

prelude, fugue & riffs

News for friends of Leonard Bernstein

Fall 1994

WONDERFUL TOWN: A Conversation with Comden and Green



Adolph Green, Betty Comden and Leonard Bernstein, 1949.

In 1953, *WONDERFUL TOWN* opened at the Winter Garden Theatre on Broadway to rave reviews. Forty-one years later, on the eve of a new production of *WONDERFUL TOWN* at the New York City Opera, prelude, fugue & riffs visited the show's lyricists, Betty Comden and Adolph Green, at Mr. Green's record and book-filled library overlooking Central Park.

pf&r: How did Ruth Sherwood's stories of bohemian life in the Greenwich Village of the 1930s come to be a musical?

BC: George Abbott got together with Jerome Chodoroff and Joseph Fields to write the book of this show, to be called *WONDERFUL TOWN*, and they were fumbling. Mr. Abbott called me one

day and said, "Do you think you would come in and do the lyrics for this show?" Adolph was away — but I contacted him and he came back. Mr. Abbott asked "Who can you work with?" We said, "Maybe Leonard." He said, "Go on over and ask him" and by the time we got to the door, Abbott was on the phone.

AG: Shouting, "Yes or no?" And much to our surprise, Leonard said yes.

BC: We were thrilled. Working with Leonard was heaven.

pf&r: Mr. Abbott sounded like a director in a hurry. How much time did you have to write the show?

AG (smiling): Four and a half weeks.

pf&r: Film star Rosalind Russell played Ruth in that first production. How did she enjoy the transition from Hollywood to Broadway?

BC: She liked the score and we wrote a lot of material for her. But she got us all together one day and said, "Listen, Adolph. Listen, Betty. Listen, Leonard. I've got exactly four notes in my voice and you've got to write for just those four notes."

AG: And as for the structure, she said, "It should be those four notes, made up of da-da-da-da-joke, da-da-da-da-joke."

BC: She said she wanted a number that would express her character near the beginning of the show —

AG: And she was right.

BC: We did not have this song when we opened in New Haven. Then Rosalind had a bad throat and was in bed.

(continued on page 5)

To Our Readers

People talk, sometimes disparagingly, of the Leonard Bernstein "industry" that has arisen since the time of his death. But it is not for nothing that Mr. Bernstein's work continues to thrive. In life, Leonard Bernstein had the ability to excite the world—through his music and through the communication of his ideas. In Mr. Bernstein's absence, his music has lost none of its immediacy. If anything, his compositions sound a more urgent note, while his recordings continue to move and amaze. As for his ideas, what seemed outlandish ten years ago seems prescient today; educational reform in this country is embracing the very notions of learning through the arts that Mr. Bernstein propounded all along.

Leonard Bernstein's truly "multi-media" archival materials lend themselves naturally to the groundbreaking technologies of digital storage and computer access. As the Library of Congress begins putting the Bernstein archives "online," they are also blazing the digital trail for other institutions to follow suit with their own performing arts collections.

New productions, new publications, educational brainstorming, digital multimedia ventures—yes, the workshop is humming, and those who work with Mr. Bernstein's legacy count themselves lucky to be engaged in such soul-enriching labor. ■

The BETA Fund

BETA Fund Supports Music School

THE BETA FUND

The Bernstein Education Through the Arts (BETA) Fund is pleased to announce its support of the recently announced Special Music School of America.

The Special Music School of America, scheduled to open in the fall of 1995, will be a public school located in Community School District 3 in the Lincoln Center area of Manhattan. The School will be designed to identify and nurture musically gifted children of New York City and will encompass a full academic program as well as music training within the school day.

The idea of the Special Music School has been spearheaded by the efforts of pianist Vladimir Feltsman. Mr. Feltsman, who emigrated to the United States seven years ago from the then Soviet Union, commented that "in spite of all the political difficulties, the Soviets knew very well how to train students in musical and dance education." The Special Music School of America will emulate the model of the great European music conservatories and will draw students from around New York City, without regard to economic, ethnic or social background.

