

# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Fall/Winter 2013/2014



## A Quiet Place

by Garth Edwin Sunderland

**A** *Quiet Place* was Leonard Bernstein's final work for the stage. The story of a fractured family struggling to come to grips with its past, and to reconcile, the opera was conceived with librettist Stephen Wadsworth as a sequel to Bernstein's jazzy 1952 one-act opera *Trouble in Tahiti*. At its premiere in Houston, in 1983, *A Quiet Place* was presented as a single 110-minute act in four scenes, using a very large orchestra including synthesizer and electric guitar. Bernstein was dissatisfied with this first version, and the opera was revised, becoming a full-length, three act opera. The dramatic structure of the work was significantly altered, and a substantial amount of the *A Quiet Place* material was cut to 'make room' for the incorporation of the entirety of *Trouble in Tahiti*, now embedded within the later opera as a flashback. This version was finalized for performances in Vienna in 1986, and Bernstein subsequently recorded it for Deutsche Grammophon. Bernstein nevertheless continued to consider further possibilities for the work, at one point even proposing that the opera be presented on Broadway.

Although the Vienna version is definitive, The Leonard Bernstein Office has long felt that a smaller, shorter version of the opera, using a chamber orchestration, would allow for an alternate, more intimate experience of this very personal work. This new chamber version would not include *Trouble in Tahiti*, and would restore some of the very fine music that was cut from the Houston version, including full arias for Sam and François.

(continued on page 2)

STEPHEN WADSWORTH  
A QUIET PLACE  
CHAMBER VERSION  
Reduced Orchestration by, and Libretto adapted by  
Garth Edwin Sunderland  
LEONARD BERNSTEIN  
ACT I: 1. Prologue

Moderato assai ♩ = 60

Flute  
English Horn  
Clarinet in Bb  
Clarinet in Bb 2  
Bass Clarinet  
Contrabassoon  
Horn in F  
Trumpet in Bb  
Trombone  
Vibraphone  
Snare Cym.  
Toms  
RH Cymbals  
LHI Piano  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

It is noted in Future editions indicate to make key and immediately release, remaining with pedal only, a keep-the effect

Copyright © 1983, 1988, 2013 by Andrew Holdings LLC and Stephen Wadsworth Estate  
Leonard Bernstein Music Publishing Company, Publisher  
Dowry & Henkle, Sole Agent for Retail

Inside...

3 Artful Learning

4 Leonard Bernstein Letters

6 Tribute to JFK

10 Young People's Concerts,  
Vol. 2

10 In the News

14 Some Performances

# To Our Readers

Leonard Bernstein's legacy continues to make a powerful impact on the world in typically multifarious ways. His opera, *A Quiet Place*, has a new chamber-sized incarnation. A lifetime of letters, both from and to Bernstein, have been collected in a fascinating book skillfully compiled and edited by Nigel Simeone. The long-awaited second volume of Bernstein's inimitable *Young People's Concerts* with the New York Philharmonic has just been released on DVD. And these are only the top headlines. PF&R's pages have a way of not growing shorter!

On a personal note: I remember so very well the day fifty years ago when President Kennedy was assassinated. I had never seen my parents in despair before that Friday in November; never before seen them sob. My siblings and I now understand that something broke inside our parents and their friends on that day. With that act of violence, their youth was officially over, and our own youth thereafter acquired a shadow that has followed us all the way into our own adulthoods. That is why our father's words, spoken three days after President Kennedy's assassination, continue to resonate with ever greater power:

**"This will be our reply to violence: to make music more intensely, more beautifully, more devotedly, than ever before."**

—Leonard Bernstein

J.B. ■

## A Quiet Place, continued

At its heart, *A Quiet Place* is the story of a father and his children grappling with their history of bitterness and anger, and ultimately attempting, tentatively, to overcome it. In the original Houston version, this theme was obscured by too much focus on the secondary characters introduced in the opening funeral scene. While there was some excellent material written for

**At its heart, *A Quiet Place* is the story of a father and his children grappling with their history of bitterness and anger...**

them, the time spent on these characters diffused the action and distracted from the central conflict of the opera, the family's struggle to reconcile. Bernstein and Wadsworth understood that this was a problem. As recorded in Humphrey Burton's definitive biography of Bernstein, "...Wadsworth felt the public did not want to know about Mrs. Doc's lesbian feelings for Dinah."

For the revised Vienna version of the opera, scenes were cut or adapted to eliminate these secondary characters after the first Act. At the same time, the entirety of the earlier opera *Trouble In Tahiti* was inserted into the middle of the opera as a flashback. This added 45 minutes to the work, and introduced a jazzy musical language that is only obliquely or ironically referenced in the music of *A Quiet Place*. It was felt that this music would provide the audience a 'break' from the more complicated music of *A Quiet Place*. Bernstein had crafted a complex and challenging musical language to match the spiky American vernacular of Wadsworth's libretto, fully exploring the repressed emotions and psychology of the characters. At the time, the breadth of Bernstein's compositional

legacy was not yet understood and appreciated; Bernstein the composer was known principally as the creator of *West Side Story*, and audiences were expecting a work in the vein of Bernstein's popular musical theater works. *A Quiet Place* is instead a deeply personal work, exploring difficult ideas and intricate relationships, and the score reflects that. Today, however, I think that audiences can be trusted to understand that Bernstein's voice was as rich and multifaceted as the man himself. He is one of the greatest composers America has ever produced, and his ability to synthesize a plurality of styles is seen now as one of his greatest gifts.

For this new version, I have tried to go back to the original impulse: to take the lean, modern concept behind the Houston version, but incorporate the improvements that Bernstein and Wadsworth made for the Vienna version, while restoring both the music and the characterization that was lost in the process of revision. This required a delicate approach to the material, a respect for the authors' intentions while ensuring that this chamber version would have a dramatic integrity of its own.

I have kept the focus always on the family, on the spine of the opera, on these damaged people fighting against their own instincts, against their collective past. I have maintained Vienna's three — Act structure, which clarified the relentless, intermissionless 2-hour onslaught of the Houston version. As in Vienna, the secondary characters do not return after the first Act — in fact, due to the stripped — down, naturalistic approach of this version, even the choral writing from Acts II and III has been eliminated. I made a substantial cut in Act I, eliminating three of the 'Dialogues' for the secondary characters — it wasn't necessary to spend so much time establishing their identities and their

(continued on page 8)

# Artful Learning National Snapshot: Professional Development, Leadership & Honors

## Meadow View Elementary School, Castle Rock, CO

In the progressive Douglas County School District, led by visionary Superintendent Dr. Elizabeth Celania-Fagen, Meadow View Elementary School joins the cadre of *Artful Learning* Schools. Passionate arts advocate and principal Patti Magby long dreamed that a school using the arts to engage students across the curriculum could be a reality. Supported by ground-breaking ideation and district administrative vision, this school is poised to be successful through a collaborative effort that re-imagines education at the core.

## Hillside Elementary School, West Des Moines, IA

Celebrating 10 Years of *Artful Learning*, this West Des Moines Community School is currently completing the second year of Expanded Services targeting continuous improvement of best practices, artistic fluency and unit refinement. Dr. Robert Davis continues to challenge his team of educators to push their thinking of how best to provide learners with what they must “know, understand and do” through *Artful Learning*.

