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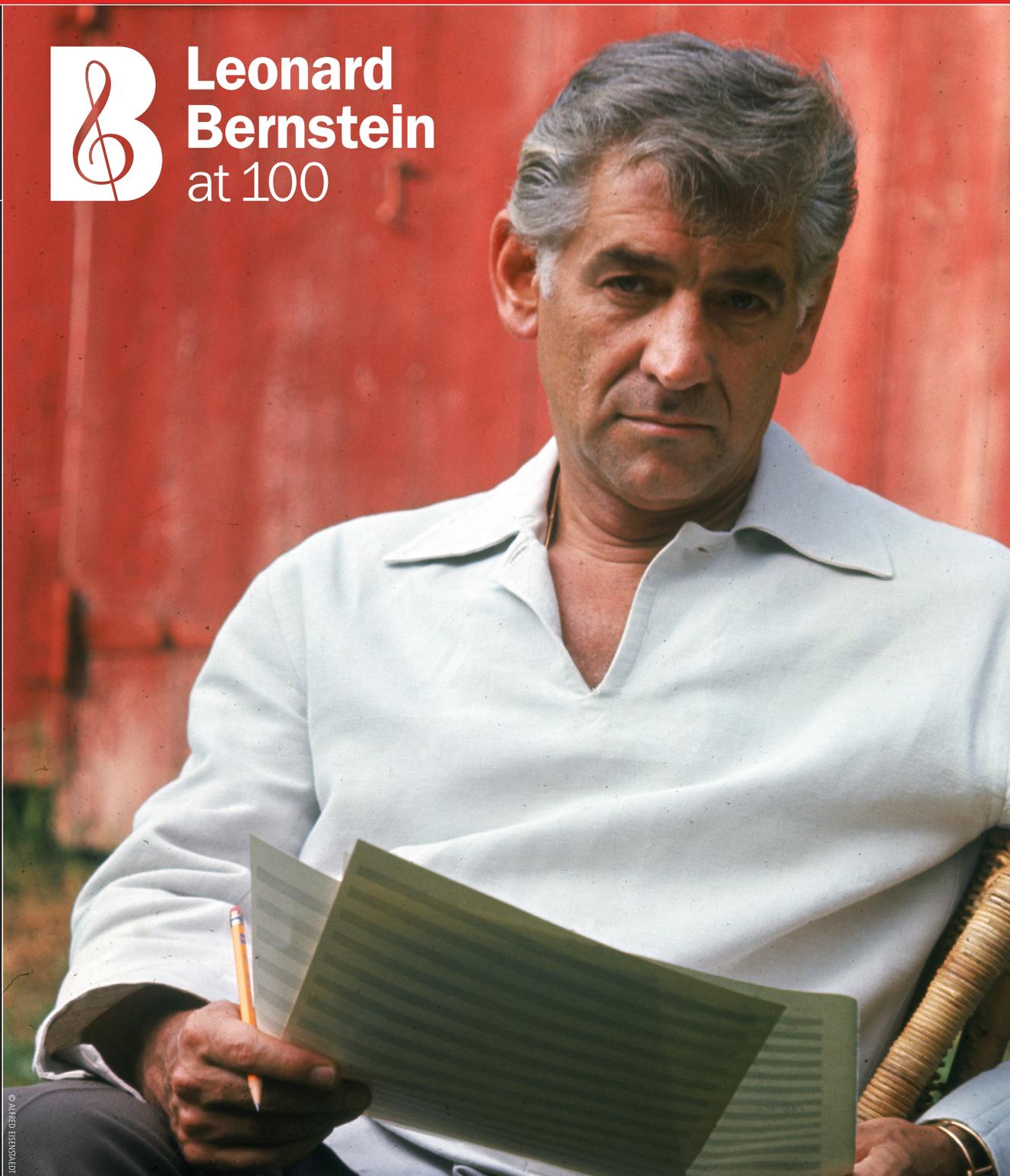
News for Friends of
Leonard Bernstein
Spring/Summer 2017

&

Special
Edition



**Leonard
Bernstein**
at 100



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To Our Readers

Leonard Bernstein at 100! What a priceless and unrepeatably opportunity to share his legacy with those who experienced him in his lifetime, as well as to introduce him to the next generation. People and organizations all over the world are cooking up a myriad exciting presentations for the celebration — as this special issue clearly indicates.

For those of you who had the good fortune of experiencing Leonard Bernstein firsthand, we have a very special request for you:

Please participate in the Leonard Bernstein Memory Project!

So many of you who experienced Leonard Bernstein up close have a story to tell. The Memory Project hopes to collect them and build a unique digital memorial to the Maestro.

You can submit anything from a brief audio account, to a photo of a memento, to a written description of a personal experience. We know there are thousands of you out there with such stories! Please share them with us, so that we can help share them with the rest of the world.

You can submit them to the link below, or, if you prefer the old-fashioned forms of communication, you may send your contribution to us through the mail, to this very publication. The address is on the back page. (Remember to include a written permission for us to share it on our website.)

We look forward to hearing from you! And we hope all you readers will enjoy many of the upcoming events celebrating *Leonard Bernstein at 100*.

LeonardBernstein.com/memories

J.B. ■

Leonard Bernstein at 100

Let the Celebrations Begin!

by Jamie Bernstein and Craig Urquhart

August 25, 2018 will be the 100th Birthday of Leonard Bernstein. Yes, 100 — though it seems like only yesterday that he was among us, sharing his prodigious gifts.

Leonard Bernstein's range of accomplishments was uniquely broad; as a composer, educator, conductor, political activist and more, he was a significant contributor to the cultural life of the 20th century. In the new millennium, his legacy resonates more than ever.

As a theatre composer, Bernstein and his collaborators brought us such outstanding shows as *On The Town*, *Wonderful Town*, *West Side Story* and *Candide*. As a composer for the concert hall, Bernstein's scores boldly united diverse musical elements at a time when it was unpopular to do so. His courage in mixing genres paved the way for future generations of composers to take similar risks.

Bernstein's compositions embraced the world he lived in. For example, his *Symphony No. 2: The*

Age of Anxiety, explored the troubling times of the 1940s. His musical *Candide* was devised as a protest against the evils of McCarthyism in the 1950s. *West Side Story* confronted head-on the ramifications of bigotry and prejudice. His prophetic *MASS* from 1971, which examines a war-torn nation's crisis of faith, brings together musical styles as diverse as America itself.

Bernstein's legacy as a conductor is unequalled. Its very beginning is now legend: on November 14, 1943, Bernstein stepped in for ailing conductor Bruno Walter at the last minute, creating a sensation and appearing on the front page of *The New York Times* the next morning. From that Cinderella-like debut, Bernstein went on to conduct the great orchestras of the world for over four decades, creating along the way a priceless trove of audio and video recordings, which together comprise a masterwork of the symphonic repertoire as a whole.

As an educator who understood the power of television, Bernstein, with The New York Philharmonic, brought orchestral music directly into the living rooms of families



Leonard Bernstein at the piano. Photo by, and in loving memory of, photographer Don Hunstein who passed away on March 18, 2017.

across America and around the world. Several generations were inspired and motivated by the *Young People's Concerts with the New York Philharmonic* – programs that still set the standard for music education that engages, delights, and entertains. Bernstein's lifelong method of using the arts as a springboard for acquiring all kinds of knowledge lives on in the educational reform model *Artful Learning*. The model, developed by Bernstein's son Alexander, is being used in scores of schools around the United States. Not only do *Artful Learning* students acquire knowledge; they *retain* that knowledge by learning how to think creatively.

Through his music-making, Leonard Bernstein found innumerable ways to speak out against the injustices of the world. Over the decades, his music – as well as his own voice – advocated courageously for causes from civil rights to anti-fascism to AIDS awareness. His role as a citizen-artist provides an inspiring model for the politically engaged artists of today.

The official *Leonard Bernstein at 100* celebrations will begin in the autumn of 2017, continuing through August 25, 2019. An official kick-off at the Kennedy Center this September marks the beginning of the worldwide festivities, events, and reflections about Bernstein's life.

Festive concerts will take place in cities Bernstein held dear to his heart – New York, Boston, Philadelphia, Washington D. C., Los Angeles, San Francisco – and in additional cities such as Austin, Atlanta, Houston, Tucson and many others. Bernstein was a man of the globe, and so there will be major events in London, Paris, Berlin, Vienna, Prague, Rome, Budapest, Warsaw, as well as in Japan, China, India, Brazil, Australia and Israel – and the list goes on.

The three music festivals with which Leonard Bernstein was closely associated – Tanglewood, The Schleswig Holstein Music Festival and Pacific Music Festival –



COURTESY OF THE NEW YORK PHILHARMONIC LEON LEV DIGITAL ARCHIVES



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will pay special attention to his contributions.