Mr. Feltsman will serve as Chairman and Artistic Advisor to the School, in collaboration with Mrs. Lydia Kontos, Executive Director of the Elaine Kaufman Cultural Center, in whose facility, the Abraham Goodman House, the Special Music School will be located. Also working with the School will be the Teachers

College of Columbia University, which will bring its expertise in integrated curriculum development, assessment and teacher training.

The Special Music School of America will be unique in its aims, as there is no public school currently operating in the United States that offers a combined musical and academic instructional program designed to address the abilities and needs of gifted music students from elementary school onwards.

As a public school, the Special Music School will of course adhere to New York State requirements in all subject areas, while the length of the school day will be increased to provide opportunities for individualized music instruction. Students will be recruited from the host community school district and from other parts of New York.

The Board of Directors and Advisory Board of the Special Music School include several people noted in the arts and education, including BETA Fund president, Alexander Bernstein, conductor Michael Tilson Thomas and Amberson Executive Vice President, Harry Kraut.

As a world-class music academy, the Special School of America will nurture the important talents of this country's young and musically gifted population. The Bernstein Education Through the Arts (BETA) Fund is pleased to be associated with and support the Special Music School of America. ■



Children in the string ensemble at the Kaufman Center, site of the future Special Music School of America

GAP Campaign Benefits BETA Fund



Observing that "Leonard Bernstein wore khakis," The GAP has made a distinguished addition to the cast of notables featured in its current worldwide advertising campaign. The fees GAP paid for use of Mr. Bernstein's name and likeness go to The Bernstein Education Through the Arts (BETA) Fund.

The campaign has used photographs of Miles Davis, Gene Kelly, Marilyn Monroe, Ernest Hemingway, Arthur Miller, Ava Gardner, and many other American writers and performers. ■

The Leonard Bernstein Center

“Why Nashville?”

Leonard Bernstein

THE LEONARD BERNSTEIN CENTER

FOR EDUCATION THROUGH THE ARTS

by Alexander Bernstein

“Why Nashville?” This is a question I am asked as often as “Are you a musician too?” but one that is far more pleasurable and interesting to respond to, for the answer has many levels.

On an historical level, my father had been supporting the Nashville Institute for the Arts years before his death. He was deeply impressed by its work in Nashville schools and its investigations into the connection between art and all learning. When Schuyler Chapin and I traveled to Nashville in 1991, we saw for ourselves the seriousness and the scope of the work going on there. The next step, a national center for the development and research of programs and the theory of education through the arts, was a natural.

On a cultural level, Nashville is, contrary to many people’s notions, extraordinarily diverse and flourishing. “Music City” boasts

all kinds of music, with its symphony orchestra, opera company, blues and jazz clubs. It is also a magnet for songwriters and performers of every stripe. Theater, dance and the visual arts thrive.

Educationally, the Metro School System is visionary and committed to reform. They have made The Leonard Bernstein Center a real partner in their long-range plans. The teachers I have met and with whom I have worked, in collaboration with our teaching artists, are excited, courageous and working very hard to make their classrooms vibrant places of learning.

Geographically, Nashville is at the very heart of the country. Personally, I have found many new friends in a forward-looking city that can truly represent what is possible in American education.

I look forward to the day when someone comes up to me and says, “Oh, Nashville — of course!!” ■

Nashville Update



Teachers at the Summer Session.

The Leonard Bernstein Center in Nashville, Tennessee, has inaugurated its teacher programs with the Summer Session for teachers, which took place June 20 through 30, 1994, on the campus of Montgomery Bell Academy in Nashville.

“Over 200 teachers registered for our first Summer Session,” said Teacher Center Director Eric Booth. “This exceeded our original projections, and shows the deep interest of teachers in Nashville in the programs of the Bernstein Center.”

The Bernstein Center Summer Session was a two-week series of workshops and artistic events designed to bring together teachers, artists, and leading educators to develop innovative approaches and roles for the arts in classrooms. Three levels of seminars gave teachers opportunities to investigate the Bernstein Center’s strategies for transforming schools through the arts, to design model programs for their own schools, to work with new learning technologies, and to study the Center’s Process Portfolio assessment program.

