances in London, The Wolf Trap Music Festival in McLean, Virginia, will see a screening by The National Symphony Orchestra under the baton of Emil de Cou on August 4. September will bring performances to Japan. On September 21 and 22 The Tokyo Philharmonic conducted by Yutaka Sado will present the film at the Tokyo International Forum followed by additional performances at the Orix Theater in Osaka.



Chicago Symphony Orchestra Performance

For more information:

London: <http://www.royalalberthall.com/tickets/west-side-story>

Wolf Trap: http://purchase.tickets.com/buy/TicketPurchase?agency=WOLF_TRAP&pid=7223384

Japan: <http://westsidestory-concert.jp/>

Broadway *West Side Story* Travels to Japan

The acclaimed Broadway Touring Company of the revival of *West Side Story* will travel to Japan this summer. It will open in Toyko at the Theatre Orb from July 18 through August 5, and then travel to the Orix Theatre in Osaka from August 8 through August 12.

Below are excerpts of reviews from the US tour:

"There's no question *West Side Story* is a masterpiece of musical theater."

Everett Evans,
Houston Chronical

"The cast of the touring production tearing up the stage... is so strong, and the overall production so sensational"

Deborah Martin,
San Antonio Express News

"...[this] revival breathes new life, passion into *West Side Story*."

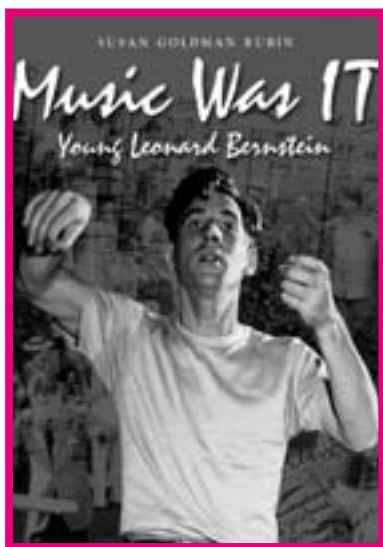
Mike, Fisher,
Milwaukee Journal Sentinel

"From the first finger-snap to the last stifled sob, *West Side Story* remains a masterpiece."

Judith Newmark,
St. Louis Post Dispatch



Music Was It! Wins Book Award



By Lisa Silverman

Susan Goldman Rubin, the Los Angeles-based author of many nonfiction books for young people, has won the 2012 Sydney Taylor Book Award for her engaging biography "*Music Was It: Young Leonard Bernstein*" (ages 10 and up). Presented by the Association of Jewish Libraries, the award honors new books for children and teens that exemplify the highest literary standards while authentically portraying the Jewish experience. The award memorializes Sydney

Taylor, author of the classic "*All-of-a-Kind Family*" series. This biography is also one of five finalists for the YALSA Award for Excellence in Nonfiction from the American Library Association.

The book focuses on Bernstein's drive to succeed in the world of music in spite of great opposition from his family. It covers his early childhood life and ends with his astonishing Carnegie Hall debut at the age of 25. Rubin states that she deliberately chose this focus instead of trying to cover Bernstein's later life and successes because she felt his struggle to pursue his dream as a young adult would be more meaningful to her readers. "The conflict between doing what you want to do and following a parent's wishes is a universal theme. And I thought that if readers didn't know who Lenny was, they might relate to the arc of the story and be drawn into listening to his music."

The Jewish aspect of his story is also strong. Along with issues of discrimination that Bernstein experienced because he was a Jew, he was quite influenced by the melodies and

songs he heard in shul, and he rewrote many of them.

Rubin said that the biggest thrill of her long odyssey of writing and researching this book came when she found a comment that Sam Bernstein made to reporters after his son's spectacular debut at age 25 conducting the New York Philharmonic at Carnegie Hall. When asked why he had ever objected to his son becoming a musician, Sam replied, "How could I know my son was going to grow up to be Leonard Bernstein?"

The Sydney Taylor Awards will be presented in June at the Association of Jewish Libraries convention in Pasadena.