Bernstein's principal recording companies, Sony and Deutsche Grammophon, are issuing commemorative box sets and remastered recordings. There will also be new recordings of Bernstein's music, performed by the successive generations of musicians he inspired. In addition, there are several documentary films in the making, covering a broad range of topics in his life. Bernstein's musicals will receive revivals throughout the world, including a worldwide tour of the acclaimed BB Promotion's *West Side Story*; productions of *Wonderful*

Town in Germany and Austria; and performances of *MASS* in London, Paris, Los Angeles, Glasgow, and Austin among other cities. Bernstein's opera *A Quiet Place* will be presented in Vienna and Budapest. In addition, the Grammy® Museum is preparing a major Leonard Bernstein exhibition which will travel to a number of cities in the United States.

The Leonard Bernstein Office is beyond excited to welcome everyone to participate in this global celebration. We look forward to hearing from you and working with you to make *Leonard Bernstein at 100* grand, memorable, and – to use one of Leonard Bernstein's favorite words – *fun*. ■

Leonard Bernstein with students (above) and addressing a rally at New York City Hall. (left).

Leonard Bernstein's range of accomplishments was uniquely broad; as a composer, educator, conductor, political activist and more...

Reflections on a Multifarious Career



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Leonard Bernstein and The National Symphony Orchestra performing Haydn's *Mass in the Time of War* at the National Cathedral, 1971.

by Tim Page

More than any other American musician, Leonard Bernstein exemplified the tradition of the “*homme engagé*” – that of a celebrated creator and intellectual who will not burrow away in any ivory tower and instead becomes deeply involved in the social and political activity of the time.

It was as though he had it all planned out in advance. Bernstein entitled his Harvard bachelor's thesis “The Absorption of Race Elements Into American Music” (1939) as he welcomed jazz, blues, and spirituals into the mainstream of concert music. “I propose a new and vital American nationalism,” the paper began – and Bernstein took the idea from there, for the next 50 years, during which he would incorporate Latin-American music into *West Side Story*, present jazz at Carnegie Hall, and offer a persuasive introduction to rock on national television.

Back then, the phrase “good music” was widely used as a synonym for “European music,” and it was believed that only the Old World could provide the proper spiritual and technical training for a young artist. But Bernstein elected to build a career in the United States – he studied here, made his debut here, lived here all his life and, in the stage works that contain some of his most enthralling music, chose American topics, including the sometimes

inspiring, sometimes dismaying succession of people who have inhabited the White House.

His patriotism was unmistakable, yet it was always an idealistic patriotism. Simply put, Bernstein wanted the United States to live up to its aspirations – and he was confident enough to speak his mind when he was disappointed. Like many people of his era, he had been captivated by the Popular Front in the 1930's, and subsequently impressed by the tenacity with which the Soviet Union had repelled the Nazis. (Let us not forget that the Gulag was all-but-unknown to most Americans for another quarter century.)

Bernstein's youthful enthusiasm led to membership in several left wing organizations during the 1940s, which in turn led to an FBI file that grew to 800 pages by the 1980s.

Within that file, one could also learn about Bernstein's early devotion to the State of Israel, which remained unabated throughout his life; about his championship of civil rights in the United States (including the event for the Black Panthers that was so brutally tossed and gored in Tom Wolfe's “Radical Chic”); about his early and unrelenting opposition to the Vietnam War which culminated in the creation of his MASS to open the Kennedy Center in 1971. Two years later, he conducted Haydn's *Mass in Time of War* at a “Concert for Peace” in front of 15,000 people at Washington National Cathedral – at the identical hour that an official celebration of Nixon's second inaugural was being presented at the Kennedy Center. (Bernstein took pride in his prominence on Richard M. Nixon's “enemies list”: one can only imagine what he would have thought of some of Nixon's successors.)

On occasion, Bernstein suffered for his activism. In 1953, the U.S. State Department refused to renew his passport until he hired a lawyer and wrote a groveling affidavit swearing fealty to the United States and forswearing all future “communist” activity. Only then was he

released to Milan to conduct Maria Callas in *Medea*. Such were the times.

In years to come, when people suffering from a horrible new disease called AIDS were shunned and even turned away by hospitals, Bernstein was a founding and decisive member of “*Music for Life*,” which presented memorable concerts at Carnegie Hall to support the brave early efforts of doctors determined to fight the virus. To the end of his life, he continued to speak out on subjects ranging from the global threat of nuclear escalation to the economic policies of the Reagan era.

When the Berlin Wall came down in the middle of a warm November night, prompting the end of communism's long domination of Eastern Europe (and, soon enough, the fall of the Soviet Union), it had to be Leonard Bernstein who led the celebratory concerts with members of multiple orchestras representing the occupying powers of East and West Berlin, playing in exhilarated tandem. Bernstein replaced the great choral cry of “*Freude!*” (“Joy”) in the finale of Beethoven's Ninth Symphony with another word summing up the beautiful concerns of the moment – “*Freiheit!*” (“Freedom!”).

“It is impossible for me to make an exclusive choice among the various activities of conducting, symphonic composition, writing for the theater and playing the piano,” Bernstein wrote in 1946. “What seems right for me at any given moment is what I must do, for the ends are music itself, not the conventions of the music business.” And – never long forgotten by Leonard Bernstein – the concerns of humanity itself. ■

Tim Page is Professor of Music and Journalism at the University of Southern California. He won the Pulitzer Prize for criticism in 1997 for his writings about music for the Washington Post.

Artful Learning: A Singular Vision Inspiring Spectacular Outcomes

by Patrick Bolek

It all began in 1990, when Leonard Bernstein received the Praemium Imperiale — an international cash prize created by the Japan Arts Association — awarded for lifetime achievement in the Arts. Bernstein used the prize to launch the Bernstein Education Through the Arts (BETA) Fund with the powerful challenge to “develop and encourage programs that integrate the Arts into the daily school experience.” That singular vision has been developed and refined for over two decades into *Artful Learning*: a transformative arts learning model and methodology that uses creativity and artistic processes for teaching and learning, while honoring Bernstein’s singular vision. Hundreds of educators, artists, and arts partners are bringing *Artful Learning* to thousands of students every school day, across the United States.

In conjunction with the *Leonard Bernstein at 100* Centennial Celebrations, we want to share just a few of the many contributions that have helped bring spectacular advances to the *Artful Learning* model, advancing its unique process of *Experience, Inquire, Create and Reflect* — the four-pronged secret ingredient that engages young students and turns them into lifelong curious and creative learners.

1. EARLY ADOPTERS: *Georgia, Oregon & California*

HARMONY LELAND ELEMENTARY SCHOOL, GA; JACKSON MIDDLE SCHOOL, OR; MOFFETT ELEMENTARY SCHOOL, and **MIDDLETON STREET ELEMENTARY SCHOOL, CA** each contributed significantly to refining the framework within their respective districts, successfully aligning the *Artful Learning* model with both local and Federal education mandates.

HARMONY LELAND ELEMENTARY SCHOOL, GA (1999 - 2003) pioneered the “curriculum mapping”



process as well as “Artful Inquiry,” and used the “reflect” phase of the model to concentrate on a school-wide initiative to improve student writing. In a period of five years, the school moved off the state failing list and into the top three quartiles of the Georgia writing assessments.

JACKSON MIDDLE SCHOOL, OR (1998 to present) remains the school implementing the *Artful Learning* framework the longest. Now in their 19th year, they are a testament to the curiosity and virtuosity of its educators. Among the school’s many achievements, parents and teachers developed a system through annual auctions that used student Original Creations and other items to continually fund high-quality supplies and paid partnerships. The stunning installations and performances throughout the school campus give everyone in the community a chance to witness the results of this amazing way to teach and learn. Over a ten-year period, Jackson students met and exceeded proficiency over the average district scores.

MOFFETT ELEMENTARY SCHOOL, CA (2000 - 2009) piloted the second and third levels of the professional learning for teachers and leaders. Since the Lennox School District

provided no visual and performing arts instruction to students at the elementary school level, the Moffett faculty unanimously agreed to fill the gap through *Artful Learning*. This dual-language school forged powerful partnerships with Los Angeles cultural institutions: from museums to dance troupes to the Los Angeles Philharmonic, which featured the Moffett Harp Program at the Hollywood Bowl. Over a decade, the Moffett School Academic Performance Index (API) gained 321 points, reflecting a rise in proficiency for all learners, in all sub-groups.