As part of a special seminar on technology, teachers worked at the Learning Center of Northern Telecom to investigate “distance learning” and the potential uses of the Internet and other branches of the information “superhighway” in the Bernstein Center’s programs in their schools.

A highlight of the Summer Session was the panel discussion on school reform and teaching moderated by Ann Holt of Channel 2 News in Nashville, and included panelists David O’Fallon, Director of the Arts Education Partnership at the Kennedy Center in Washington, DC; James Pelligrino, Dean of Peabody College; Alexander Bernstein, BETA Fund President; and Lou Lovett, Principal of McKissack Elementary School of Metro Nashville Public Schools.

The Summer Session of the Leonard Bernstein Center was supported in large part by a grant from the BellSouth Foundation in Atlanta. ■

COURTESY OF THE LEONARD BERNSTEIN CENTER

Licensing Leonard Bernstein's Music

Rights and Wrongs

A How-To Guide to Licensing for Leonard Bernstein's Music

by Harry J. Kraut

"We want to do Leonard Bernstein's WEST SIDE STORY for our spring term play." So goes a typical letter from an American high school drama class. Like the hundreds of others received each year this is the first step in a process called licensing. Licensing is a critical step in the authorized use of a composer's or theatrical artist's work and at Amberson, we try, along with our licensing partners, to make it as simple as possible. This is how it works.

For the most part, the requests we get involve licenses for standard theatrical performances of, say, WEST SIDE STORY or ON THE TOWN, or concert performances of works like CHICHESTER PSALMS or the CANDIDE OVERTURE. On the other hand, a small, but regular, number of requests come for variations on normal performance patterns and, for a lot of reasons, these can be more complicated.

First, here's how to get permissions, music, program notes, licenses, etc. for performance of Leonard Bernstein's music:

WEST SIDE STORY

For staged performances of WEST SIDE STORY, worldwide, contact Music Theatre International in New York, or their agents outside the USA and Canada.

For concert performances of individual songs from WEST SIDE STORY, without staging, and for television or film synch licenses, contact Boosey & Hawkes in the USA and Canada, and, for other areas, Music Sales Corporation in London, or their agents.

For concert performances of concert suites or SYMPHONIC DANCES FROM "WEST SIDE STORY," without staging, contact Boosey & Hawkes in New York or London, or their agents elsewhere.

ON THE TOWN or WONDERFUL TOWN

For staged performances of ON THE TOWN or WONDERFUL TOWN, contact Tams-Witmark Music Library in New York for the USA and Canada, and Boosey & Hawkes in London, or their agents, for other areas.

For concert performances of individual songs or concert suites from ON THE TOWN or WONDERFUL TOWN, without staging, contact Boosey & Hawkes in New York or London, or their agents elsewhere.

CANDIDE

For staged performances of the Broadway theatrical version of CANDIDE, contact Music Theatre International in New York, or their agents throughout the world.

As to CANDIDE, for staged performances of the opera house versions, or concert performances of individual songs or concert suites, contact Boosey & Hawkes in New York or London, or their agents elsewhere.

ALL OTHER WORKS

For performances of all other works, with or without staging, contact Boosey & Hawkes in New York or London, or their agents elsewhere.

All this may look a bit complicated, but that's nothing compared to the "inventiveness" shown by our friends (as well as total strangers) in devising new ways of performing Leonard Bernstein's music. This is where the decisions to approve a license or not can get tricky.

Broadway theatrical works, for instance, are controlled by the wishes of their authors (Mr. Bernstein is represented by his Executors) and in no instance do the Bernstein interests alone determine what can or cannot be approved. Over the years, the authors' groups have come up with some guiding principles about what they don't wish to license. Here are a few examples of what generally to avoid:

Concert performances of theatrical works (except CANDIDE);

Cabaret or concert performances of excerpts;

Ballet or dance choreographies without explicit permission;

Performances including material by other authors and composers

For whole-evening concerts of works by Leonard Bernstein, the Bernstein Estate must give permission prior to granting the usual performing rights society copyright licenses. While the Bernstein Estate encourages such concerts, we do require that the evening be truly a concert, not staged or semi-staged, and it shouldn't contain any choreography, narration or other "dramatic" content.