## Hillcrest Community School, Bloomington, MN

This unique learning community, entering their third year as an *Artful Learning School*, was recently awarded the Sally Award for Education in St. Paul, MN. This prestigious honor recognizes an organization that has had a significant impact on education in the arts and has contributed to increasing knowledge about the arts throughout the community. The unified mission statement of the school, parents and

community, realized through daily action, states: “Hillcrest is more than a school. We are a joyful community of learners. Together through the arts, we inspire, challenge and empower.” We celebrate these talented educators on this defining moment of their journey.

## Salvador School, Napa, CA

Hourly transformation continues at this Level III site. Under the leadership of Principal Pam Perkins, Magnet Lead Teacher Lori Welty and a dedicated team of educators, support staff and parents, student engagement through the arts is making a considerable difference at the school. After using the *Artful Learning* model for two years, the school gained 28 points on the Academic Performance Index (API) exceeding expectations in schoolwide and student group growth targets. Arts Partner development has increased to include the Symphony Napa Valley and Magical Moonshine Theatre. Congratulations to Grade 1 educator Rebecca Lacau for attaining National Board Certification. She credits the achievement, in part, to her *Artful Learning* Unit of Study submission, “Change.”

## West Newton Elementary School, Decatur Middle & Central High School (ICE Academy), Indianapolis, IN

This is the first K-12 *Artful Learning* site in the country, now in its second year of implementation, led by Susan Strube, Michael Gath and Todd Sconce. The synergy between these three school sites will allow students to experience arts-integrated learning across



© ALL PHOTOS COURTESY OF PATRICK BOJER



**Clockwise from top:** Principal Paul Schullo and the Hillcrest Community School team pose with their Sally Award.

Salvador School teachers at the Level III Summer Session.

Educators participate in a Reader's Theatre using poetry and literature to enhance a new district initiative led by Master Trainer, Susan Stauter.

Meadow View educators use the arts-based skill & strategy of Tableau to convey a 'frozen' moment in time during the Level I Summer Session.

the curriculum throughout their entire school careers. Student data reveals academic improvement with the integration of site, district, state and *Artful Learning* initiatives.

## Welcome, New Principals

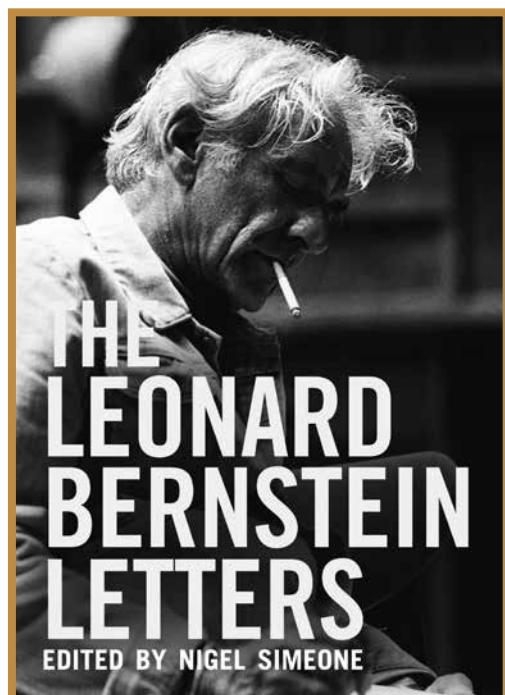
We would like to welcome the new leaders taking the helm at two *Artful Learning Legacy Schools*:

**Tommy Richardson**  
Fairview Elementary School,  
Bloomington, IN

**Kevin Crotchett**  
Jackson Middle School,  
Portland, OR

We wish them both great success in the year ahead! ■

# The Leonard Bernstein Letters



Yale University Press has released *The Leonard Bernstein Letters* edited by Nigel Simeone. This is the first published selection of Leonard Bernstein's correspondence of this size and scope, and most of the letters in this collection are previously unseen. The candor of this extraordinary correspondence to and from Leonard Bernstein tells us much about this complex man, his collaborators, his mentors, his enthusiasms, and those close to him.

Drawing on the extensive Leonard Bernstein Collection at the Library of Congress, Nigel Simeone has selected a wide-ranging selection of letters featuring great musicians, famous authors and public figures spanning the 20th century.

Included in *The Leonard Bernstein Letters* are correspondence with Stephen Sondheim, Aaron Copland, Adolph Green, Bette Davis, Jerome Robbins, Betty Comden, Martha Gellhorn, Jacqueline Kennedy, Boris Pasternak, Thornton Wilder, and many others. Nearly sixty years of correspondence are included in *The Leonard Bernstein Letters* from 1932 until just before Bernstein's death on October 14, 1990. Not only does *The Leonard Bernstein Letters* offer a fascinating and intimate look at the man's life, closest relationships, and private thoughts; it also provides an invaluable window onto American culture in the 20th century.

Musicologist Nigel Simeone is a well-known writer and speaker on music and is the author of several books including *Leonard Bernstein: West Side Story*. He lives in Northamptonshire, UK.

## Selections from *The Leonard Bernstein Letters*

*What terrifying letters you write: fit for the flames is what they are. Just imagine how much you would have to pay to retrieve such a letter forty years from now when you are conductor of the Philharmonic.*

— Aaron Copland to Leonard Bernstein in 1940. (Bernstein was not yet even assistant conductor of the Philharmonic when Copland wrote this letter!)

*When your Mahler started to fill (but that is the wrong word — because it was more this sensitive trembling) the Cathedral today — I thought it the most beautiful music I had ever heard. I am so glad I didn't know it — it was this strange music of all the gods who were crying.*

— Jacqueline Kennedy to Leonard Bernstein (June 9, 1968, the night of Robert F. Kennedy's funeral)

*Man, I need you around for some solid criticism. I could use it. Candide crawls along: it's the hardest thing I ever tried, and — you won't believe this — it's very hard trying to be eclectic.*

— Leonard Bernstein to Aaron Copland, July 29, 1954

*Darling, just a quickie: We've arrived into a glorious kind of Pacific autumn here, with marvelous light over the sound, snow-capped peaks all around, and really cool air. I'm ensconced in this palatial suite at the University, where it is said Queen Eliz. was impregnated. Probably a canard. Anyway I'm sleeping in her bed.*

— Leonard Bernstein to Felicia Bernstein (from Vancouver), August 14, 1960

## Some of the topics covered in the letters:

### THE EARLY YEARS (1932-1941):

Bernstein's earliest letters, age fourteen in the 1930s through his years studying music at Harvard (1935-39)

**MEETING AND WORKING** with lifelong mentor and collaborator, Aaron Copland

### HIS TANGLEWOOD BEGINNINGS,

his appointment as Assistant Conductor of The New York Philharmonic in September 1943, and his early triumph with the musical *On the Town*

### SEVERAL COLLABORATIONS WITH JEROME ROBBINS,

with the creation of the ballet *Fancy Free*, in particular, captured extensively through exchanges of letters

**BERNSTEIN'S POST-WORLD WAR II YEARS,** featuring his conducting triumphs in Europe and Israel

**THE STELLAR SUCCESS OF WEST SIDE STORY,** with behind-the-scenes glimpses of the creative process

**BERNSTEIN'S MARRIAGE AND FAMILY LIFE;** Bernstein's protectiveness of his sexual identity, though it was known and accepted by his wife and close friends

# Questions & Answers with Author Nigel Simeone:

**Q** *How did the idea come to you for publishing the collected letters of Leonard Bernstein?*

**A** For my book about *West Side Story*, I'd been working in the Library of Congress with its amazing Leonard Bernstein Collection. Once that book was finished, I knew I wanted to take on another Bernstein project. However, I wasn't completely sure what that might be. Chatting one day with Mark Horowitz (curator of the Bernstein Collection), he asked me, "Why don't you do something with the letters?" Since I'd already read many of them — and knew how exciting they were — it took me less than a minute to decide that this had to be the next thing I did.