MIDDLETON STREET ELEMENTARY SCHOOL, CA (2002 - 2008) within the Los Angeles School District had been using Open Court Reading for three years before reaching out to *Artful Learning* to heighten student engagement and interest in learning. This school, with over 2,000 students, made the significant achievement of aligning *Artful Learning* with its pre-existing, district-mandated initiative. In its Kindergarten Unit of Study for Cause and Effect, the children brilliantly showcased pointillism, mathematics, science, and visual arts through a sophisticated series of tableaux.

(continued on page 10)

Middleton Street Elementary School.

Leonard Bernstein – Musician for the World



BERNSTEIN AND HIS NEW YORK PHILHARMONIC ARRIVE IN JAPAN. PHOTO: JEFFREY M. HARRIS

Leonard Bernstein and New York Philharmonic Executive Director, Carlos Mosely and The New York Philharmonic arrive in Japan.

by Humphrey Burton

He was only 25 when he first conducted the New York Philharmonic in November 1943. Bruno Walter was sick and the young assistant conductor was on hand to take his chance and make headline news. Guest engagements poured in from all over the US. Two years later World War Two was at an end and significantly, in view of his future international career, Bernstein was the first American conductor to fly to Europe. He was in London and Prague in 1946; in Tel Aviv, then still a part of Palestine, in 1947 and the following year made debuts in Austria, France, Belgium, Holland, Germany and Italy. Wherever he went he created the kind of excitement generated these days by the young Venezuelan maestro, Gustavo Dudamel. “We have witnessed one of the miracles of our century” wrote a Budapest critic: “This young genius brings to the surface the tremendous power and elementary energy of the jungle”. The pattern was established: despite never having studied in Europe, Bernstein was irresistibly drawn to the old world from where many of his mentors had sprung, notably the Greek Mitropoulos,

the Russian Koussevitzky and the Hungarian Reiner. As a conductor, he was equally at home with the classics and the music of his own time. Aaron Copland saw him as the ideal interpreter of the modern American school, and yet he delivered persuasive and powerful interpretations of Beethoven and Brahms, of the romantics such as Schumann and Berlioz, and of the massive symphonies by another composer-conductor, who was also a predecessor as music director of the New York Philharmonic: Gustav Mahler.

In 1958, Bernstein took over the New York Philharmonic as its first American music director. For a decade, he dedicated himself almost exclusively to his orchestral “family,” delivering hundreds of concerts and TV programmes – but just two compositions, less than an hour’s music in ten years. He subsequently resolved to turn his energies back to composing, but I repeatedly witnessed the weakening of his resolve. First the Viennese tempted him to conduct Verdi’s *Falstaff* at their great opera house, and to perform Mahler’s *Resurrection Symphony* down the road at the Konzerthaus. Then the London Symphony wooed him with the Mahler *Symphony*

of a Thousand at the Royal Albert Hall, and the BBC followed up by inviting him to lead three concerts entitled “Symphonic Twilight.” Once he’d retired from his New York conducting post, the floodgates opened. In 1971 he signed a long term agreement with the Vienna Philharmonic which was still in place at his death, but didn’t prevent him from also forging artistic friendships with the London Symphony Orchestra, the radio orchestras of France and Bavaria, the Santa Cecilia in Rome and many more, quite apart from his annual visits to conduct the Israel Philharmonic and take them on world tours. Working conditions were more enjoyable in Europe; there was less emphasis on clock-watching by the union, more time for rehearsal, a positive press, impressive locations such as Ely Cathedral and Les Invalides in Paris. American television, which had been so supportive in his first two decades as a conductor, was in retreat before the forces of mammon, whereas the public service stations in Europe were proud to collaborate. The rivalry between record companies, principally CBS/Sony in the US and DG in Europe, encouraged Bernstein to re-record his vast repertoire of classical symphonies using digital technology. Increasingly he deserted the recording studio in favour of “live” performances: unlike the productions of his Austrian colleague Herbert von Karajan, the two hundred films of Bernstein conducting musical performances were all made at public concerts, no matter how expensive it was for the Munich production company Unitel to keep 35 mm film cameras rolling throughout the show.

No other conductor built closer ties with his players than Bernstein did, no matter which of the world’s finest orchestras he worked with. Partly it was a question of repertoire: he could throw a penetrating new light on the most familiar repertoire, Bernstein’s innate gifts as a teacher found expression in so many languages – he was fluent in

Spanish (his wife was Chilean by birth), French, German, Italian and Hebrew. His inspirational gifts were second to none. A Bernstein concert was always an event.

As much as he loved his work with professional orchestras, Bernstein equally loved to teach students – both young conductors and instrumentalists. He began when still a student himself at the summer school of Tanglewood, the country home of the Boston Symphony in the Berkshire mountains of Massachusetts. After two years studying baton technique with Koussevitzky and playing percussion in the orchestra he was promoted to teach conducting. When “Koussy” died in 1951, Bernstein took over the faculty. Appropriately, Bernstein’s last engagement before his death in 1990 was at Tanglewood. Only a few weeks earlier, already very ill, he had inaugurated a summer school designed along Tanglewood lines at Sapporo in Japan, attracting students from all around the Pacific Basin; in the previous decade he had started similar schools in Los Angeles and Schleswig Holstein, Germany; and in 1985 he took an international youth orchestra to Hiroshima to mark the 40th anniversary of the atom bomb. He once said he felt teaching to be the most important part of his work.

Hundreds, nay thousands of musicians, among them Seiji Ozawa and Michael Tilson Thomas, have testified to his inspiration.

Bernstein’s right to the title of “musician for the world” stems finally from his work as a composer. From his first major work, the *Jeremiah* Symphony completed in 1943, it was clear that he took upon himself the cares of the world. In his cry of despair for the lost people of Israel, Bernstein is instinctively identifying with the millions of Holocaust victims, even though the full horror of the “final solution” was not known until two years later. Many of his compositions – *Songfest*, *Mass*, *On the Waterfront* – deal with his American heritage, yet bear a universal quality which gives music-makers around the world a means of coming together. I was present at one such occasion in Warsaw on September 1st, 1989, when Polish choirs sang his *Chichester Psalms* as part of a ceremony marking the 50th anniversary of the outbreak of World War II. “Why do the heathen so furiously rage together?” uses the music of a rejected chorus number from *West Side Story* which Bernstein fitted to the psalmist’s agonized inquiry. Even the Broadway scores have international relevance. Despite its high jinks and witty set-pieces, his satiri-



© RUTH ORLIN, TANGLEWOOD MUSIC CENTER, 1947

Aaron Copland, Leonard Bernstein and Serge Koussevitzky (above).

Leonard Bernstein and the Israel Philharmonic perform at Beer Sheva, Israel (below).

cal operetta *Candide*, his so-called Valentine to European music, is also a chilling indictment of intolerance. And what can one say of *West Side Story*? It packs as much of a punch today as ever it did. Wherever there is mindless warfare between rival groups, no matter what the continent or the age, *West Side Story* is there to chasten audiences and send us out into the world with renewed hope.

For a last word I turn to Mr. Bernstein himself, to words written when he had been under fire for his liberal beliefs and had had his passport withheld. “I believe in people... I feel, love, need and respect people above all else... I believe in Man’s unconscious, the deep spring from which comes his power to communicate and to love.” Whether conducting or composing or teaching, it was Leonard Bernstein’s power to communicate love that marks him out as a musician for the entire world. ■

Humphrey Burton’s long association with Leonard Bernstein began in 1959 at the BBC, followed by twenty years of intense production of concert films and documentaries, including two productions of Candide, and culminating in 1988 with the televised 70th Birthday bash at Tanglewood. Mr. Burton’s acclaimed biography of Bernstein was published in 1994.



COURTESY OF THE LEONARD BERNSTEIN OFFICE

Passing the Baton, and the Passion



by Marin Alsop

Leonard Bernstein, for me, was the greatest risk-taker in 20th century classical music.

Seeing him conduct when I was only nine years old at a New York Philharmonic *Young People's Concert* convinced me that conducting was the only thing in the world that I wanted to do.

That alone would have been enough of a gift; but then, when I was 31, he took me under his wing and imparted to me the heart and soul of the craft.

Bernstein always told me that a composer spends his entire life writing the same piece, trying to answer the same unanswerable questions.

Bernstein's total engagement with the music, the orchestra and with us, the audience, was beyond thrilling. I fell in love with him on the spot and adored his rebellious embracing of every genre of music.

I will never forget going to a New York Philharmonic rehearsal when

“Leonard Bernstein was a thinker, teacher, author, television star, provocateur, humanitarian and he was my hero. As with all true mentors, Bernstein taught me much more than a craft. He showed me – and the world – the enormous power of music and how important it is to share it with as much of humanity as is possible. He showed us that classical music is a powerful force that can transform lives as well as inspire and move people — and he lived by those principles.”