Lenny! cabarets are a temptation to everyone. In fact, when Lenny was still around, he was unenthusiastic about cabarets and narrated concerts of this kind and in keeping with his wishes, the Bernstein Executors are not com-

fortable with proposals merely to skim lightly through Bernstein's songs with an upright piano and a few singers dancing from place to place. On the other hand, if there is some narrative/informative framework, and thus an extra-musical point being made, that's something else altogether and we are happy to consider it.

Simplified arrangements are not simple at all. Always mindful of LB's musical legacy, we understandably try to discourage arrangements which distort the harmonic and/or rhythmic structure of Bernstein compositions. Although arrangements of SYMPHONIC DANCES FROM "WEST SIDE STORY" for one pianist (with, yes, 12 fingers!), of "Maria" for 12 cellos, and of the CANDIDE OVERTURE for piano quartet are quite astonishing (and sometimes wonderful), others for solo marimba or bagpipe band have sounded, er, bizarre. We feel obligated to exercise some restraint.

All of us at Amberson, along with our licensing partners at Boosey & Hawkes, Music Theatre International, Tams-Witmark Music Library and G. Schirmer, feel particularly blessed by, and thankful for, the many requests we receive from all over the world to perform Leonard Bernstein's music. I hope that this article has clarified how we in the Amberson office and our partners deal with these requests and what makes up the background for our decisions. If there are any questions, please let us know—we'll get back to you just after we finish looking over the latest proposed arrangement of MASS for multiple glockenspiel. ■

Harry J. Kraut is an executor and trustee of the estate of Leonard Bernstein and is Executive Vice President of The Amberson Group.

WONDERFUL TOWN

WONDERFUL TOWN, *continued*



AG: Then came those triumphant notices. As a matter of fact, it was Marlene Dietrich who ran down to Times Square to bring back the notices.

BC: She was a good newsboy to have around.

pf&r: How do you feel WONDERFUL TOWN has held up over 41 years? Does it still speak to today's audiences?

AG: You bet!

BC: Absolutely. It's all about young people coming to New York to seek their fortunes, and the aspirations of people who want to make good. It's full of energy and fun and the color of that period, the late 30s, but it holds true for today.

pf&r: Why did you set the time in the 1930s instead of the 1950s, when the musical was being written?

BC: Lenny went to the piano and started to play a vamp used by Eddie Duchin, the great orchestra leader and pianist of the Thirties.

AG: As soon as Lenny started playing that, we felt inspired.

BC: We knew that the show would have a style and be rooted in that period. It would have a conga, there would be swing, there would be jazz. With all kinds of wonderful music to work with, we felt home. WONDERFUL TOWN's overture starts with that vamp.

AG: We think City Opera's WONDERFUL TOWN will be a terrific production.

BC: We are just heartbroken that Leonard's not here. ■



Rosalind Russell and the original cast of WONDERFUL TOWN.

(continued from page 1)

pf&r: Was the condition of her throat related to the absence of the opening number?

BC: (laughs) No, she was not that kind of woman. Adolph and I and Lenny met and wrote this new number, "100 Easy Ways to Lose a Man." Then we wheeled the piano down the hallway in the hotel.

AG: In front of her bedroom.

BC: We could play it to her from the hall, yelling the song into her room. That's how she first heard it.

pf&r: And of course "100 Easy Ways to Lose a Man" became the show-stopper. WONDERFUL TOWN was a hit, eventually winning four Tony Awards, including Best Musical. What was opening night like?

BC: After the opening, there was this big party at the home of Josh and Nedda Logan. We were all up there and we were nervous, because you're never sure. You never know what on earth the reviews are going to say.

Harry Kraut Honored by Dallas Concert

Harry Kraut, longtime friend and manager of Leonard Bernstein, was honored in Dallas, Texas, "for his dedication to American orchestras and to the legacy of Leonard Bernstein," at a concert on June 16, 1994, performed by the Houston Symphony under the direction of Christoph Eschenbach.