**Q** *What were some of the revelations about Bernstein, as learned in his letters, that might most surprise people?*

**A** Well, there are quite a few. First, the complexity of his relationships before he met Felicia, and the warmth of his friendships with people whose significance in Bernstein's life was well known but whose letters generally weren't — people like David Oppenheim, the dedicatee of the Clarinet Sonata in 1943 and a really close friend at the time.

Then there's Bernstein's occasional insecurity about his composing — including some lean spells that really concerned him — and his frequent grumbles about how he's going to give up conducting for good to spend more time composing. Of course, he actually tried that with a sabbatical (which turned out to be a bit of a disaster). The trouble is, I think he enjoyed conducting too much. He said that if it wasn't "fun" (in the deepest sense), he'd have given it up long ago. But for him, conducting was nearly always fun.

Above all that, there's the importance of family to Bernstein, especially his sister Shirley, his brother Burton and, of course, his wife Felicia and their children. There's a warmth and true affection that shines through his letters about Felicia and the kids that might surprise some people.

**Q** *Which groups of correspondence made a particular impression on you?*

**A** I think the Copland-Bernstein letters — these are an amazing group of letters — are a special case in some ways. For Bernstein, Copland was a kind of father-figure, confessor, mentor, advisor on all matters musical (and personal): someone who Bernstein knew would act as his conscience at times. Copland's replies show just how much he liked Bernstein, and admired him, especially as a conductor. And he is also extremely amusing too: right from the start, this was a correspondence full of jokes as well as words of wisdom.

The correspondence with Sondheim is slightly different. Bernstein was devoted to him, but while Copland was "the Dean," Sondheim was a brilliant younger man, and the person who made sure *West Side Story* actually got written — they had dozens of meetings working on it together. Bernstein always stayed loyal to Sondheim afterwards, and vice-versa. It was a special kind of friendship right to the end.

The correspondence with Jerome Robbins is also fascinating: Robbins was never easy to work with, but he always brought out the best in Bernstein — from *Fancy Free* onwards. I think that's why they always got on so well: they knew how good they were for each other.

**Q** *Did Leonard Bernstein ever imagine or plan that his letters would be published? How did this, if at all, influence his writing of them?*

**A** I don't think he did. Yes, from about 1945 onwards he kept everything, carefully filed by Helen Coates, and even kept copies of his own drafts. But there isn't a single letter in the book where I read it and found myself thinking "I wonder if he intended this one to be published fifty years later?"

**Q** *In the 1950s, Leonard Bernstein came under pressure, during Joseph McCarthy's "Red Scare" years, to defend himself against suspicions that he was a communist sympathizer. What do his papers, including his affidavit that he wrote to apply for a passport, reveal about this time?*

**A** They reveal quite a bit. By about 1950 Bernstein was understandably scared: he wrote to his sister Shirley that they'd better get their heroic defenses ready, as he saw friends from Hollywood and elsewhere being summoned to testify, and some of them crumbling under pressure. It was a cruel ploy to make the State Department be the organization Bernstein had to face, forcing him to write an affidavit testifying that he had never been a communist as a condition of renewing his passport at a time when his career in Europe and Israel was really starting to flourish.

**Q** *The letters between Leonard Bernstein and his wife Felicia are particularly intimate and honest. How did their marriage endure over the years? Was the candor maintained throughout?*

**A** There's no doubt that Bernstein's relationship with Felicia was by far the most important of his life. His letters to her have a quality that is utterly distinctive: an absolute honesty, tremendous affection, a marvelous eye for detail when he was writing  
*(continued on page 8)*

# Tribute to John F. Kennedy

We musicians, like everyone else, are numb with sorrow at his murder, and with rage at the senselessness of the crime. This sorrow and this rage will inflame our art; our music will never again be quite the same. This will be our reply to violence: to make music more intensely, more beautifully, more devoutly, than ever before. And with each note we will honor his spirit, commemorate his courage, and reaffirm his faith in the triumph of the mind.

Bernstein's speech in his own hand.

On November 22, 1963, President John F. Kennedy was assassinated in Dallas, Texas. Leonard Bernstein never entirely recovered from the loss of his beloved President and friend. In the Leonard Bernstein Collection at the Library of Congress there is a copy of a questionnaire that Bernstein answered, in response to an inquiry by a Christopher Blasdale from the UK. We don't know the purpose of the questionnaire or whether it was ever used, but we're grateful to have a record of Bernstein's responses.

"... in my office at Philharmonic Hall [now Avery Fisher Hall]. Script-meeting with TV staff on *Young People's Program* to be performed and televised the following day. The Philharmonic Librarian heard report on radio of shooting, and rushed in to report it. We all instantly broke up our meeting, and huddled around the radio to learn whether the shot had been fatal."

[After the news that the President was dead, Bernstein went] "Directly home, in shock and tears, to sit with my wife

and children all day at the TV, and answering phone-calls. Dozens of friends and acquaintances arrived, curiously magnetized to our apartment, to huddle together for comfort, as at a wake... In the midst of all this weeping and mourning CBS called to ask if I could put together a memorial program on the following day. I did, somehow, prepare the multitudinous forces needed for Mahler *Symphony No. 2: The Resurrection*, and performed it nation-wide the following evening. Needless to say, the *Young People's Concert* was summarily cancelled. I still feel now, almost 20 years later, as I did then; I believe that America has still not recovered from the shock (nor wishes to), and that a revelation of truth is to come within the next five years."

**We love him for the honor in which he held art, in which he held every creative impulse of the human mind...**

*On November 24, Bernstein and the New York Philharmonic gave a memorial performance of Mahler's Symphony No. 2: Resurrection. The following night Bernstein spoke at the United Jewish Appeal benefit at Madison Square Garden. We reprint here the words Bernstein spoke as a tribute to John F. Kennedy.*

My dear friends:

Last night the New York Philharmonic and I performed Mahler's Second Symphony — "The Resurrection" — in tribute to the memory of our beloved late President. There were those who asked: Why the "Resurrection" Symphony, with its visionary concept of hope and triumph over worldly pain, instead of a Requiem, or the customary Funeral March from the "Eroica?" Why indeed? We played the Mahler symphony not only in terms of resurrection for the soul of one we love, but also for the resurrection of hope in all of us who mourn him. In spite of our shock, our shame, and our despair at the diminution of a man that follows from his death, we must somehow gather strength for the increase of man, strength to go on striving for those goals he cherished. In mourning him, we must be worthy of him.