— Marin Alsop

Leonard Bernstein was conducting Tchaikovsky's Fifth Symphony. I was imagining how many hundreds of times he must have conducted that symphony and wondering what kind of approach he would take.

The two hours that followed were an absolute revelation, offering me insight into and understanding of who Leonard Bernstein, the conductor, really was.

This was a man whose primary and all-consuming commitment was to the creator, the composer. He was unrelenting in his dedication, and doggedly devoted to uncovering the composer's true intent.

Imagine my surprise when he walked out onto the podium and announced to the New York Philharmonic that he'd been “wrong” about Tchaikovsky's Fifth Symphony all these years!

This willingness and desire to re-examine every piece of music, to bring a fresh approach and new insights to every performance of a work, set Bernstein apart from everyone else.

One of the greatest gifts Bernstein shared with me was the

significance of story; that every piece has an inherent story and that every composer spends his life trying to articulate his own personal story and answer those existential questions that so consumed him.

I was always delighted when he would stop a rehearsal and say “must I tell you the story of this Haydn Symphony?” — only to have 70 musicians magically turn into 4 year olds with that sparkle of anticipation in their eyes that says “yes, please tell us that story!”

For me the thing that set LB apart was not only his embracing of the story, but his profound understanding that every story has a moral that connects all of us on the most basic human level.

Bernstein, the conductor, was the ultimate champion of the composer, committed to conveying every dimension of that composer, and I frequently had the sense that he was that composer for those moments, his association so strong that it blurred the line between conductor and creator.

My connection with Bernstein found an additional and deeply satisfying chapter through his relationship with the London Symphony Orchestra.

Bernstein had many significant and wondrous relationships with orchestras; his relationship with the London Symphony Orchestra (LSO) was particularly deep and enduring. Focused often on his intense connection to the music of Gustav Mahler, together they performed and recorded live many of the Mahler Symphonies. His debut with the LSO took place in 1966 with Mahler's 7th Symphony.

In 1986 the LSO presented a festival honouring Bernstein which included works by others whom Bernstein admired, championed or was influenced by – Mahler, Stravinsky, Ives, Britten, Blitzstein, Shostakovich – and all except Mahler 1 written after 1900. There were screenings of *On the Waterfront* and *West Side Story*; an exhibition of photos and memorabilia; and a performance of *Mass* by students at the Guildhall School. The festival included a Royal Gala Performance (6 May 1986) in the presence of HM The Queen, conducted by LB, featuring Gidon Kremer, Krystian Zimmernan and the teenage Aled Jones as the treble soloist in *Chichester Psalms*.

As a result of the Bernstein Festival, the LSO and Bernstein became much closer, resulting in the offer and his acceptance of the role of President of the LSO in 1987, a role he held until his death in 1990. There had previously been only four Presidents: Lord Howard de Walden, William Walton, Arthur Bliss and Karl Bohm; and there has been only one since: Sir Colin Davis.

It was through Bernstein, during that period, that I first met the LSO.

In 1990, the LSO, Bernstein and Michael Tilson Thomas founded the Pacific Music Festival in

Sapporo, Japan. I had been awarded the Bernstein Fellowship to the Tanglewood Music Festival in 1988 and 1989, where I worked intensively with Bernstein. Following those two summers at Tanglewood, Bernstein invited me to join him in Japan for this exciting new festival launch. Along with Leif Bjaland, I conducted the PMF Orchestra, often splitting programs with my hero and mentor, Leonard Bernstein. What an amazing journey, on every level.

Serendipitously, on that trip I got to know the incredible musicians of the LSO and fell in love with the orchestra for the first time. When I conducted the orchestra at the Barbican later in the 90s, I felt so happy to reconnect; my first impression of an exceptional orchestra, comprised of exceptional musicians and human beings, was confirmed.

I travelled with Bernstein as he conducted 15 concerts across Japan. He was already suffering from the

lung disease that would lead to his death three months later. In his opening remarks at PMF, Bernstein said that he had decided to devote what time he had left to education and young people because mentoring young people was the most rewarding way to spend his remaining time.

Those of us there on that day understood the profound gift Bernstein was giving to each of us. But my own gift from Bernstein had started on that daylong ago, when I was just nine years old, and first dreamed of becoming a conductor. ■

Marin Alsop is the Music Director of the Baltimore Symphony and the São Paulo Symphony and Director of the Graduate Conducting Department at the Peabody Institute at Johns Hopkins University. Marin wanted to become a conductor after seeing Bernstein conduct when she was 9 years old.



Artful Learning, continued

(continued from page 5)

2. ADVANCING THE MODEL: *Iowa, Illinois & Indiana*

The Midwest became a region rich for using the *Artful Learning* model due to a high level of innovation, risk-taking and belief that the Arts would be a pathway to student engagement – in schools both of affluence and of high poverty.

HILLSIDE ELEMENTARY SCHOOL and **WRIGHT ELEMENTARY SCHOOL, IA** demonstrated that the model was sustainable past the three-year professional development cycle, and could survive shifting district and state education mandates.

HAWTHORN SCHOOL DISTRICT 73, IL; DANVILLE HIGH SCHOOL, IL; METROPOLITAN SCHOOL DISTRICT OF DECATUR TOWNSHIP, IN; and WRIGHT ELEMENTARY SCHOOL, IA (2007 to present) all contributed major strides in making *Artful Learning* successful in their districts.

FAIRVIEW ELEMENTARY SCHOOL, IN (2010 to present), led by a visionary superintendent, an invested school board, and an unusually supportive community, built a multi-million dollar new school, with *Artful Learning* at its core. Situated in Bloomington, moments away from Indiana University, the school continues to attract partnerships of all types. Recently the school was rebranded as a performing arts elementary school and was recognized by the Bloomington Chamber of Commerce. The school is set for breaking new ground – yet again.

HILLSIDE ELEMENTARY SCHOOL, IA (2003 to present) exemplified the oft-quoted line from *Field of Dreams*, (that was actually filmed in Dyersville, Iowa), “Build it and they will come.” A fusion of three elementary schools

resulted in the design and building of Hillside Elementary School in West Des Moines. In 2004, Hillside Elementary received the first *Artful Learning* Leadership School award.

There isn’t room or time to describe the grand achievements of yet more Artful Learning schools in the Midwest, but we proudly list them here:

HAWTHORN SCHOOL DISTRICT 73 (Townline Elementary School, Hawthorn Elementary North, and Hawthorn Elementary South), IL (2003 to present)

DANVILLE HIGH SCHOOL — ACADEMY OF CREATIVE EXPERIENCES (ACE), IL (2010 to present)

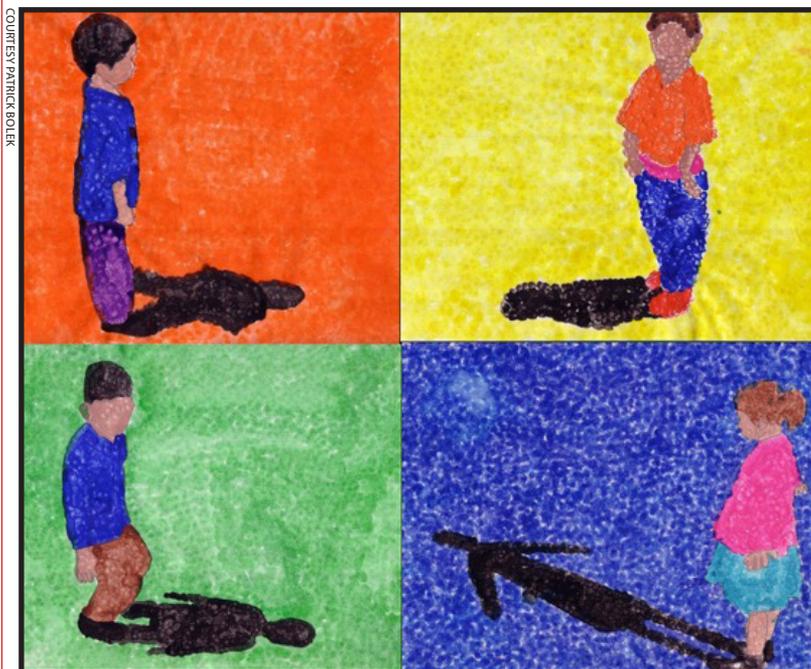
METROPOLITAN SCHOOL DISTRICT OF DECATUR TOWNSHIP (West Newton Elementary School, Decatur Middle School, and Decatur Central High School), IN (2012 to present)

3. MAGNET SCHOOLS: *Florida & California*

With subsidies for school improvement and reform withering, magnet grant opportunities proved to be a way for districts

to fund professional learning and increase student engagement for a rapidly changing community. Seminole County School System and Napa Valley Unified School District successfully attracted millions of dollars through effective grant writing, enabling them to draw diverse populations to their disenfranchised neighborhoods. **MIDWAY ELEMENTARY: SCHOOL OF THE ARTS, FL** (2008 to present) and **SALVADOR MAGNET SCHOOL, CA** (2011 to present) have each gone on to be recognized as Magnet Schools of Distinction (2015) and Magnet Schools of Excellence (2016).

