

prelude, fugue & riffs

News for friends of Leonard Bernstein

Spring/Summer 1996

The Leonard Bernstein Center: Ready to Grow



COURTESY OF CBS PHOTOGRAPHY

by Alexander Bernstein

The experiment that has been such a resounding success in Nashville is about to burst onto the national scene. The Leonard Bernstein Center will be taking its research and development initiatives to Boston (the Boston Latin School), Dallas (W.E. Greiner Middle School), Miami (New World School of the Arts) and New York (The brand-new Special Music School of America).

The Bernstein Center has collaborated with teachers in the Nashville public school system, using the model of the creative process itself to infuse all learning with an irresistible liveliness and

urgency. The results have been tremendously successful. Teachers report feeling freshly motivated to teach and learn; they observe that all of their students are responding with enthusiasm and creativity of their own.

Crucially, the Bernstein Center does not present a prescribed curriculum. Such an effort has been the doom of many a school-reform program. On the contrary, the Bernstein Center approach is itself a creative process: painstaking but extraordinarily rewarding. Teachers design their own curriculum plans that are flexible enough to allow for imaginative thinking, yet disciplined enough to insure a deeper understanding of critical subject

matter. What makes the approach so powerful is its distinctive use of challenging masterworks as anchors for the curriculum. Not only works of art, but acts of creation ranging from The Declaration of Independence to Einstein's Theory of Relativity become a gateway to the world of experience, inquiry, creation and reflection — the cornerstones of true learning.

Only research over many years will give us the kind of "quantitative" results that we might like. But when a teacher of twenty years in the classroom says to me, "I feel like I just started teaching again!", I know that we're on the right track. ■

To Our Readers: Education Through the Arts Needs Your Help

The BETA Fund is poised to launch a nationwide campaign to develop the Bernstein Center's new projects in Boston, Miami, Dallas and New York. We invite you to participate in this breakthrough in education.

Nothing was more important to Leonard Bernstein than finding ways to excite young people about the joy of learning. Won't you join us in sharing the Maestro's enthusiasm with the rest of the nation?

In addition to a request for funds, this is also a request for advice. If you know of a foundation, a corporation or an acquaintance that you think would be interested in becoming involved with this exciting project, please let us know. We have results, we have vision; what we need now are resources. Please take a moment to fill out the enclosed envelope.

The BETA Fund is very proud, indeed, of the Center's ground-breaking accomplishments. We look forward to working with you to bring Leonard Bernstein's educational legacy to classrooms all over the United States.

Alexander Bernstein
Jamie Bernstein Thomas
Nina Bernstein
Schuyler Chapin
Paul Epstein
Harry Kraut
Robert Lantz

The BETA Fund

BETA Fund Supports Arena Stage



The Bernstein Education Through the Arts (BETA) Fund recently supported a special workshop at Washington D.C.'s Arena Stage. Held in conjunction with the theater's spring 1996 production of Leonard Bernstein's *CANDIDE*, the workshop — or "Teach-In" as it was termed at Arena — brought teachers and students from throughout the Washington area for a full day of activities at the theater.

"We were looking for a way to reach out to the many teachers who wanted more information about how they could better integrate their class trip to Arena to see *CANDIDE* into their day-to-day teaching," says Arena Theater

Education Director Karen L.B. Evans, who initiated the workshop. "The material is so rich both in artistic and educational terms that it can be quite bewildering, so the *CANDIDE* Teach-In was a real boon!" In addition to financial support, the BETA Fund was also able to provide Evans and her staff with advice and assistance in planning the event.

Activities began with an overview of the history of *CANDIDE* by Alexander Bernstein, followed by smaller workshops in which teachers explored both the artistic and humanities-related aspects of *CANDIDE*. Another workshop focused on the history of musical theater. This "Teach-In" was targeted to secondary school teachers but also included performing arts students from the Ellington School for the Performing Arts, who, with general academic-track junior and senior high school students, had the opportunity to work with the performers from this production of *CANDIDE*. ■



Karyn Quackenbush as Paquette and Paul Binotto as Candide with Jessica Frankel and Dorothy Yanes as sheep in the Arena Stage workshop of *CANDIDE*.

Nina Bernstein Honored



O. Aldon James, Jr., Schuyler Chapin, Nina Bernstein, Alexander Bernstein, Esther Dyer and Elizabeth Auman.

On March 12, 1996 the Education Committee of The National Arts Club honored Nina Bernstein and the Springate Corporation (of which she is President) with the The Third Annual Medal of Honor for Education. The Springate Corporation was the beneficiary of Leonard Bernstein's professional and personal archives, which have been donated to the Library of Congress and are currently being digitized for world wide access in collaboration with Springate (see article on page 3). Later that evening Alexander Bernstein, President of the Bernstein Education Through the Arts (BETA) Fund, made the following remarks concerning his sister's award.

"In what we are celebrating here tonight, in this extraordinary melding of art, scholarship and technology, is the very essence of my father's educational legacy.

And since we're talking about Leonard Bernstein here, in the spirit of his often startlingly extravagant pronouncements, I will go so far as to say that this project symbolizes how teaching and learning can be transformed in this country.