I know of no musician in the country who did not love John F. Kennedy. American artists have

for three years looked to the White House with unaccustomed confidence and warmth. We love him for the honor in which he held art, in which he held every creative impulse of the human mind, whether it was expressed in words, or notes, or paints or mathematical symbols. This reverence for the life of the mind was apparent even in his last speech, which he was to have made a few hours after his death. He was to have said, "America's leadership must be guided by learning and reason." Learning and reason: precisely the two elements that were necessarily missing from the mind of anyone who fired that impossible bullet. Learning and reason: the two basic precepts of all Judaist traditions, the twin sources from which every Jewish mind from Abraham and Moses to Freud and Einstein has drawn its living power. Learning and Reason: the motto we here tonight must continue to uphold with redoubled tenacity, and must continue, at any price, to make the basis of all our actions.

It is obvious that the grievous nature of our loss is immensely aggravated by this element of violence involved in it. And where does this violence spring from? From ignorance and hatred — the exact antonyms of Learning and Reason. Learning and Reason: those two words



© COURTESY THE LIBRARY OF CONGRESS

of John Kennedy's were not uttered in time to save his own life; but every man can pick them up where they fell, and make them part of himself, the seed of rational intelligence without which our world can no longer survive. This must become the mission of every artist, of every Jew, and of every man of goodwill: to insist, unflaggingly, at the risk of becoming a repetitive bore, but to insist on the achievement of a world in which the mind will have triumphed over violence.

We musicians, like everyone else, are numb with sorrow at this murder, and with rage at the senselessness of the crime. But this sorrow and rage will not inflame us to seek retribution; rather they will inflame our art. Our music will never again be quite the same. This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before. And with each note we will honor the spirit of John Kennedy, commemorate his courage, and reaffirm his faith in the Triumph of the Mind. ■



© COURTESY NEW YORK PHILHARMONIC ARCHIVES

Snapshot of televised broadcast.

## A Quiet Place, continued

(continued from page 2)  
relationship with Dinah when we will never see them again. Two short arias for Sam have been combined into a single aria opening Act II. Most significantly, I have restored the 3 arias cut from the last Act, and reassigned the reading of Dinah's letter, 'Dear Loved Ones' from Junior to François. This aria has a twinned role in the opera with another aria I have restored for François, 'Stop. You Will Not Take Another Step.' The letter aria allows Sam and his children to come together in their grief, and François' fury in his climactic aria brings his character into focus, as he castigates the family for their refusal to be worthy of their loss, and tears the letter to pieces. The arias allow his role as the outsider in the family to have dramatic meaning.

A *Quiet Place* is unlike anything else in Bernstein's catalogue,

and really, unlike anything else in opera. It contains some of Bernstein's very finest music (in my opinion, the Postlude to Act I is the most powerful music he ever wrote), and tackles a challenging subject in a way that is both radical and true, and utterly compelling. Like other works of Bernstein's later period, it was not appreciated at the time of its premiere for the daring, provocative vision he brought to us, but now we have caught up to him. The opera is finally becoming recognized as the culmination of Bernstein's many gifts as a composer, a theater artist, and a communicator. Working on this new version of the opera has been a powerful experience for me, and I hope that it will offer new audiences a similar experience of this great American opera. ■

Garth Edwin Sunderland is Vice President of Project Development & Senior Music Editor for The Leonard Bernstein Office.

© Copyright 2013 by Amberson Holdings LLC.

*The new chamber version of A Quiet Place received its premiere on November 27 at the Konzerthaus in Berlin, performed by Ensemble Modern, conducted by Kent Nagano.*

*The chamber version features an 18-piece orchestra (1.1.3.1 - 2.1.1.0 - Perc(2) — Pno/Cel - Strings 1.1.1.1), and runs approximately 100 minutes.*

## The Leonard Bernstein Letters, continued

(continued from page 5)  
from abroad (from Italy when he was working with Callas at La Scala, from Japan when he was on tour with the New York Philharmonic, and so on). But also, they had so much humor! The letters to her about the final few weeks of preparation for *West Side Story* are magnificent. Until Jamie was born, I think he regarded the whole idea of being married as a bit of a social experiment. But he began to realize that Felicia was someone he could trust absolutely, someone who provided him with a kind of stability he had never had — and clearly craved. Judging from their letters, she was someone with whom he could share everything: jokes, tragedies, joy, pain,

disappointment and triumph. And, above all, perhaps, someone who gave him the deepest love. It was a love that was always marked by almost brutal honesty when difficult things needed to be said. I think the candor was maintained. After Felicia's death, he was never the same again.

**Q** *In his final years, what were the things that mattered most to Bernstein?*

**A** That's quite a difficult question to answer. He wanted to create something special as a composer — something people would regard as a lasting masterpiece — and he hoped he'd done that with *A Quiet Place*. But that wasn't the Great

American Opera that he longed to write. I think his last years are marked by frustration. There are some very good pieces (I particularly like *Halil*), and of course he was feted the world over as a conductor, in places such as Vienna, Israel, Paris, London, and New York. But deep down there's a certain melancholy in the last years. Felicia has died, composing no longer happened with the fluency he had enjoyed in the 1940s and 50s. I think what probably cheered him most at the very end of his life was knowing that he could pass on the torch to others — to brilliant young musicians like Marin Alsop. ■



# Leonard Bernstein, My Rabbi

by Josh Feigelson

Leonard Bernstein would be 95 this year. I never met him, and it's one of the great regrets of my life. He died when I was 14 years old.

Before I became a rabbi, I dreamed of being an orchestra conductor. From the time I was just out of diapers, I flapped my arms to the living room stereo as it played Mozart and Beethoven and Mahler. I chose my college, in part, because it had a lot of student orchestras, and I conducted one of them for two years. But by graduation I realized just how hard it was to make it as a conductor, not to mention as a conductor who wouldn't roll on Shabbos. And I discovered that I loved learning and teaching Torah even more than I loved Brahms and Stravinsky and Haydn.

And yet I still can't get over not meeting Bernstein, because Bernstein is still my idol. He was so much more than simply the man on the podium. He was first and foremost an educator. He was always teaching, always connecting people with each other through music, culture, words, and history, whether he was leading a rehearsal or taping a young people's concert or giving lectures or writing books. At the heart of all his activity, Bernstein was a teacher.

When I think of Leonard Bernstein, my rabbinic mind takes me to the image of Hillel the Elder, whose ability to welcome, listen to, understand, and embrace people made him the stuff of Talmudic legend. The stories of Hillel accepting converts where Shammai shooed them away, or of patiently answering silly questions when a nudnik tried to provoke him, remind me of the stories people tell about Bernstein — of his hugging them, welcoming them, smiling at them. It makes me think of a clip of Bernstein conducting the finale of Haydn's *88th Symphony* using only his face — such was the power of his persona, and his ability to get out of the way.