Salvador Magnet School, in particular, has thrillingly redefined what an *Artful Learning* Leadership School can become. An unstoppable new team of teachers built a compelling curriculum that reshaped public perception of a struggling school, tripling their enrollment to wait-list status. The vintners and wine industry became involved, contributing significant financial support. Developments in marketing, branding and infrastructure not only helped sustain the model after the magnet funds were spent, but served as a replicable model for other *Artful Learning* Schools who needed an



example of how to archive student work, involve community volunteers, and cultivate a dynamic parent organization. Hourly transformation continues to occur at Salvador.

4. THE PROGRESSIVES

BLOOMINGTON PUBLIC SCHOOLS, MN and **DOUGLAS COUNTY PUBLIC SCHOOLS, CO** remain progressive leaders by developing cultures of innovation and relevance from the district to school-site levels.

HILLCREST COMMUNITY SCHOOL, MN (2011 to present) designed their school to embrace all learners and ethnicities to mirror their diverse community. Using *Artful Learning* as a framework to advance their goal, they sought to attract more students of poverty into their successful and affluent setting. Only in their second year of using the model, Hillcrest was awarded the Sally Award in Education by the Ordway Center for Performing Arts in Minneapolis for their commitment and leadership in the Arts.

MEADOW VIEW ELEMENTARY SCHOOL, CO (2013 to present) exemplifies best practices in all aspects of public education, boasting elevated student work samples from Kindergarten to Sixth Grade

and including Special Education. Experienced school-site leadership, hands-on participation from district personnel, and the unwavering fortitude of the teachers combine to make this school a shining example of how magnificent public education can be when it is permitted to take risks.

5. TRANSFORMATION IN PROGRESS

OTTOMON ELEMENTARY SCHOOL, CA (2014 to present) is the newest *Artful Learning* school. This school embraced *Artful Learning* to transform its existing approach with the Arts into a rigorous and engaging curriculum. Combined support from all levels helped rebrand Ottomon and highlight the wonderful teachers who, once ignored, are now the acclaimed guides to their students' breakthroughs.

Artful Learning's devoted core of Emergent Trainers, Trainers & Master Trainers, both living and deceased, has continually contributed to the refinements of the *Artful Learning* model for over two decades. Exhaustive daily work, evening meetings, considerable preparation time both remotely and at school sites — all to deliver professional learning experiences like no other — remains passion work for all of them.



COURTESY PATRICK BOLEK

Finally, there remains a distinct element of risk for school leaders and district school teachers who identify the Arts as a rich pathway for student engagement, and who then commit to this approach to teaching and learning. We venerate and congratulate the Principals and classroom teachers who prevail in their heroic efforts to improve the learning experiences of their schoolchildren. ■

Patrick Bolek maintains service as Summer Session Director, Advancement Consultant and Master Trainer for Artful Learning, Inc.

Artist-Teacher-Scholar Drew Wilson, a sixth grade self-contained classroom teacher at Jackson Middle School, describes the class's Original Creation of sculpted copper to Bernstein family members Jamie and Alexander with Master Trainer Ann Ott-Cooper.

" Artful Learning is like rocket fuel for your curriculum."

Dave Wierth
Grade 6
Jackson Middle School
Portland, OR

" In our thirty years of public education, Artful Learning is the best professional development you will ever receive."

Pam Perkins & Dr. Robert Davis
Principals
Salvador Magnet School
Hillside Elementary School
Napa, CA & West Des Moines, IA

"Once you learn and use the Artful Learning framework with your students, you will never teach the same way again."

Joanne Emmons
Kindergarten
Meadow View
Elementary School
Castle Rock, CO

Reimagining LeonardBernstein.com

be answered in this history section. We tell his story first biographically, then examine his life in four pillars: composer, conductor, educator, and humanitarian. His life can also be understood chronologically through our interactive Timeline, which aligns moments in his life to major events taking place around the world.

WORKS: As one of the most influential composers of the 20th century, Bernstein composed an impressive catalog of works ranging from symphonies to ballet to Broadway to brass band. We've compiled comprehensive profiles of each work, including brief histories/synopses, scores, images, videos, recordings, reviews, and a variety of other materials to contextualize his oeuvre within the greater sphere of culture and society.

NEWS/EVENTS: In News/Events, we highlight some of the most interesting projects, articles, and new media related to Bernstein and feature a collection of events in a convenient, searchable Calendar. Presenters are invited to submit events with links to purchase tickets so curious denizens can search the database to find Bernstein events in their area. For zealous concert-goers around the globe, News/Events is the go-to portal for planning all Bernstein-related vacation destinations over the next two years. Our society thrives off the constant need to be up-to-date on current events, and the 24-hour news machine never fails to feed into our fears. However, why not take a break from watching the world fall apart and visit an entire news page devoted to Bernstein instead?

DISCOGRAPHY/VIDEOGRAPHY: Bernstein amassed a magnificent catalog of over a thousand pieces of recorded media as conductor, pianist, composer, and educator, and our searchable database allows you to browse to your heart's content.

by Jacob Slattery

In preparation for the highly anticipated Centennial kickoff, LeonardBernstein.com has undergone a much needed regensis to ensure that Leonard Bernstein's impact continues into future generations. Bearing a new face for a new century, the website, designed by Chermayeff & Geismar & Haviv and built by Bandwidth Productions, offers a comprehensive look at the life and legacy of Bernstein in a clean and organized manner, providing a user experience that educates, informs, moves, and amuses.

In addition to the new landing page, which includes a variety of featured items, recommended listening, a quote of the week, and the Leonard Bernstein Facebook feed, the site is structured into nine sections:

BERNSTEIN AT 100: One of the most important segments of the site is the Centennial page (LeonardBernstein.com/at100), which hosts a variety of information and resources related to the upcoming two-year global celebration. Presenters are encouraged to visit the page for ways to make their events more impactful, while casual browsers, too, will find ways in which they can take part. For instance, the *Leonard Bernstein Memory Project* (LeonardBernstein.com/memories) is a growing collection of Bernstein-related memories from around the world. We invite you to contribute your stories, so that we may start piecing together a digital quilt of remembrance.

ABOUT: Who is Leonard Bernstein? Why is he an important 20th century figure? What orchestras did he conduct in 1946? When did he write *West Side Story*? Did he have a dog? All these questions, and more, can

Kennedy Center Launches *Leonard Bernstein at 100*



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

ARTFUL LEARNING: Bernstein's legacy as educator continues through *Artful Learning*, which has been given a home-base on the site. Learn more about this transformational learning model and check out the introductory trailer by Alexander Bernstein.

LECTURES/SCRIPTS/WRITINGS:

A primary goal for the new website is to introduce the next generation to Leonard Bernstein, and one way in which we try to spark curiosity is through interactive excerpts from Bernstein's television programs, writings, and speeches, catering to the 21st century attention span (i.e. 3-5 minutes). These excerpts are entertaining and invaluable. For a taste of this approach, take a moment to view the excerpt from the *Omnibus* program "Beethoven's Fifth Symphony." Play the video on the top of the page and Bernstein will be your guide as you follow along with the script, viewing high-res scans of Beethoven's original manuscript from the Staatsbibliothek zu Berlin.

INFORMATION/RESOURCES/

PRESS: This contains materials for presenters, performers, scholars, researchers, and any curious individual. The Press Room and the Licensing Page also live here.

SHOP: The store has been reimagined as well! Check back frequently for new items related to the Centennial.

Please visit the newly reimagined LeonardBernstein.com and share with us your comments, suggestions, and Bernstein memories. And don't forget to like on us Facebook and follow us on Twitter (@LennyBernstein), tagging all your Centennial activities with #BernsteinAt100. ■

Jacob Slattery is Marketing Coordinator of the Leonard Bernstein Office by day, oboist by night.

In September the John F. Kennedy Center for the Performing Arts in Washington, D.C., will be the centerpiece for the launch of the international celebrations of *Leonard Bernstein at 100*.

"It's fitting that the celebration of Bernstein's centennial begins here at the Kennedy Center," said Deborah F. Rutter, Kennedy Center President. "The Center's inaugural performance, honoring the late President Kennedy, featured the premiere of Bernstein's *Mass*, a work commissioned by the Center. We hope that this wide-ranging celebration honoring Bernstein — the artist, the educator, the humanitarian — reflects his innumerable contributions to music and society."