To view the other gold medal and honor winners, go to www.jewishlibraries.org. ■

Lisa Silverman is the director of the Sinai Temple Blumenthal Library in Los Angeles. She is the Vice President of the Association of Jewish Libraries (AJL) and a frequent reviewer of children's literature.

Trouble in Tahiti

To celebrate the 60th anniversary of the first performance of Leonard Bernstein's *Trouble in Tahiti* (original orchestration) the Shaw Festival in Niagara-on-the-Lake, Ontario, Canada is presenting over sixty performances of the opera between June 1 and October 7 this year.

Trouble in Tahiti is the story of Sam and Dinah trapped in 1950s suburbia called the American Dream.

This new production will be directed by Jay Turvey with musical direction by Paul Sportelli. The opera will be designed by Michael Gianfrancesco with lighting design by Andrew Smith. It will be choreographed by Linda Garneau. The cast will feature Elodie Gilbert as Dinah and Mark Uhre as Sam. The performances will take place in the Court House Theatre.

For dates and times please visit: www.shawfest.com/playbill/trouble-in-tahiti/story. ■



© EMILY COOPER

Candide Wins Awards



© LIZ LAUREN

The recent Huntington Theatre Company of Boston production of *Candide*, directed by Mary Zimmerman, was awarded 11 awards in the 'Large Theater' category by The Independent Reviewers of New England. The Leonard Bernstein Office congratulates them all.

Best Set Design

Daniel Ostling

Best Ensemble

Best Lighting Design

TJ Gerckens

Best Supporting Actress

Cheryl Stern (Old Lady)

Best Sound Design

Richard Woodbury

Best Actor

Geoff Packard (Candide)

Best Costume Design

Mara Blumenfeld

Best Direction

Mary Zimmerman

Best Choreography

Daniel Pelzig

Best Musical

Best Music Direction

Douglas Peck

United States Marine Band

For more than two centuries, the United States Marine Band has been part of events that have shaped the nation. Established by an Act of Congress in 1798, the Marine Band is America's oldest professional musical organization. Its primary mission is unique – to provide music for the President of the United States and the Commandant of the United States Marine Corps.

Now in its third century, the Marine Band continues a tradition of excellence that earned the title "*The President's Own*" from President Thomas Jefferson. Musicians are selected at auditions like those of major symphony orchestras, and they enlist in the U.S. Marine Corps for duty with the Marine Band only. Most members are graduates of the nation's finest music schools, and nearly 60 percent hold advanced degrees in music.

We at The Leonard Bernstein Office are grateful to be a part of this tradition as the music of Leonard Bernstein has been performed by the United States Marine Band over the years. Many of Bernstein's works have



© THE PRESIDENT'S OWN

been arranged for band including USMB premiere arrangements: *A Bernstein Tribute*, *On The Town*, and selections from *A White House Cantata*. The USMB has also presented *Overture to Candide*, *Three Dance Episodes from On The Town*, *Symphonic Dances from West Side Story*, *Slava!*, *Divertimento*, *Candide Suite* and *Prelude, Fugue and Riffs* in arrangements by the outstanding arrangers of the country.

We salute the fine musicians that serve in the United States Marine Band. ■

Wonderful Town Conquers the UK

For the first time ever the Royal Exchange Theatre, The Hallé Orchestra and The Lowry combined their artistic forces and presented a fully staged, choreographed production of Leonard Bernstein's musical comedy, *Wonderful Town*, which opened on March 31.

At the creative helm was The Royal Exchange Theatre Artistic Director Braham Murray OBE. Bernstein's musical score was performed by The Hallé Orchestra, conducted by their Musical Director, Sir Mark Elder.

Connie Fisher played Ruth Sherwood, who arrives in New York with her beautiful younger sister Eileen, performed by Lucy Van Gass. Other performers include Michael Xavier as Bob Baker and Nic Greenshiels as Wreck. *Wonderful Town* first premiered in New York in 1953 where it won five Tony Awards including Best Musical.

This production has been lauded by the critics, and after its initial run in Manchester it will visit several cities in the United Kingdom touring through July 7.