"We are delighted to recognize Harry Kraut's unique role in the symphony world and his special friendship with Christoph Eschenbach and the Houston Symphony," said David M. Wax, executive director of the Houston Symphony, prior to the concert, which featured a program of Bernstein's own SYMPHONY

NO. 1, "JEREMIAH," and Gustav Mahler's SYMPHONY NO. 1, a work championed by Maestro Bernstein. ■



Leonard Bernstein with Harry Kraut, 1985.

Stoltzman Premiere of Newly Orchestrated SONATA FOR CLARINET

Leonard Bernstein's first published work, SONATA FOR CLARINET, premiered as a concerto for clarinet and orchestra on July 23, 1994, in a concert in Eniwa, Japan, featuring Richard Stoltzman as soloist with the Pacific Music Festival Orchestra led by Yutaka Sado. This work was orchestrated for Stoltzman by Bernstein's lifelong friend and collaborator Sid Ramin, whose orchestrations of so many works, including WEST SIDE STORY, are musical theatre classics. ■



See New BMG Releases.

New Work for Clarinet and Piano

This is a tribute that Leonard Bernstein would have loved! Dr. Ron Odrich, an extraordinary jazz clarinetist and periodontist to Leonard Bernstein, has released a CD entitled *Visions* which includes *Leonardo's Vision*. To quote from the liner notes, used by permission from Don Nelson: "Maestro Leonard Bernstein [...] was sitting in the dental chair awaiting the Odrich touch when he noticed an odd eye chart on the wall. The chart, designed by pianist-composer Norm Richards, had musical notations next to the letters. Bernstein, intrigued by the chart, jotted down the notes and based the *Visione Fugitiva* melody on them. [...] After leaving the

office, he mailed the music to an amazed Ron. Odrich and pianist-arranger-producer Larry Fallon worked out some harmonies and made a fragment into *Leonardo's Vision*." ■



Free CD-ROM with *The Joy of Bernstein*

Deutsche Grammophon has released in North America a new multimedia edition of *The Joy of Bernstein*. The 73-minute CD anthology of Bernstein works and performances comes with a free CD-ROM, containing a multimedia catalogue of works by and about Leonard Bernstein. Prepared by The Leonard Bernstein Society, the catalogue includes video, audio, graphic, and text samples illustrating the Maestro's artistic and educational legacy.

Exploring the CD-ROM requires an Apple Macintosh or IBM PC (with Windows) computer with a CD-ROM drive and stereo speakers.

The special double-disc edition, presented in association with the WordPerfect Corporation, also in-



cludes free demonstration software. The two-disc set is available for \$14.95, the same regular price as for the compact disc alone. Readers interested in ordering the CD-ROM edition by credit card may call The Leonard Bernstein Society at 1-800-382-6622. Please specify item #1017A, code 9999, and allow \$3.95 for shipping. ■

WONDERFUL TOWN at NYC Opera

The New York City Opera has announced a new production of the 1953 hit musical **WONDERFUL TOWN**. Featuring a book by Joseph Fields and Jerome Chodorov, lyrics by Betty Comden and Adolph Green (see accompanying article), and music by Leonard Bernstein, **WONDERFUL TOWN** will open at the New York City Opera at The New York State Theater in Lincoln Center on the evening of November 8, 1994 and run for 14 consecutive performances through November 20. This production is directed by Richard Sabellico, making his New York City Opera directing debut, and has Eric Stern as musical director. ■

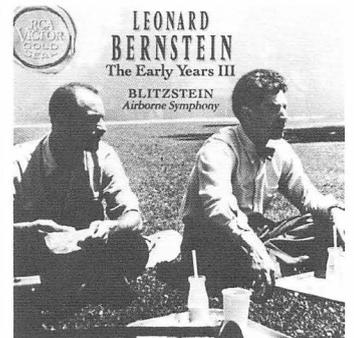
CANDIDE in Chicago

On November 26, 1994, the Lyric Opera of Chicago will present the New York City Opera Edition of Leonard Bernstein's **CANDIDE**. This production, directed by Harold Prince and under the musical direction of George Manahan, will feature soprano Elizabeth Futral as Cunegonde and Barry Banks in the role of Candide. The scenery has been designed by Clarke Dunham and costumes are by Judith Dolan. The Lyric Opera's **CANDIDE** will run through December 22, 1994. ■