The Kennedy Center's *Leonard Bernstein at 100* programming reaches across the breadth of its presentations — symphonic, opera, chamber music and song, film, dance, and education — reflecting Bernstein's artistic versatility.

On Friday, September 22, *Leonard Bernstein at 100* kicks off with a special performance dedicated to "Bernstein on Broadway," celebrating the indelible and lasting impact Bernstein's work had on American culture via the Broadway stage.

On Sunday, September 24, the National Symphony Orchestra begins its 2017/2018 season with an all-Bernstein program featuring solo appearances by world-renowned cellist Yo-Yo Ma and Tony Award-winning vocalist Cynthia Erivo, conducted by music director Gianandrea Noseda.

In addition, a special *Leonard Bernstein at 100* centennial exhibit, curated by the Grammy® Museum, will be on display at the Kennedy Center through early November.

The National Symphony Orchestra (NSO) will feature numerous Bernstein works over several weeks — including *Songfest*, which was commissioned, premiered, and recorded by the NSO 40 years ago under the baton of the composer, now to be conducted by former NSO music director Leonard Slatkin, and featuring six singers from the Washington National Opera's Domingo-Cafritz Young Artist Program. Also scheduled are a performance of *Slava! A Political Overture*, which Bernstein wrote for Slava's (Mstislav Rostropovich) inaugural concerts as the NSO's music director in 1977, as well as Bernstein's *Symphony No. 2, "The Age of Anxiety,"* with pianist Jean-Yves Thibaudet as soloist, conducted by Bernstein protégé Yutaka Sado in his NSO debut.

As part of their annual Kennedy Center appearance, the American Ballet Theatre will present Bernstein's *Serenade after Plato: Symposium*, choreographed by Alexei Ratmansky. The New York City Ballet, in their turn, will perform Bernstein's first ballet collaboration with Jerome Robbins, *Fancy Free*.

In May 2018, Washington National Opera (WNO) will mount the company premiere of *Candide*. This production from The Glimmerglass Festival is directed by WNO Artistic Director Francesca Zambello.

Numerous education-based events will take place throughout the season, including NSO *Young People's Concerts* for elementary school students. From group dancing, singing, and teaching, to working in schools and with teachers throughout the metro D.C. area and beyond, the Kennedy Center is dedicated to sharing Bernstein's commitment to the arts with its entire, broad community. ■

IN THE **news**

Anniversaries for Lenny

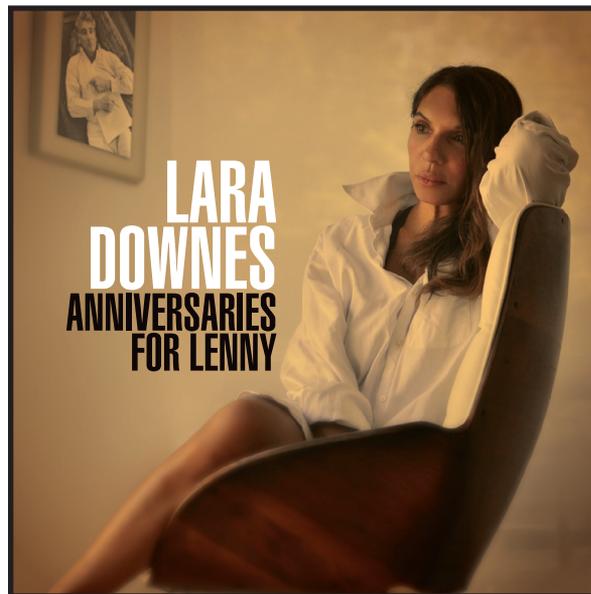
The pianist Lara Downes has developed a unique concert and recording project for *Leonard Bernstein at 100*.

Anniversaries for Lenny pairs Bernstein's complete *Anniversaries for Piano* with a group of newly commissioned "Anniversaries" from composers who are profoundly connected to the Bernstein legacy, including John Corigliano, David Rakowski, Ned Rorem, Stephen Schwartz, Bright Sheng and Craig Urquhart.

The composers writing this new music span three generations and include Bernstein's friends, colleagues, protégés and students. They are living proof of his legacy. Their music is inspired by the different musical traditions represented in

Bernstein's own musical works. The composers are male, female, black, white, American-born and immigrants, gay and straight, old and young. They live in the cityscapes of Manhattan and LA, the woods of Vermont, and the remote canyons of the Navajo reservation. These composers are bringing their very different voices together in their shared admiration, affection and gratitude for Bernstein's guidance.

This concert can be presented with the participation of Alexander Bernstein as narrator, sharing personal stories about the friends and family to whom Bernstein's *Anniversaries* were dedicated, along with images and film clips of the composer at home and at work. This project will be released as a recording in early 2018. ■



Leonard Bernstein Scholar-in-Residence



COURTESY NEW YORK PHILHARMONIC

has written articles on such subjects as film scoring, music of the Roma (Gypsies), Mozart, Brahms, exiled composers, and music in the Nazi concentration camps, as well as several books on Czech topics, including *Dvořák and His World* (Princeton University Press, 1993), and *Janáček as Theorist* (Pendragon Press, 1994).

Dr. Beckerman has been a frequent contributor to *The New York Times* and was a regular guest on Live From Lincoln Center and other radio and television programs in the United States, Europe, and Japan. He was awarded the *Janáček Medal* by the Czech Ministry of Culture, and is a recipient of the *Dvořák Medal*. He has twice received the Deems Taylor Award. He was chair of the New York University Department of Music (2004–13), served as distinguished professor at Lancaster University (2011–15), and last year received an

honorary doctorate from *Palacký University* in the Czech Republic.

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. Previous Scholars were Charles Zachary Bornstein, James M. Keller, Thomas Hampson, Jack Gottlieb, Harvey Sachs, Carol J. Oja, and Matthew Mugmon. ■

Michael Beckerman is the *Leonard Bernstein Scholar-in-Residence* at the New York Philharmonic for the 2016–17 season. He is the Carroll and Milton Petrie Chair and Collegiate Professor of Music at New York University. He

WONDERFUL TOWN in Dresden, Germany



"The Dresden Staatsoperetta with *Wonderful Town* lands a hit... the creative team, conductor, orchestra, dancers and singers (above all Sarah Schütz as Ruth Sherwood) were cheered, applauded, admired, celebrated!" *Music in Dresden*

"Director Matthias Davids combines music and images, stories and gags to create a lively production. [...] Sarah Schütz and Olivia Delauré rock the stage as a sister duo. Both give the characters profile and charisma, sing at a high level and dance wonderfully. The other performances are also outstanding."

Sächsische Zeitung

ADDITIONAL PERFORMANCES:

May 5, 18, 26, 28

June 8

On December 22, 2016 the Dresden Staatsoperetta opened its performance of WONDERFUL TOWN to outstanding reviews. This production was directed by Matthias Davids, with musical direction by Peter Christian Feigel. The production starred Sarah Schütz as Ruth and Olivia Delauré as Eileen. Melissa King was the choreographer and Judith Peter realized the costumes.

On the Town Comes to London

Regent's Park Open Air Theatre, London will present *On the Town* beginning May 19 and running through July 1. This production will be directed by Olivier Award winner Drew McOnie with musical direction by Tom Deering. The three sailors

will be played by Danny Mac, Fred Haig, and Jeremy Taylor. Siena Kelly will play Ivy, and Mirian-Teak Lee will play Claire. Lizzy Connaly plays Hildy; Maggie Steed plays Madame Dilly; Lucy Schmeeler is Maoko Mori, and Mark Heenehan appears as Judge Pitkin.



West Side Story World Tour

After a hiatus, the acclaimed BB Promotion production of *West Side Story* has embarked on another world tour, celebrating the 60th Anniversary of the show as well as the 100th birthdays of three of its creators: Leonard Bernstein, Jerome Robbins and Arthur Laurents. The tour opened on February 14 at the Dubai Opera House. The reviews were outstanding:

"*West Side Story* shines with fresh flair at the Dubai Opera." Rob Garrett, *The National*

"*West Side Story* — tugs at your heart... be prepared to fall in love." *Gulf News*

This production reunites Director and Choreographer Joey McKneely with Music Supervisor Donald Chan, along with Paul Gallis, set designer, Renate Schmitzer, costume design, and Hannelore Uhrmacher, make-up design. This production's producer is Ralf Kokemüller and Martin Flor is the executive producer. Kevin Hack plays Tony and Jenna Burns is Maria. Anita is performed by Keely Beirne, with Waldemar Quinones-Villanueva as Bernardo.