Bernstein's teaching and texts — about music, society, life and meaning — invite a dialogue with Jewish sources, and I have begun to collect pieces of this Torah of Leonard Bernstein. Here's one wonderful example:

On a famous night in musical history in April 1962, Bernstein conducted the Brahms first piano concerto with Glenn Gould as soloist at Carnegie Hall. In a surprising move, he spoke to the audience before the performance. While there was always creative tension between a soloist and the conductor, Bernstein said, in this case the differences between Gould and himself were so vast that he felt the need to say that he couldn't endorse the final product.

"Then why am I conducting it?" he asked. "Because I am fascinated," he said, "glad to have the chance for a new look at this

## At the heart of all his activity, Bernstein was a teacher.

much-played work... Because we can all learn something from this extraordinary artist, who is a thinking performer. And finally because there is in music... that factor of curiosity, adventure, experiment. And I can assure you that it has been an adventure this week collaborating with Mr. Gould on this Brahms concerto and it's in this spirit of adventure that we now present it to you." It was a Hillelian moment.

That's perhaps the biggest reason I continue to draw inspiration from Leonard Bernstein. I think most rabbis are probably a combination of text people and people-people. I love learning and studying, I love thinking and the life of the mind. And I love people. I love their capacity to create and care, I'm fascinated by their needs and contradictions. I became a rabbi because I wanted to help people make their lives better through learning and living Torah.



Bernstein at the Wailing Wall, Jerusalem.

Yet I am not a perfect balance. I tend slightly to the text side of the text-people dialectic. I get frustrated with people more easily than I get angry with texts. And that's why I love Bernstein.

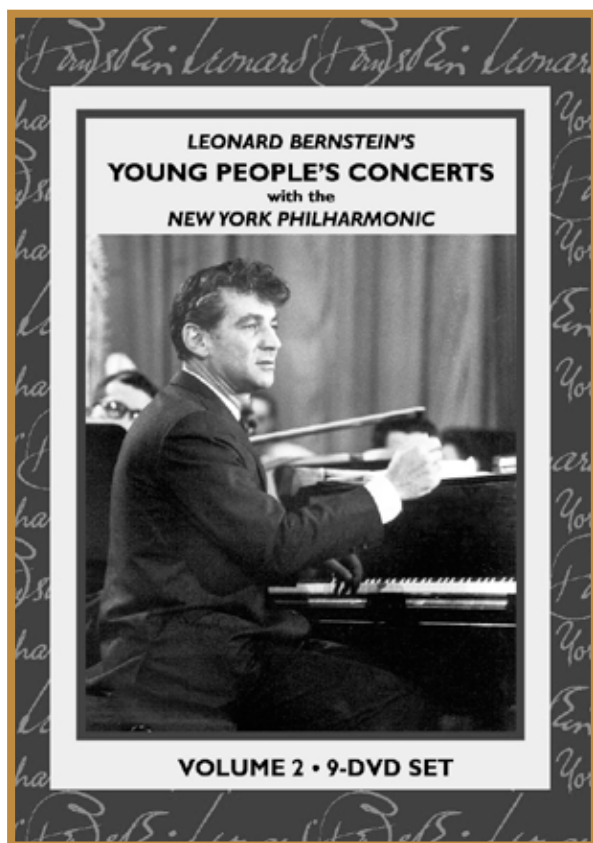
"I believe in the potential of people," Bernstein wrote in an essay for the *This I Believe* series in the 1950s. "I cannot rest passively with those who give up in the name of 'human nature.' Human nature is only animal nature if it is obliged to remain static. Without growth, without metamorphosis, there is no godhead." Bernstein was a believer, a person who saw the image of God in human beings. He believed in human creativity, in the human capacity for change and becoming. That isn't always easy, and it frequently leads to being disappointed. But, he wrote, "the laborious, loving way, the way of dignity and divinity, presupposes a belief in people and in their capacity to change, grow, communicate, and love."

I never met Leonard Bernstein. I never saw him conduct, never played in his orchestra. But 23 years after his death, he continues to be one of my rebbes. ■

*Rabbi Josh Feigelson was a music major and principal tuba of the Yale Symphony Orchestra before becoming an orthodox rabbi. He has served as rabbi at Northwestern University Hillel, and now works at the iCenter for Israel education in Chicago.*

# IN THE *news*

## *Young People's Concerts With The New York Philharmonic, Volume 2*



Leonard Bernstein said that The *Young People's Concerts* were “among my favorite, most highly prized activities of my life.”

Kultur International Films, the New York Philharmonic and The Leonard Bernstein Office are excited to release Volume 2 of the New York Philharmonic's *Young People's Concerts* with Leonard Bernstein. This set features 27 digitally restored videos of the televised concerts, on nine DVDs. This second release of *Young People's Concerts*, coming more than 20 years after the release of Volume 1 in 1993, makes the entire series of Bernstein's *Young People's Concerts* available on DVD for the first time.

Bernstein's historic concerts for young people introduced more than one generation to the world of classical music. His inspirational commentary, coupled with world class performances by the New York Philharmonic, conveyed an infectious excitement about the music. Televised nationally on CBS from 1958-1972, and eventually telecast around the world, The *Young People's Concerts* were broadcast to millions in the United States and abroad, and the immensely popular series was the winner of multiple Emmy®, Peabody, and Edison awards. The *Young People's Concerts* continue today as part of the New York Philharmonic's many educational programs.

“Bernstein left us with a tremendous legacy, the heart of which is a passion for and curiosity about music,” said New York Philharmonic Music Director Alan Gilbert. “The Philharmonic *Young People's Concerts* that he led were a magnificent manifestation of this legacy, and the telecasts inspired a generation of music lovers and even professional performers. His conviction that music can be presented in a way that both illuminates and entertains is one that I share, and is experienced most palpably in these events. This release will ensure that

his enthusiasm and insight will continue to inspire future generations.”

The 27 concerts in this 9-disc set took place from 1960-1972, and cover a broad range of musical topics, including the music of Bach, Liszt, Strauss, Hindemith, and American composers Aaron Copland and Charles Ives. Over the years, Bernstein used the *Young People's Concerts* as a platform to introduce exciting new performers to the musical world, as seen in the nine *Young Performers* programs included in this new set, which include appearances by Paula Robison, Lynn Harrell and a young André Watts, among others. Young conductors include Seiji Ozawa, Claudio Abbado, Edo De Waart, James DePreist, Sylvia Caduff and Helen Quach.

Upon assuming his duties as the Philharmonic's Music Director in 1957, Bernstein persuaded the CBS network to broadcast the orchestra's 30-year old education series on the relatively new medium of television, thereby bringing classical music to an enthusiastic national audience. With his first televised *Young People's Concert* in 1958 through his last in 1972, Bernstein created a sparkling music-with-commentary format which would become a national treasure. Each program was painstakingly

**“These programs get better with age... the *Young People's Concerts* set the standard for teaching music to children and adults alike.”**

—The Boston Globe

planned and scripted by the maestro himself, based on repertoire from the New York Philharmonic's regular concert season. And, as with many live televised events of the time, the actual production schedule was grueling: technical rehearsals began as early as 6 a.m. on the day of the concert, with full orchestra rehearsals at 8 a.m. and dress rehearsal at 10 a.m. The concerts were broadcast live (in later years taped live), leaving no opportunity to correct the occasional technical problem.