New BMG Releases

BMG Classics announces the release of two new compact discs of special interest to readers of *prelude, fugue & riffs*. The first is *Leonard Bernstein - The Early Years III*, which is a sequel collection to the previous two in this series. Included is a historical performance of Marc Blitzstein's **AIRBORNE SYMPHONY** with the RCA Victor Chorale, Robert Shaw as narrator, Charles Holland as tenor, and Walter Scheff as baritone and the New York City Symphony Orchestra led by Bernstein. There is currently no other recording of this work available.

The second CD release is of Bernstein's **SONATA FOR CLARINET**, newly orchestrated



for clarinet and orchestra by Sid Ramin, and **WEST SIDE VARIANTS**, arranged by Frank Bennett. This recording features Richard Stoltzman on clarinet, with the London Symphony Orchestra and Michael Tilson-Thomas and Eric Stern, conductors. ■

Kultur Video New Release

Further expanding its series of videos by and about Leonard Bernstein, Kultur Video has announced plans to release **LEONARD BERNSTEIN PLACE** this fall. **LEONARD BERNSTEIN PLACE** is the celebration which took place at Alice Tully Hall in New York on August 25, 1993, to commemorate Mr. Bernstein's 75th birthday. It features, among its many performers, June Anderson; Lauren Bacall; Alexander Bernstein; Nina Bernstein; Jamie Bernstein-Thomas; Betty Comden; Tyne Daly; Adolph Green; Wynton Marsalis; Phyllis Newman; Isaac Stern; and Michael Tilson Thomas. ■



Leonard Bernstein Jerusalem International Competitions Update

The Leonard Bernstein Jerusalem International Music Competitions have announced a schedule for the first Conducting Competition to take place in 1995. Preliminary competitions will be held in Jerusalem, London, New York, Tokyo and Vienna throughout the months of May and June. Final rounds will be held in Jerusalem between October 7 and October 21, 1995, hosted by the Jerusalem Symphony Orchestra and the Israel Broadcast Authority, with a gala concert led by the competition winner(s) on October 21st.

A brochure has been prepared by the Competitions offices in Jerusalem to provide general background information regarding the Competitions and their format, as well as to appeal for the financial support required for a project of this scope. (This Competitions brochure is available upon request to readers of *prelude, fugue & riffs* via the Leonard Bernstein Society.)

Many friends and colleagues of Mr. Bernstein have joined together to form the Honorary Advisory Committee and will be overseeing the work of the Competitions. ■

Calendar of Events*

*Partial Listing. Please note that all dates and programs are subject to change.

September

- 1 **Houston:** CANDIDE OVERTURE; Houston Symphony; Stephen Stein, conductor; Jones Hall.
- 3 **Santa Ana, CA:** DIVERTIMENTO, SYMPHONIC DANCES FROM "WEST SIDE STORY"; Pacific Symphony; Carl St. Clair, conductor; Orange County Performing Arts Center.
- 16-18 **Tampa:** CANDIDE OVERTURE, DIVERTIMENTO, SYMPHONIC DANCES FROM "WEST SIDE STORY"; The Florida Orchestra; Jahja Ling, conductor; Tampa Bay Performing Arts Center.
- 17 **Columbus, IN:** CANDIDE OVERTURE; Columbus Pro Musica; David Bowden, conductor; Erne Auditorium.
- 17 **Madison, WI:** CHICHESTER PSALMS; Madison Civic Music Association; John DeMain, conductor; Oscar Mayer Theatre.
- 21 **Zurich:** TROUBLE IN TAHITI; Tonhalle Orchester; Susan Maclean, mezzo-soprano; Cheyne Davidson, baritone; Paul Taylor, conductor; Grosse Tonhalle.
- 23-25 **Poughkeepsie, NY:** TWO MEDITATIONS FROM "MASS"; Hudson Valley Philharmonic; Bion Tsang, cello; Randolph Fleischer, conductor; Bardovan Opera House.