"Sheer feel-good energy. A lavishly decorated slice of the heart of Broadway."

Daily Express

"An all-singing, all-dancing triumph. This new staging of Leonard Bernstein's musical sure hits the mark."

The Times

"The music is irresistible, a Bernstein burn-up of jazz, jig, ballad, rag and tap. One triumphant number follows another in snappy succession."

The Times

"It's Connie Fisher's turn and a star is reborn. There's terrific support all round, hats off to the lot of them!"

Daily Telegraph

"Exhilarating and jazzy score. Remarkable zing and freshness. The operative word is 'comedy'. Sharp, literate and funny."

The Guardian



© ALASTAIR MUIR

"Terrific"

Daily Mail

"Andrew Wright's choreography is also a breath of fresh air, the polished movements and high energy levels proving a real treat to watch. The attention to detail and slickness of every gesture has that same magic appeal of a Fred Astaire and Ginger Rogers classic."

Whatsonstage.com

Wonderful Town UK Tour 2012

SHEFFIELD
Lyceum Theatre
May 1-5

GLASGOW
King's Theatre
May 8-12

NOTTINGHAM
Theatre Royal
May 15-9

BIRMINGHAM
Hippodrome
May 22-26

SOUTHAMPTON
Mayflower theatre
May 29-June 2

NORWICH
Theatre Royal
June 5-9

NEWCASTLE
Theatre Royal
June 12-16

WOKING
New Victoria Theatre
June 19-23

PLYMOUTH
Theatre Royal
June 26-30

CARDIFF
Wales Millennium Centre
July 3-7



© ALASTAIR MUIR

**Connie Fisher
as Ruth**

For more information:
www.wonderfultown.co.uk

Some Performances

Spring/Summer 2012

For a complete listing visit:
www.leonardbernstein.com

May

- 1-4 Geneve, Switzerland:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestre de la Suisse Romande; Philippe Beran, conductor; Victoria Hall.
- 4,5 Austin, TX:** CHICHESTER PSALMS; Austin Symphony Orchestra; Craig Hella Johnson; conductor; The Long Center.
- 5,6 Portland, OR:** MISSA BREVIS; Portland Symphonic Choir; Justin Smith, conductor; St. Mary's Cathedral.
- 10-13 Boston, MA:** FANCY FREE; Boston Ballet; original Jerome Robbins choreography; Boston Opera House.
- 11,13, 17,19 Portland, OR:** CANDIDE; Portland Opera; Jonathan Boyd, Candide; Rachele Gilmore, Cunegonde; Christopher Mattaliano, stage Director; Cal Stewart Kellogg, conductor; Portland Opera House.
- 11 Philadelphia, PA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Curtis Symphony Orchestra; Rossen Milanov, conductor; Mann Center for the Performing Arts.
- 12 Colorado Springs, CO:** ORCHESTRAL SUITE FROM CANDIDE; Colorado Springs Philharmonic Orchestra; Thomas Wilson, conductor; Pikes Peak Center.
- 18 Dresden, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Curtis Symphony Orchestra; Robert Spano, conductor; Messe.
- 19 Salt Lake City, UT:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Salt Lake Symphony; Robert Baldwin, conductor; Libby Gardner Concert Hall.

June

- 1,3 New York, NY:** FANCY FREE, New York City Ballet; original Jerome Robbins choreography; David H. Koch Theater.
- 1,6,22 Gera, Germany:** THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC SUITE FROM ON THE WATERFRONT; new Ballet titled *Zeit Punkt*; Thüringern Ballet, Philharmonisches Orchestra Altenberg – Gera; Jens Troester, conductor; Silvana Schröder, choreographer; Bühne der Stadt.