"My father once said, 'A work of art does not answer questions: it provokes them — and its essential meaning is in the tension between their contradictory answers.' I would add that it is the urge to inquire which drives all real learning.

"What is scholarship but an act of inquiry? Of selectively gathering information in new and personally meaningful ways? The promise of the Leonard Bernstein Digital Archives Project is that scholars of any age, background, discipline or level of understanding can pursue their questions — perhaps in hopes of imagining further questions rather than ready answers — as long as they are allowed and encouraged to ask them." ■

Library of Congress Prototype

by Elizabeth Auman

The past 18 months have been busy for the group working on the prototypes for the Leonard Bernstein Digital Archives. The first demonstration of our work was given by Nina Bernstein, Chris Pino and myself at a meeting of the Advisory Board for the project held in conjunction with the national meeting of the American Library Association last January in Philadelphia. Covering the circumstances surrounding the young Leonard Bernstein being asked by Aaron Copland to create a piano arrangement of *EL SALON MEXICO*, the materials include music manuscripts by both composers, letters, a photograph from the period, audio snippets of both the orchestral and piano versions, and footage from home movies taken at Tanglewood.

After working out some bugs, we took that prototype "on the road" to our sister institutions and other interested parties, including representatives of the Copland Estate and most of the staff at the New York office of Boosey & Hawkes. We also took it to Betty Comden and Adolph Green, whose interest and enthusiasm encouraged us to ask permission to use *ON THE TOWN* for our second prototype. They agreed.

We spent many enjoyable hours looking at *ON THE TOWN* materials at the Library of

Congress, the New York Public Library for the Performing Arts and the Museum of the City of New York. In our second prototype we attempted to recreate the experience one would have working with the materials at a library—we digitized entire folders of correspondence from Comden and Green, for example, including items that were not directly related to *ON THE TOWN*.

In the past few months we have shown the two prototypes (in conjunction with the video made at the beginning of the project) in San Antonio and New York. In March, there were two presentations of the video and the two prototypes at the Library of Congress, and a version consisting of the video and the Copland/Bernstein prototype has been installed in the Visitors' Center of the National Digital Library at the Library of Congress. By the end of summer, we hope to get a limited distribution of a CD-ROM version of the second prototype for testing and feedback to the institutions represented on the Advisory Board for the Bernstein Digital Archives. With their input we will set out our next steps for proceeding from the prototype to the production stage. ■



Chris Pino, Nina Bernstein and Elizabeth Auman at work.

1996 Oratorio and Song Competition Announced; Compositions in 1997

The Leonard Bernstein Jerusalem International Music Competitions has announced the 1996 Oratorio and Song and the 1997 Composing Competitions.

Open to singers between the ages of 22 and 33, the Oratorio and Song Competition will concentrate on the vocal symphonic repertoire, including a song from Leonard Bernstein's *SONGFEST*.

Following an initial screening of applicants by audiocassette, as many as 120 entrants will participate this summer in live preliminary regional auditions in Vienna, London, Sapporo, Jerusalem and Tanglewood. Selected contestants will be invited to the Final Rounds in Jerusalem from September 30 through October 9. From these, finalists will be selected to appear with the Jerusalem Symphony Orchestra. One will become "Leonard Bernstein Jerusalem Laureate" with a prize of \$25,000.

Open to composers of all ages, the Composing Competition has categories in orchestral and chamber works. The composition's theme must be based on the Bible, the other Holy Books, and/or secular poetry and literature written in, inspired by, or otherwise connected with Jerusalem. The composition must not have been previously performed. Preliminary screening will begin in April 1997 from which 50 works (25 in each category) will be selected to enter the Semi-Final Ratings. Ten works (5 in each category) will



become Finalist Works and be scheduled for performance during the Laureate Selection in Jerusalem, October 17-27, 1997.

As in last year's conducting competition the Sponsoring Institutions will provide artistic advice and will each appoint a representative as a Member of the Jury for the final rounds.

The Leonard Bernstein Jerusalem International Music Competitions are sponsored by the Municipality of Jerusalem and the Ministry of Communications, Science and Arts. Substantial support has also been received from the Susan and Elihu Rose Foundation. ■

Bernstein and Mitropoulos: An Author's View

In his recent biography of Greek-born conductor Dimitri Mitropoulos (Priest of Music, Amadeus Press), author William Trotter makes several allegations concerning Leonard Bernstein and Mitropoulos. In the following article, Bernstein biographer Humphrey Burton takes exception to Trotter's characterization of relations between the two musicians.

William Trotter's affectionate and detailed portrait of Dimitri Mitropoulos (Review, *New York Times*, January 4) has much in it to admire but it is seriously marred by Mr. Trotter's persistent attempt to denigrate Leonard Bernstein. To quote the reviewer, James R. Oestreich, Bernstein is presented as "invariably a snarling and scheming Black Bart."

In his lifetime I never heard Mr. Bernstein speak in anything but reverent tones about Mitropoulos, who was, with Aaron Copland, the most important influence on his musical development when still a teenager. Yet Mr. Trotter would have us believe that Bernstein - the most loyal of friends - was guilty of betrayal, not once but twice.