October

- 1 **Huntsville, AL:** THREE DANCE EPISODES FROM "ON THE TOWN"; Huntsville Symphony Orchestra; Ronald Feldman, conductor; Von Braun Civic Center Concert Hall.
- 8 **Las Vegas, NV:** SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Nevada Symphony Orchestra; Virko Baley, conductor; Artemus Ham Concert Hall.
- 10,14 **Lisbon:** CANDIDE (Scottish Opera version) concert performance; Portuguese Symphony Orchestra; John Mauceri, conductor; Teatro S. Carlos.
- 16 **Charlotte, NC:** PRELUDE, FUGUE & RIFFS; Charlotte Symphony Orchestra; Peter McCoppin, conductor; Blumenthal Performing Arts Center.

October, continued

- 16 **Munich:** Various Guitar transcriptions of music by Leonard Bernstein; Lucian Plessner, guitar; Gasteig.
- 20 **Hamburg:** Various Guitar transcriptions of music by Leonard Bernstein; Lucian Plessner, guitar; Musikhalle.
- 25 **New York:** CHICHESTER PSALMS; Choir of Saint Thomas Church; Gerre Hancock, conductor; Saint Thomas Church.
- 29 **Tulsa, OK:** FANCY FREE; Tulsa Philharmonic Orchestra; Bernard Rubenstein, conductor; Chapman Music Hall.

November

- 5 **La Crosse, WI:** THREE DANCE EPISODES FROM "ON THE TOWN"; La Crosse Symphony Orchestra; Daryl One, conductor; Viterbo Fine Arts Center.
- 11 **Chicago:** TROUBLE IN TAHITI; New Millenia Theater Company; Tom Murray, conductor; Robert DeWitt, director.
- 11 **Amsterdam:** PRELUDE, FUGUE & RIFFS; The Netherlands Wind Ensemble; Stephen Mosko, conductor; Concertgebouw.
- 17,18 **Tucson, AZ:** THREE DANCE EPISODES FROM "ON THE TOWN"; Tucson Symphony Orchestra; Paul Anthony McCrae, conductor; Music Hall at the Tucson Convention Center.
- 26,29 **Chicago:** CANDIDE (NY City Opera Edition); Lyric Opera of Chicago; Harold Prince, director; George Manahan, musical director; Civic Opera House.
- 26 **Amsterdam:** SYMPHONY NO. 1, "JEREMIAH"; Radio Filharmonisch Orkest; David Robertson, conductor; Angelina Reaux, soprano; Concertgebouw.
- 27 **Beurs van Berlage, The Netherlands:** SONATA FOR CLARINET; Lars Wouters, clarinet; AGA Zaal.
- 30 **San Francisco:** PRELUDE, FUGUE & RIFFS; San Francisco Symphony Orchestra; Alasdair Neale, conductor; Davies Hall.

December

- 1-3 **San Francisco:** PRELUDE, FUGUE & RIFFS; San Francisco Symphony Orchestra; Alasdair Neale, conductor; Davies Hall.
- 3,6,9 **Chicago:** CANDIDE (NY City Opera Edition); Lyric Opera of Chicago; Harold Prince, director; George Manahan, musical director; Civic Opera House.
- 18 **New York:** *Memories of "Lenny"*; Janice Levit, lecturer; JASA (Jewish Association for the Aged).
- 25 **Graz, Austria:** WEST SIDE STORY; Roland Seiffarth, musical director; Bernd Palma, director; Schauspielhaus.

Note to Readers

prelude, fugue & riffs will be sent upon request. Please send all correspondence to:

Craig Urquhart
prelude, fugue & riffs
25 Central Park West, Suite 1Y
New York, NY 10023
Fax: (212) 315-0643

Tax-deductible donations to The Bernstein Education Through the Arts (BETA) Fund, Inc. may be sent in care of the same address.

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

*prelude, fugue & riffs*TM is a publication of The Leonard Bernstein Society.
© 1994 by The Amberson Group, Inc.

Executive VP: *Harry J. Kraut*
Managing Editor: *Craig Urquhart*
Editor: *Ned Davies*
Design: *Borsa Wallace, NYC*