- 1 Cottbus, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Philharmonisches Orchester Cottbus; Evan Christ, conductor; Staatstheater.
- 3 Halberstadt, Germany:** SYMPHONY NO. 1: JEREMIAH; Orchester des Nordharzer Städtebundtheater; Johannes Reiger, conductor; Dom.
- 4 Hamburg, Germany:** BERNSTEIN DANCES, Budesjugendballett; John Neumeier, choreographer; Börse.
- 7,8 Prague, Czech Republic:** SYMPHONY NO. 3: KADDISH; Czech Philharmonic, Czech Philharmonic Children's Choir Brno, Kühn Children's Choir; Paula Vtkopalová, soprano; Samuel Pisar, speaker; Eliahu Inbal, conductor; Dvorak Hall.
- 7,8,10 Neubrandenburg, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Neubrandenburger Philharmonie; Hu Yongyan, conductor; Konzertkirche.
- 8-10 Denver, CO:** SYMPHONIC DANCES FROM WEST SIDE STORY; Colorado Symphony Orchestra; Christian Arming, conductor; Boettcher Concert Hall.
- 14-17 Seattle, WA:** OVERTURE TO CANDIDE; Seattle Symphony; Ludovic Morlot, conductor; Benaroya Hall.
- 22-24 London, UK:** WEST SIDE STORY FILM WITH LIVE ORCHESTRA; Royal Philharmonic Orchestra; Jayce Ogren, conductor; Royal Albert Hall.
- 25 Hamburg, Germany:** BERNSTEIN DANCES, Budesjugendballett; John Neumeier, choreographer; Ernst Deutsch Theater.

July

- 3-5,7 New York, NY:** THREE DANCE EPISODES FROM ON THE TOWN; New York Philharmonic; Bramwell Tovey, conductor; Avery Fisher Hall.
- 4 Chicago, IL:** OVERTURE TO CANDIDE; Grant Park Orchestra; Christopher Bell, conductor; Jay Pritzker Pavillion.
- 5 Heidelberg, Germany:** SLAVA!; Akademische Philharmonie Heidelberg; Jesko Sirvend, conductor; Stadthalle.

- 8 Stuttgart, Germany:** OVERTURE TO CANDIDE, MAMBO; Jugendsinfonieorchester Stuttgart; Alexander Adiarte, conductor; Liederhalle.
- 14 Lenox, MA:** THREE DANCE EPISODES FROM ON THE TOWN; Tanglewood 75th Anniversary Celebration; Boston Pops Orchestra; Keith Lockhart, conductor; Tanglewood Music Shed.
- 15 Highland Park, IL:** OVERTURE TO CANDIDE, LUCKY TO BE ME, SIMPLE SONG; Chicago Symphony Orchestra; Barbara Cook, singer; Richard Kaufman, conductor; Ravinia Pavillion.
- 17 Gera, Germany:** THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC SUITE FROM ON THE WATERFRONT; new Ballet titled *Zeit Punkt*; Thüringern Ballet, Philharmonisches Orchestra Altenberg –Gera; Jens Troester, conductor; Silvana Schröder, choreographer; Bühne der Stadt.
- 20 Lenox, MA:** SERENADE; Boston Symphony Orchestra; Dan Zhu, violin; Christoph Eschenbach, conductor; Tanglewood Music Shed.
- 20 Gainesville, GA:** OVERTURE TO CANDIDE; Atlanta Symphony Orchestra; Garrett Keast, conductor; Smithgall Arts Center.
- 22 Vail, CO:** THREE DANCE EPISODES FROM ON THE TOWN; New York Philharmonic; Bramwell Tovey, conductor; Gerald R. Ford Amphitheater.
- 25 Vail, CO:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Aspen Philharmonic Orchestra; Orli Shaham, piano; David Robertson, conductor; Benedict Music Tent.
- 27 Los Angeles, CA:** OVERTURE TO CANDIDE, THREE DANCE EPISODES FROM ON THE TOWN; Los Angeles Philharmonic; Stéphane Denève, conductor; Hollywood Bowl.

August

- 2 Saratoga Springs, NY:** OVERTURE TO CANDIDE, THREE DANCE EPISODES FROM ON THE TOWN; Philadelphia Orchestra, Stéphane Denève, conductor; SPAC Amphitheatre.
- 6 London, UK:** MASS; Musicians from the Royal Welsh College of Music and Drama, BBC National Chorus of Wales, BBC National Orchestra of Wales; Marten Fran Larsen, Celebrant; Kristjan Järvi, conductor; BBC Proms.