(see *Tour Dates* on page 19)



LOOKING ahead

SONY New Releases



In celebration of *Leonard Bernstein at 100*, Sony Classical has released a 25 CD comprehensive recorded collection of the music of Leonard Bernstein. “Few composers capture their time and become the iconic voice of their age,” wrote his close associate, conductor John Mauceri, in the tribute to his late mentor, included in the companion booklet to the set.

At the heart of this edition are the original “Bernstein conducts Bernstein” recordings for Columbia Masterworks of all his symphonies and ballets, plus the *Symphonic Dances from West Side Story*, *On the Waterfront Suite*, *Mass*, *Chichester Psalms*, *Serenade*, *On the Town*, *Trouble in Tahiti*, *Prelude, Fugue and Riffs* and the song cycles *La Bonne Cuisine* (Blanche Thebom, mezzo-soprano) and *I Hate Music* (Jennie Tourel, mezzo-soprano).

Writing about these benchmark 1960s and 1970s recordings with the composer conducting his New York Philharmonic, *The Guardian’s* reviewer declared: “There’s a raw ebullience to the performances that is typical of Bernstein at his best... They are all historic performances.”

This new set also offers an impressive selection of Bernstein’s

many vocal, chamber, and piano works, including recordings by such artists as soprano Harolyn Blackwell, mezzos Marilyn Horne and Frederica von Stade, violinist Joshua Bell, cellist YoYo Ma, clarinetist Sabine Meyer and trumpeter Wynton Marsalis. Also included is Leonard Slatkin’s acclaimed 1992 St. Louis recording of Bernstein’s cycle *Songfest* for six singers and orchestra.

Another important feature of this set is its selection of Leonard Bernstein’s theater works. *Candide*, for example, is represented not once but twice: both by the original Broadway cast recording from 1956 and by the revised 1973 “Chelsea” version conducted by John Mauceri. *Wonderful Town* is heard in the 1958 television cast recording (starring Rosalind Russell from the 1953 Broadway premiere). *Peter Pan* is here too, in its original Broadway cast recording from 1950 starring Jean Arthur and Boris Karloff, also remastered in this special edition.

Bernstein’s most famous work of all, *West Side Story*, is accorded special treatment, beginning with the original Broadway cast album from 1957, starring Carol Lawrence as Maria, Larry Kert as Tony, Chita

Rivera as Anita and Michael Callan as Riff. Also included is the 1961 movie soundtrack recording, with Marni Nixon (dubbing Natalie Wood’s Maria), Jim Bryant (singing for Richard Beymer’s Tony), Rita Moreno’s Oscarwinning Anita and Tucker Smith (dubbing Russ Tamblyn’s Riff). A special compilation called *The Bernstein Songbook* with songs from his theater works rounds up the collection of musicals.

A double album called *Bernstein in Jazz* features jazz arrangements based on Bernstein’s compositions by the Dave Brubeck Quartet, the Aaron Bell Trio, trombonist J.J. Johnson, the Marsalis family, saxophonist Gerry Mulligan, pianist Martial Solal, clarinetist Richard Stoltzman (with Woody Herman’s Thundering Herd), André Previn on piano (with drummer Shelly Manne and bassist Red Mitchell), vibraphonist Gary Burton, and pianist Eldar Djangirov.

Jamie Bernstein in her forward to the booklet writes, “For my brother, sister and me, these musical notes convey our father’s identity as thoroughly and accurately as his own fingerprints. When we hear his music, we feel it almost as a hug. But I suspect this collection will provide an equally warm embrace to all its listeners — because without a doubt, Leonard Bernstein was hugging the whole world with his music.”

Sony Classical will also release Bernstein’s recordings of the complete Mahler Symphonies with the New York Philharmonic and the London Symphony Orchestra (plus the *Kindertotenlieder* with Jennie Tourel and Janet Baker) on LP, the format these recordings were made for, on 180g audiophile vinyl. The 15 LP set comes with the original facsimile sleeves and labels and the original liner notes plus, an essay by the famous German writer on music, Klaus Geitel.

The music writer Tim Page wrote about this set, “Mahler’s music was one of the most successful revivals of the 20th century. Bernstein was the perfect exponent; his deep affinity

(continued on back cover)

Some Performances

Spring/Summer 2017

June

- 1,2** **Zürich, Switzerland:** OVERTURE TO CANDIDE; Akademisches Orchester Zürich; Lukas Meister, conductor; Tonhalle.
- 1-4** **Cleveland, OH:** WEST SIDE STORY FILM WITH LIVE ORCHESTRA; Cleveland Orchestra; Brett Mitchell, conductor; Severance Hall.
- 2,3** **Aschaffenburg, Germany:** CANDIDE (Scottish Opera Version); Theater Pforzheim; Magdalen Fuchsberger, director; Elisandra Melián, Cunegonde; Johannes Strass, Candide; Mino Marani, conductor; Theater.
- 4** **Berlin, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Deutsche Symphonie Orchester; Yutaka Sado, conductor; Philharmonie.
- 4,26** **Linz, Austria:** ON THE TOWN (Concert version) Landestheater Linz; Dennis Russell Davies, conductor; Musicktheater, Grosser Saal.
- 8,27, 28** **Pforzheim, Germany:** CANDIDE (Scottish Opera Version); Theater Pforzheim; Magdalen Fuchsberger, director; Elisandra Melián, Cunegonde; Johannes Strass, Candide; Mino Marani, conductor; Theater, Grosses Haus.
- 8-11** **Indianapolis, IN:** CHICHESTER PSALMS; Indianapolis Symphony Orchestra, Indianapolis Symphonic Choir, Indianapolis Children's Choir; Krzysztof Urbanski, conductor; Hilbert Circle Theatre.
- 15** **Seoul, South Korea:** SYMPHONIC DANCES FROM WEST SIDE STORY; Seoul Philharmonic Orchestra; Alexandre Bloch, conductor; Seoul Arts Center, Concert Hall.
- 15,16** **Valladolid, Spain:** DIVERTIMENTO; Orquesta Sinfónica de Castilla y León; Wayne Marshall, conductor; Auditorio Miguel Delibes.
- 22** **Lübeck, Germany:** MASS; Lübecker Theater; Tom Ryser, director; Andreas Wolf, music director; Theater Lübeck.

- 23,24** **Hamburg, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; NDR Elbphilharmonie Orchester; Thomas Hengelbrock, conductor; Elbphilharmonie.
- 25** **Nürnberg, Germany:** OVERTURE TO CANDIDE; Nürnberger Symphoniker; Alexander Shelley, conductor; Serenadenhof.
- 28** **Wiesbaden, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Hessisches Staatsorchester; Albert Horne, conductor; Staatstheater.
- 28** **Wuppertal, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchester der Ludwigsburger Schlossfestspiele; Pietari Inkinen, conductor; Historische Stadthalle.
- 30** **Altenburg, Germany:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; Philharmonisches Orchester Altenburg-Gera; Laurent Wagner, conductor; Altstadt.

July

- 1** **Altenburg, Germany:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; Philharmonisches Orchester Altenburg-Gera; Laurent Wagner, conductor; Altstadt.
- 1** **Herrenberg, Germany:** SERENADE; Südwestdeutsches Kammerorchester Pforzheim; Sergei Krylov, violin; Timo Handschuh, conductor; Stiftskirche.
- 2** **Berlin, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Junges Ensemble Berlin; Michael Riedel, conductor; Philharmonie.
- 2** **Pforzheim, Germany:** SERENADE; Südwestdeutsches Kammerorchester Pforzheim; Sergei Krylov, violin; Timo Handschuh, conductor; Congress Centrum.
- 6** **Linz, Austria:** ON THE TOWN (Concert version) Landestheater Linz; Dennis Russell Davies, conductor; Musicktheater, Grosser Saal.

July (continued)

- 8 Lübeck, Germany:** MASS; Lübecker Theater; Tom Ryser, director; Andreas Wolf, music director; Theater Lübeck.
- 14,15 Osaka, Japan:** MASS; Osaka Philharmonic Orchestra; Michiyoshi Inoue, conductor; Festival Hall.
- 21 Lenox, MA:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Boston Symphony Orchestra; Jean-Yves Thibaudet, piano; Gustavo Gimeno, conductor; Koussevitzky Music Shed.
- 21 Lübeck, Germany:** THREE MEDITATIONS FROM MASS; Schleswig-Holstein Festival Orchestra; Kian Soltani, cello; Christoph Eschenbach, conductor; Musik und Kongresshalle.
- 28-30 Narrowsburg, NY:** TROUBLE IN TAHITI; Delaware Valley Opera; Violetta Rabbi, conductor; Tusten Theatre.
- 31 Linz, Austria:** DIVERTIMENTO; Jeunesse-Musikalische Jugend Österreichs; Guido Mancusi, conductor; Ursulinenhof.