On January 18, 1958, Leonard Bernstein conducted his first *Young People's Concert*, just two weeks after becoming Music Director of the New York Philharmonic. Bernstein conducted over 50 *Young People's Concerts* from 1958 to 1972. Originally broadcast live by CBS on Saturday mornings, they quickly became the "must-watch" event across the country. The programs became so vital to the network that for three years they aired during prime-time at 7:30 p.m., underlining their importance to CBS, as well as to the millions who tuned in each week. The concerts then moved to Sunday afternoons, where entranced families regularly tuned in for their dose of the inimitable Bernstein. Eventually, the concerts were translated into more than a dozen languages and syndicated to over forty countries.

Over the course of the series, Bernstein and the Philharmonic received thousands of letters and telegrams from well-wishers who had been influenced by his love and knowledge of music, his innovative teaching methods and boundless enthusiasm. He touched many through his methods, and created a generation of music lovers and teachers, as well as amateur and professional musicians of every stripe. ■

**This DVD set of Leonard Bernstein's Young People's Concerts Volume 2 includes the following hour-long programs in their entirety:**

**YOUNG PERFORMERS NO. 1**

March 6, 1960, performed  
February 13, 1960

Young Conductors: Seymour Lipkin, Stefan Bauer-Mengelberg, Kenneth Schermerhorn  
Young Soloists: Daniel Domb, Cello, Barry Finclair, Violin, Alexandra Wager, Narrator

**UNUSUAL INSTRUMENTS OF THE PRESENT, PAST, AND FUTURE**

March 27, 1960

**OVERTURES AND PRELUDES**

January 8, 1961

**AARON COPLAND BIRTHDAY PARTY**

February 12, 1961

**YOUNG PERFORMERS NO. 2**

March 19, 1961, performed March 18, 1961

Young Conductors: Gregory Millar, Elyakum Shapira, Russell Stanger  
Young Soloists: Lynn Harrell, Cello, Jung Ja Kim, Piano, Veronica Tyler, Soprano, Henry Chapin, Narrator

**THE ROAD TO PARIS**

January 18, 1962

**YOUNG PERFORMERS NO. 3**

April 14, 1962, performed  
April 7, 1962

Young Conductors: John Canarina, Seiji Ozawa, Maurice Peress  
Young Soloists: Gary Karr, Bass, Ruth Segal, Piano, Naomi Segal, Piano, Paula Robison, Flute, Paul Green, Clarinet, Tony Cirone, Xylophone, David Hopper, Glockenspiel

**THE SOUND OF A HALL**

November 21, 1962

**YOUNG PERFORMERS NO. 4**

January 15, 1963, performed  
January 12, 1963

Young Conductors: Serge Fournier, Yuri Krasnopolsky, Zoltan Rozsnyai

Young Soloists (all Piano): Claudia Hoca, Pamela Mia Paul, Andre Watts, Joan Weiner

**A TRIBUTE TO TEACHERS**

November 29, 1963

**YOUNG PERFORMERS NO. 5**

December 23, 1963; performed  
November 30, 1963

Young Conductors: Claudio Abbado, Pedro Calderon, Zdenek Kosler

Young Soloists: Heidi Lehwalder, Harp, Amos Eisenberg, Flute,

Weldon Berry Jr., Clarinet, Shulamith Ran, Piano, Stephen Edward Kates, Cello

**THE GENIUS OF PAUL HINDEMITH**

February 23, 1964

**FAREWELL TO NATIONALISM**

November 30, 1964

**YOUNG PERFORMERS NO. 6**

January 28, 1965, performed  
January 23, 1965

Young Soloists: Patricia Michaelian, Piano, James Oliver Buswell, IV, Violin

**YOUNG PERFORMERS NO. 7**

**"PICTURES AT AN EXHIBITION"**

February 22, 1966, performed  
February 19, 1966

Young conductors: James DePreist, Jacques Houtmann, Edo De Waart  
Young soloists (all piano): Paul Schoenfield, Stephanie Sebastian, David Oei, Horacio Gutierrez

**YOUNG PERFORMERS NO. 8**

February 27, 1967, performed  
December 17, 1966

Young Conductors: Sylvia Caduff; Juan Pablo Izquierdo  
Young Soloists: Elmar Oliveira, Violin, Donald Green, Cello, Mark Salkind, Oboe, Fred Alston, Bassoon, Stephen Dominko, Accordion, George Reid, Bass, Young-Uck Kim, Violin

**CHARLES IVES: AMERICAN PIONEER**

February 23, 1967

**ALUMNI REUNION**

April 19, 1967

**FOREVER BEETHOVEN**

January 28, 1968

**YOUNG PERFORMERS NO. 9**

March 31, 1968, performed  
January 27, 1968

Young Conductors: Helen Quach, Alois Springer

Young Soloists: Lawrence Foster, Cello, Martin Vann, Piano, Steven Vann, Piano

**FANTASTIC VARIATIONS**

December 25, 1968

**BACH TRANSMOGRIFIED**

April 27, 1969

**THE ANATOMY OF A SYMPHONY ORCHESTRA**

May 24, 1970

**A COPLAND CELEBRATION**

December 27, 1970

**THUS SPAKE RICHARD STRAUSS**

April 4, 1971

**LISZT AND THE DEVIL**

February 13, 1972

**HOLST: THE PLANETS**

March 26, 1972

## On The Town in Germany



The Musiktheater im Revier Gelsenkirchen will present six performances of *On The Town* beginning February 1, 2014. This fully staged production will feature musical direction by Rasmus Baumann and will be directed by Carsten Kirchmeier. Choreography will be by Bridget Breiner, with stage designs by Jürgen Kirner. Piotr Prochera will play Gabey, Michael Dahmen will be Chip, and E. Mark Murphy will appear as Ozzie.

Dorin Rahardja will play Claire and Judith Jakob will be Hildy. ■

Performance dates are:  
February: 1, 8, 9, 14  
March: 2, 7.

For more information: <http://www.musiktheater-im-revier.de/Spielplan/Oper/OnTheTown/>

## New York Philharmonic Earns ASCAP'S Leonard Bernstein Award

The New York Philharmonic has received the 2012–13 ASCAP Award for Adventurous Programming, earning the Leonard Bernstein Award for Educational Programming, at the League of American Orchestras 68th National Conference. The Philharmonic was selected for including, in its 2012–13 season of educational programming, works by contemporary composers Steven Stucky, Tristan Murail, Magnus Lindberg and Wynton Marsalis, as well as works by students from the

Philharmonic's Credit Suisse Very Young Composers program.

“One of the primary ways that the New York Philharmonic and Music Director Alan Gilbert can serve our community is by blending our commitment to nurturing today's music with the resources and programs we have created to help advance music education,” said Executive Director Matthew VanBesien. “It has been very gratifying to share works as wide-ranging as Wynton Marsalis's musical history of jazz, Tristan Murail's spectral piano

concerto, and the inspiring works created by these Very Young Composers, with our engaged and inspiring audiences. By bestowing this honor on us, ASCAP is supporting our approach to aim high.”