- 10,11 Santiago, Chile:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orquesta Sinfónica de Chile; Eckart Peru, conductor; Teatro Universidad de Chile.
- 14 Sante Fe, NM:** SONATA FOR CLARINET; David Shifrin, clarinet; Anne-Marie McDermott, piano; St. Francis Auditorium.

September

- 9 Moab, UT:** TROUBLE IN TAHITI (Chamber version); Moab Music Festival; Sasha Cooke, Dinah; Kelly Markgraf, Sam; Jamie Bernstein, director; Michael Barrett, conductor; Star Hall.
- 15 Seattle, WA:** SERENADE, SYMPHONIC DANCES FROM WEST SIDE STORY; Seattle Symphony Orchestra; Joshua Bell, violin; Ludovic Morlot, conductor; Benaroya Hall.
- 20-22 Baltimore, MD:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Baltimore Symphony Orchestra; Marin Alsop, conductor; Meyerhoff Symphony Hall.
- 22 Zürich, Switzerland:** TROUBLE IN TAHITI; Opernhaus Zürich; Aglaja Nicolet, director; Tom Barthel, conductor; Oper auf Achse.
- 27-29 São Paulo, Brazil:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Orquesta Sinfónica de Estado de São Paulo; Jean Luis Steueman, piano; Lawrence Renes, conductor; Sala São Paulo.
- 28-30 Detroit, MI:** OVERTURE TO CANDIDE, SYMPHONY NO. 1: JEREMIAH; DIVERTIMENTO; SERENADE; Detroit Symphony Orchestra; Joshua Bell, violin; Sasha Cooke, soprano; Leonard Slatkin, conductor; Orchestra Hall.
- 28-30 Baltimore, MD:** SYMPHONY NO. 3: KADDISH; Baltimore Symphony Orchestra, The Washington Chorus; Claire Bloom, speaker; Marin Alsop, conductor; Meyerhoff Symphony 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

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® is a publication of The Leonard Bernstein Office, Inc.

©2012 by The Leonard Bernstein Office, Inc.

Managing Editor: *Craig Urquhart*

Editor: *Jamie Bernstein*

Design: *Borsa Wallace, NYC*

Visit our website:

www.leonardbernstein.com

“Like” us on Facebook:

www.facebook.com

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

Leonard Bernstein

Printed on recycled paper

LOOKING ahead

Mahler: The Complete Symphonies



Sony Classics has recently released a new box set of Bernstein's first complete cycle of the Mahler symphonies as well as two separate recordings of *Kindertotenlieder*, with the New York Philharmonic. These historic recordings feature soloists, Janet Baker (*Kindertotenlieder*), Jennie Tourel (*Kindertotenlieder, Symphony No. 2*), Martha Lipton (*Symphony No. 3*), Reri Grist (*Symphony No. 4*) and others. All the original album covers have been reproduced.

The set also includes an essay, *From the Hereafter to the Here and Now*, by leading German music writer Klaus Geitel.

We share a few excerpts:

“One thing was perfectly clear to everybody: Leonard Bernstein simply had to be seen and heard. He defied every cliché. This alone sufficed to establish a bond with Gustav Mahler and his music. Bernstein became Mahler’s ambassador in the post-war world. He did more than just unveil the masterly craftsmanship of Mahler’s music. His performances situated Mahler in a full-blown universe of action, thought, feeling and music making never previously explored on this scale by a creative musician.

The discovery was new and staggering. It catapulted Mahler

to the pinnacle of worldwide recognition. It turned this ever-inquisitive, rambling composer into a classical figure of a stature that hardly existed before.

His complete recording of Mahler’s symphonies created such a stir throughout the world that people everywhere began once again to take a close look at this strange, maverick composer – and to admire him. Bernstein proved to be a musical shaman at the conductor’s desk. People listened to him and formed a thorough acquaintance with Mahler for the first time since the war.” ■