August

- 1 Linz, Austria:** DIVERTIMENTO; Jeunesse-Musikalische Jugend Österreichs; Guido Mancusi, conductor; Ursulinenhof.

September

- 1 Bizau, Austria:** SYMPHONIC DANCES FROM WEST SIDE STORY; Jugendsinfonieorchester Dornbirn; Ivo Warenitsch, conductor; Gebhard-Wölfler Saal.
- 2 Bielefeld, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Junge Sinfoniker Bielefeld; Bernd Wilden, conductor; Rudolf-Oetker-Halle.
- 14 San Francisco, CA:** OVERTURE TO CANDIDE; San Francisco Symphony Orchestra; Michael Tilson Thomas, conductor; Davies Symphony Hall.

- 15,16 Phoenix, AZ:** PRELUDE, FUGUE AND RIFFS (arr. Foss); Phoenix Symphony; Alexander Laing, clarinet; Tito Muñoz, conductor; Symphony Hall.
- 15,16 Grand Rapids, MI:** WEST SIDE STORY SUITE; Grand Rapids Symphony; Sarah Chang, violin; Marcelo Lehninger, conductor; DeVos Performance Hall.
- 21,23,24 Atlanta, GA:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Atlanta Symphony Orchestra. Jean-Yves Thibaudet, piano; Robert Spano, conductor; Atlanta Symphony Hall.
- 22-24 San Francisco, CA:** PRELUDE, FUGUE AND RIFFS, CHICHESTER PSALMS, ARIAS AND BARCOROLLES, SYMPHONIC DANCES FROM WEST SIDE STORY; San Francisco Symphony and Chorus; Carey Bell, clarinet; Isabel Leonard, mezzo-soprano; Ryan McKinny, bass-baritone; Michael Tilson Thomas, conductor; Davies Symphony Hall.
- 24 Washington, DC:** OVERTURE TO CANDIDE; THREE MEDITATIONS FROM MASS; SYMPHONIC DANCES FROM WEST SIDE STORY; Yo-Yo Ma, cello; National Symphony Orchestra; Gianandrea Noseda, conductor; Kennedy Center.
- 28-30 Washington, DC:** DIVERTIMENTO; National Symphony Orchestra; Cristian Macelaru, conductor; Kennedy Center.
- 30 Dresden, Germany:** TROUBLE IN TAHITI; Sächsische Staatsoper Dresden; Manfred Weiss, director; Franz Borchhagen, conductor; Semper Zwei.
- 30 Glendale, CA:** SERENADE; Los Angeles Chamber Orchestra; Joshua Bell, violin; Jaime Martin, conductor; Alex Theatre.

October

- 1 Los Angeles, CA:** SERENADE; Los Angeles Chamber Orchestra; Joshua Bell, violin; Jaime Martin, conductor; Royce Hall.
- 1 Bielefeld, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Junge Sinfoniker Bielefeld; Bernd Wilden, conductor; Rudolf-Oetker-Halle.
- 4,7,8,11 Dresden, Germany:** TROUBLE IN TAHITI; Sächsische Staatsoper Dresden; Manfred Weiss, director; Franz Borchhagen, conductor; Semper Zwei.

WEST SIDE STORY

World Tour Dates

4 **New York, NY:** SYMPHONIC SUITE FROM ON THE WATERFRONT, SYMPHONIC DANCES FROM WEST SIDE STORY; Philadelphia Orchestra; Yannick Nézet-Séguin, conductor; Carnegie Hall.

5 **Philadelphia, PA:** SYMPHONIC SUITE FROM ON THE WATERFRONT, SYMPHONIC DANCES FROM WEST SIDE STORY; Philadelphia Orchestra; Yannick Nézet-Séguin, conductor; Verison Hall.

7,8 **Buffalo, NY:** THREE DANCE EPISODES FROM ON THE TOWN; Buffalo Philharmonic Orchestra; JoAnn Falletta, conductor; Kleinhans Music Hall.

8 **Dallas, TX:** CHICHESTER PSALMS; Dallas Symphony and Chorus; Joshua Habermann, conductor; Morton H. Meyerson Symphony Center.

13 **Indianapolis, IN:** SYMPHONY NO. 2: THE AGE OF ANXIETY; Indianapolis Symphony Orchestra; Orli Shaham, piano; Michael Francis, conductor; Hilbert Circle Theatre.

19,21 **Atlanta, GA:** DIVERTIMENTO; Atlanta Symphony Orchestra; Kudovic Morlot, conductor; Atlanta Symphony Hall.

23 **New York, NY:** CLARINET SONATA; Ensemble Connect; Weill Recital Hall in Carnegie Hall.

25-28, 31 **New York, NY:** SYMPHONY NO. 1: JEREMIAH, SERENADE; New York Philharmonic; Kelley O'Connor, mezzo-soprano; Joshua Bell, violin; Alan Gilbert, conductor; David Geffen Hall.

26,27 **Chicago, IL:** SYMPHONIC SUITE FROM ON THE WATERFRONT; Chicago Symphony Orchestra; James Gaffigan, conductor; Symphony Center.

29 **New York, NY:** ARIAS AND BARCAROLLES; Chamber Society of Lincoln Center; Tamara Mumford, mezzo-soprano; Nathan Gunn, baritone; Sebastian Knauer, Anne-Marie McDermott, pianists; Alice Tully Hall.

The Leonard Bernstein at 100 celebration is generating so many performances worldwide that the listings threaten to eat this newsletter alive. For a more complete listing and updates, please check regularly on our website, www.leonardberstein.com.

Dubai: Dubai Opera; *February 14 - 18*

Muscat: Royal Opera House; *February 23 - 25*

Istanbul, Turkey: Istanbul Zorlu Center; *March 3 - 18*

Prague, Czeck Republic: Prag Kongresove Centrum; *March 23 - 26*

Bratislava, Slovakia: Bratislava Incheba Expo; *March 31 - April 2*

Frankfurt am Main, Germany: Alte Oper; *April 11 - 22*

Munich, Germany: Deutsches Theater; *April 25 - May 14*

Hong Kong: Wan Chai Academy for the Performing Arts; *May 18 - June 4*

Auckland, New Zealand: The Civic; *June 22 - July 2*

Tokyo, Japan: Theatre Orb; *July 12 - 30*

Manila, The Philippines: Solaire Theatre; *August 8 - September 3*

Singapore: Marina Bay Sands Grand; *September 8 - 26*

Bangkok, Thailand: Cultural Center; *October 6 - 10*

Paris, France: CIMU; *October 12 - November 11*

Shanghai, China: Cultural Square; *November 23 - December 6*

Den Haag, The Netherlands: World Forum; *December 12 - 30*

Groningen, The Netherlands: Martini Plaza; *January 2 - 7, 2018*

Köln, Germany: Musical Dome; *January 9 - 14, 2018*

www.bb-promotion.com/presse/west-side-story/

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:
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We appreciate notice of any performances or events featuring the music of Leonard Bernstein or honoring his creative life and

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

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Leonard Bernstein

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LOOKING ahead

SONY New Releases

(continued from page 16)

for Mahler's music was obvious to anyone. There can be no doubt that Bernstein empathized with Mahler on a profoundly personal level. Both were complicated men, their musical ambitions forever conflicted between conducting and composing. Both men were omnivorous intellectuals; both were subject to tremendous mood swings that could be all but incapacitating. Most important, though, is the fact that both Bernstein and Mahler distilled their joys and sufferings into art, the proof of which may be found in this set."

Sony Classical will also celebrate the New York Philharmonic's 175th anniversary season with New York Philharmonic – 175th Anniversary Edition, a 65-CD compilation of the Orchestra's recordings from 1917 to 1995, curated by James H.

North and Michael H. Gray with Philharmonic Archivist / Historian Barbara Haws.

The compilation centers on symphonic works led by Philharmonic Music Directors – John Barbirolli, Leonard Bernstein, Pierre Boulez, Kurt Masur, Zubin Mehta, Willem Mengelberg, Dimitri Mitropoulos, Artur Rodziski, Leopold Stokowski, Josef Stransky, Arturo Toscanini, and Bruno Walter – and will also feature performances led by distin-

guished guests, including Thomas Beecham, Luciano Berio, André Kostelanetz, Charles Munch, and Igor Stravinsky.

Twenty-five of the discs feature Laureate Conductor Leonard Bernstein (Music Director, 1958–69) leading works by composers including Barber, Beethoven, Copland, Gershwin, Harris, Ives, Mahler, Nielsen, Ravel, and Stravinsky, as well as his own works. ■