The Leonard Bernstein Award for Educational Programming is presented to one orchestra whose educational programs integrate the music of our time and are creative, relevant, and based on the best practices of music education. ■

## Berlin Philharmonic and Deutsche Grammophon Centenary Edition

Marking 100 years of recording together — the longest-running partnership in the history of recorded music — the Berlin Philharmonic and Deutsche Grammophon released *The Centenary Edition*, a new consumer-curated 50-CD set featuring Berlin Philharmonic recordings produced between 1913 and 2013. Compiled from

the results of a worldwide survey undertaken earlier in the year (in which nearly 40,000 votes were cast), the set features all key Principal and Guest Conductors from the last 100 years, including Herbert von Karajan, Wilhelm Furtwängler, Claudio Abbado, Sir Simon Rattle, Gustavo Dudamel, Karl Böhm, Ferenc Fricsay, and many more.

Leonard Bernstein's only Berlin Philharmonic recording — of Mahler's *Symphony No. 9* — triumphed in the survey as the public's number one choice, followed closely by Arthur Nikisch's historic recording of Beethoven's Fifth Symphony, from 1913. ■

# Leonard Bernstein Scholar-In-Residence at The New York Philharmonic



© COURTESY THE NEW YORK PHILHARMONIC

*Broadway: Collaborative Art in a Time of War*, is in production with Oxford University Press. Dr. Oja's *Making Music Modern: New York in the 1920s* won the Lowens Book Award from the Society for American Music and an ASCAP-Deems Taylor Award. Her other books include *Aaron Copland and His World* (co-edited with Judith Tick); *Colin McPhee: Composer in Two Worlds*; *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*; and *American Music Recordings: A Discography of 20th-Century U.S. Composers*. Dr. Oja has held fellowships from the Guggenheim Foundation, the Newhouse Center for the Humanities at Wellesley College, the National Humanities Center, NEH, and the Mellon Faculty Fellows Program at Harvard. She is past-president of the Society for American Music.

*The Leonard Bernstein Scholar-in-Residence at the New York Philharmonic* program honors and recognizes the enduring contribution of Leonard

Bernstein, the Orchestra's Music Director from 1958 to 1969 and subsequent Laureate Conductor. The position was created in the 2005–06 season to coincide with the 15th anniversary of Bernstein's death, on October 14, 1990. Charles Zachary Bornstein served as the first Leonard Bernstein Scholar-in-Residence, from 2005-06 through 2007-08. New York Philharmonic Program Annotator James M. Keller served in this post in the 2008-09 season; baritone Thomas Hampson combined the role with that of The Mary and James G. Wallach Artist-in-Residence in the 2009-10 season; Jack Gottlieb held the post in 2010-11 until his untimely passing in February 2011; and Harvey Sachs held the post through the 2012-13 season. ■

Dr. Carol J. Oja, a noted music historian and author whose most recent book examines Leonard Bernstein's work on Broadway, has been appointed the sixth *Leonard Bernstein Scholar-in-Residence at the New York Philharmonic* for the 2013–14 season.

During her tenure she will present the *Insights Series* event "Leonard Bernstein Emerges: Defying Boundaries and Challenging Racial Politics During World War II" and will conduct research in the Philharmonic Archives. Dr. Oja is William Powell Mason Professor of Music at Harvard University, where she is also on the faculty of the graduate program in American Studies. Her newest book, *Bernstein Meets*

## [ 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. ©2013 by The Leonard Bernstein Office, Inc. Managing Editor: *Craig Urquhart* Editor: *Jamie Bernstein* Design: *Borsa Wallace, NYC* Visit our website: [www.leonardbernstein.com](http://www.leonardbernstein.com) "Like" us on Facebook: [www.facebook.com](http://www.facebook.com)

# Some Performances

## Fall/Winter 2013/2014

For a complete listing visit:  
[www.leonardbernstein.com](http://www.leonardbernstein.com)

### November

- 1, 2 Philadelphia, PA:** OVERTURE TO CANDIDE, Philadelphia Orchestra; Yannick Nézet-Séguin, conductor; Verizon Hall.
- 2 Pasadena, CA:** SERENADE; Pasadena Symphony; Anne Akiko Meyers, violin; David Lockington, conductor; Los Angeles County Arboretum.
- 8-10 Berlin, Germany:** THREE DANCE EPISODES FROM ON THE TOWN, SERENADE; Konzerthaus Orchestra; Ning Feng, violin; Iván Fischer, conductor; Konzerthaus Grosser Saal.
- 10 New York, NY:** MISSA BREVIS; CHICHESTER PSALMS; Amor Artis Chorus and Chamber Orchestra; Stephen Somary, conductor; Basilica of St. Patrick's Old Cathedral.
- 12 Berlin, Germany:** ANNIVERSARIES; Sebastian Knauer, piano; Jamie Bernstein, narrator; Konzerthaus Kleiner Saal.
- 13 Berlin, Germany:** A BERNSTEIN CABARET; Kim Criswell, singer; Wayne Marshall, pianist; Jamie Bernstein, host; Konzerthaus Otto Werner Saal.
- 15,16 Berlin, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY, SYMPHONY NO. 3: KADDISH; Konzerthaus Orchestra, Ernst Senff Choir Berlin, Kapellknaben des Staats, Domchores Berlin; Benjamin Nuss, piano; Kelly Nassief, soprano; Samuel Pizar, speaker; Wayne Marshall, conductor; Konzerthaus Grosser Saal.
- 18,19 Augsburg, Germany:** SYMPHONY NO. 3: KADDISH; Augsburger Philharmoniker, Opernchor, Philharmonischer Chor; Cathrin Lange, soprano; Brigitte Fassbaender, speaker; Dirk Kaftan, conductor; Kongress am Park.
- 24 Beijing, China:** DIVERTIMENTO, SYMPHONY NO. 2: THE AGE OF ANXIETY; China Philharmonic Orchestra; Jean-Yves Thibaudet, piano; Yu Long, conductor; Forbidden City Concert Hall.
- 27 Berlin, Germany:** A QUIET PLACE. World Premiere of new chamber version; Ensemble Modern; Kent Nagano, conductor; Konzerthaus Grosser Saal.

### December

- 1 Southampton, UK:** FACSIMILE; Southampton University Symphony Orchestra; Robin Browning, conductor; Turner Sims Concert Hall.
- 2 Cardiff, UK:** HALIL; BBC National Orchestra of Wales; Adam Walker, flute; Carlos Kalmar, conductor; St. David's Hall.
- 5,6 St. Gallen, Switzerland:** THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC DANCES FROM WEST SIDE STORY; Sinfonieorchester St. Gallen; Wayne Marshall, conductor; Tonhalle.
- 5,8 Vienna, Austria:** DIVERTIMENTO; Wiener Jeunesse Orchester; John Axelrod, conductor; Konzerthaus.
- 14 Leipzig, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY; MDR Sinfonieorchester; Wayne Marshall, piano; Kristjan Jarvi, conductor; Gewandhaus.
- 21 Berlin, Germany:** PRELUDE, FUGUE & RIFFS; Berlin Philharmonic; Sir Simon Rattle, conductor; Philharmonie.
- 31 Munich, Germany:** OVERTURE TO CANDIDE; SYMPHONIC DANCES FROM WEST SIDE STORY; Orchester des Staatstheateres am Gärtnerplatz; Marco Comin, conductor; Herkulesaal.

### January

- 1 Karlsruhe, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Badische Staatskapelle; Justin Brown, conductor; Staatstheater.
- 1 Potsdam, Germany:** OVERTURE TO CANDIDE; Brandenburgisches Staatsorchester Frankfurt; Howard Griffiths, conductor; Nikolaissal.
- 1 Stuttgart, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Staatsorchester Stuttgart; Sylvain Cambreling, conductor; Opernhaus.

- 12** **Leipzig, Germany:** DANCE SUITE; Leipzig Brass; Schaubühne in Lindenfels.
- 15-17** **Salzburg, Austria:** OVERTURE TO CANDIDE; Vienna Philharmonic; Manfred Honeck, conductor; Grosses Festspielhaus.
- 21,22** **Dortmund, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Dortmunder Philharmoniker; Fabrice Bollon, conductor; Konzerthaus.
- 22,24** **Omaha, NE:** THREE DANCE EPISODES FROM ON THE TOWN; Omaha Symphony; Thomas Wilkins, conductor; Holland Performing Arts Center.
- 25,26** **Spokane, WA:** SYMPHONIC DANCES FROM WEST SIDE STORY; Spokane Symphony Orchestra; Eckart Preu, conductor; Martin Woldson Theater.
- 31** **Milwaukee, WI:** THREE DANCE EPISODES FROM ON THE TOWN; Milwaukee Symphony Orchestra; Francesco Lecce-Chong, conductor; Uihlein Hall.

## February

- 1** **Milwaukee, WI:** THREE DANCE EPISODES FROM ON THE TOWN; Milwaukee Symphony Orchestra; Francesco Lecce-Chong, conductor; Uihlein Hall.
- 1** **Hamburg, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Harvesthunder Sinfonieorchester; Harish Shankar; Laeiszhalle.
- 7-9** **Kansas City, KS:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Kansas City Symphony; Michael Stern, conductor; Kauffman Center for the Performing Arts.
- 13-16** **Hartford, CT:** SYMPHONIC DANCES FROM WEST SIDE STORY; Hartford Symphony Orchestra; Carolyn Kent, conductor; Belding Theater.
- 15** **London, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY (Piano Duo); Ian Brown, Simon Crawford-Phillips, pianos; Wigmore Hall.
- 24,25** **Mannheim, Germany:** OVERTURE TO CANDIDE, SYMPHONIE NO. 1: JEREMIAH; Nationaltheater Orchester Mannheim; Edna Prochnik, soprano; Dan Ettinger, conductor; Rosengarten.

## March

- 8,9** **Zürich, Switzerland:** SYMPHONIC DANCES FROM WEST SIDE STORY; Tonhalle Orchester Zürich; David Zinman, conductor; Grosser Saal.
- 14,15** **Newport News, VA:** ORCHESTRAL SUITE FROM CANDIDE; Virginia Symphony; Thomas Wilkins, conductor; Ferguson Center for the Arts.
- 14,15** **Grand Rapids, MI:** SYMPHONIC DANCES FROM WEST SIDE STORY; Grand Rapids Symphony; Mei-Ann Chen, conductor; DeVos Performance Hall.
- 22** **Norwich, UK:** SYMPHONIC DANCES FROM WEST SIDE STORY; Norwich Philharmonic Orchestra; Matthew Andrews, conductor; St. Andrew's Hall.
- 28,29** **Indianapolis, IN:** SYMPHONIC DANCES FROM WEST SIDE STORY; Indianapolis Symphony Orchestra; Michael Francis, conductor; Hilbert Circle Theatre.
- 30,31** **Kassel, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Staatsorchester Kassel; Yoel Gamzou, conductor; Staatstheater.

## April

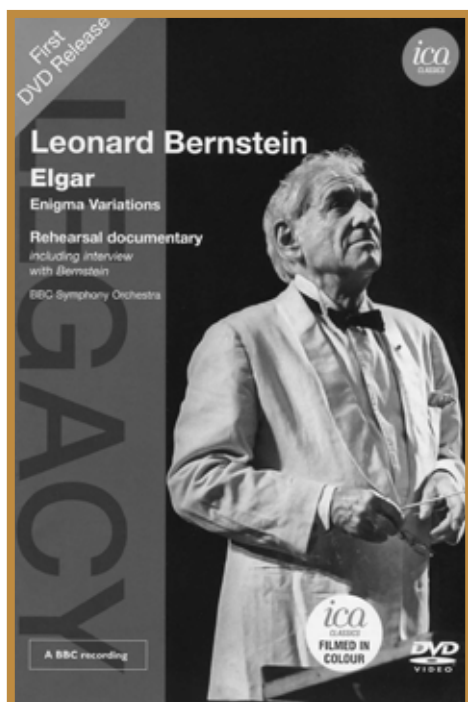
- 4** **Vienna, Austria:** SYMPHONY NO. 1: JEREMIAH; Radio Symphonieorchester Wien; Michelle DeYoung, soprano; Marin Alsop, conductor; Konzerthaus.
- 11,12** **Salt Lake City, UT:** OVERTURE TO CANDIDE; SERENADE; Utah Symphony; Kathryn Eberle, violin; Thierry Fischer, conductor; Abravanel Hall.
- 12** **Leipzig, Germany:** SYMPHONIC SUITE FROM ON THE WATERFRONT; MDR Sinfonieorchester; James Gaffigan, conductor; Gewandhaus.
- 25,26** **Cincinnati, OH:** SYMPHONY NO. 2: THE AGE OF ANXIETY; THREE DANCE EPISODES FROM ON THE TOWN; Cincinnati Symphony Orchestra; Orli Shaham, piano; David Robertson, conductor; Music Hall.
- 26,27** **Buffalo, NY:** SYMPHONIC DANCES FROM WEST SIDE STORY; Buffalo Philharmonic Orchestra; JoAnn Falletta, conductor; Kleinhaus Music Hall.

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

# Leonard Bernstein

Printed on recycled paper

## LOOKING ahead



### What's New

ICA Classics has released a DVD of Leonard Bernstein rehearsing and performing Elgar's *Enigma Variations* with the BBC Symphony Orchestra. This is a fascinating document of Bernstein's sole engagement with that orchestra. This performance of the *Enigma Variations* has been both worshipped and vilified. The DVD features an essay by television producer Humphrey Burton. He writes, "There has been criticism that Bernstein makes some of the slower variations unnecessarily ponderous. In particular, his version of 'Nimrod'

(Variation IX) has been held up to disbelief verging on ridicule..." Watch it and judge for yourself.

A recent publication, *Making Music for Modern Dance* edited by Katherine Teck, is a compilation of essays by Agnes De Mille, Paul Taylor and Erick Hawkins among others. Included in the book is Bernstein's essay "Fun" in *Music and Dance*. Bernstein wrote the essay in 1946, at the age of 28, during the productive period when he was composing *Fancy Free and Facsimile*. ■