Firstly, in 1948, Mr. Bernstein allegedly confirmed to Serge Koussevitzky that Mitropoulos was a homosexual and therefore an unacceptable choice as his successor. This tawdry and preposterous tale would only begin to make even partial sense if Koussevitzky had had the power to name his successor — which demonstrably he didn't: he'd



Bernstein and Mitropoulos, 1956.

wanted the young Bernstein to succeed him, but the Boston Symphony Board eventually chose Charles Munch. When *Newsweek* had gossiped in March 1947 about the Koussevitzky succession, the three names supposedly in contention were Mitropoulos, Bernstein and Bernstein's teacher at the Curtis Institute, Fritz Reiner. Bernstein was described as "the boy wonder of Carnegie Hall, Broadway and *Information Please*."

Secondly, Mr. Trotter claims that in 1956 Bernstein actively schemed to dislodge Mitropoulos from his position as musical director of the New York Philharmonic. A little historical perspective is needed here. Bernstein had enjoyed considerable success as a conductor in the US and Europe between 1943 and 1951, but he began a sabbatical in the spring of 1951 and after his marriage later in the year he devoted himself almost full-time to composition (in the space of six years he wrote *TROUBLE IN TAHITI*, *WONDERFUL TOWN*, *ON THE WATERFRONT*, *SERENADE*, *CANDIDE* and *WEST SIDE STORY*). Had *CANDIDE*, which premiered in December

1956, been a hit rather than a flop, I doubt whether less than a year later he would have accepted the directorship of the New York Philharmonic. His correspondence with his wife (Trotter trots out the ludicrous suggestion that in April 1956 the marriage, blessed with two children, was "on the rocks") includes an hilarious account of his contract negotiations with the Philharmonic: "I'm going to be a conductor, after all," he announced to her in August 1957, hardly the boast of a calculating schemer. (See my Bernstein biography, page 271.)

Of course the post had allure, but I suspect he took the job because he was a temporarily unsuccessful Broadway composer with a wife and kids to support. It's true he'd always loved conducting - ever since the day back in 1937 when he watched Mitropoulos rehearse Schumann's Second Symphony - and in the fall of 1955 he began a modest New York come-back conducting a season of six concerts with the Symphony of the Air. But it's wrong to assert, with no evidence, that in 1956 he was orchestrating his own selection campaign for the New York Philharmonic.

Mr. Trotter's book makes it abundantly clear why Bernstein preferred the company of the gregarious Koussevitzky - Copland musical axis rather than that of the chronic loner Mitropoulos, whose devotion to 12-tone music Bernstein never shared. For all his dynamism and charisma, the Greek conductor possessed not one iota of a sense of humor, whereas the ability to laugh, even at himself, was one of Bernstein's abiding strengths.

In Richard Dyer's (*Boston Globe*) perceptive and informative review of the Trotter book, Dyer also challenges Trotter's claim that Bernstein scotched Mitropoulos' succession to the Boston Symphony. As my biography of Bernstein makes clear, Koussevitzky very much wanted Bernstein to take over for him in Boston. But, as I've noted, the Boston Symphony's trustees wanted Charles Munch and it was arguably the best choice at that time: Bernstein, under thirty, was too young for them and Mitropoulos was somewhat erratic in the core classical repertory; Munch represented a continuation of the aristocratic French tradition established by Monteux and Koussevitzky.

I repeat: readers should be warned that Mr. Trotter is consistently sour about Bernstein. He even suggests that Bernstein's last-minute substitution for Bruno Walter at the New York Philharmonic Carnegie Hall concert in 1943 was "very carefully plotted". If anybody has proof that Bruno Walter was involved in a plot to falsely call in sick on that occasion (so that young Bernstein could take over), let him produce it in support of Mr. Trotter, who supplies no evidence of his own. It's all rather sad, since in other respects, Mr. Trotter's Mitropoulos biography is a fascinating study of an important and undeniably neglected artist. ■

Humphrey Burton
London, February 1996

Leonard Bernstein's New York



Shirley and Leonard Bernstein, 1951.

It was inevitable that Leonard Bernstein would gravitate to New York City; no other town could possibly keep up with him. Mr. Bernstein's collaborators, all New Yorkers, found a kindred spirit in the young man from Boston galvanized by the big city. With Jerome Robbins, *FANCY FREE* was born — the first of Mr. Bernstein's "New York works." The 1942 ballet, about three sailors on shore leave in New York City, gave rise the following year to the musical *ON THE TOWN*, Mr. Bernstein's first collaboration with Betty Comden and Adolph Green. The three collaborators' second work together, *WONDERFUL TOWN*, looked back fondly on an earlier New York period — a sunny, goofy

Greenwich Village of the 1930s as encountered by those two optimistic sisters from Ohio, Ruth and Eileen Sherwood. Finally, in 1957, came *WEST SIDE STORY*, the mother of all New York City musicals, written with collaborators Stephen Sondheim, Arthur Lawrence and Mr. Robbins.

Mr. Bernstein's sister Shirley was in New York during those exciting early days in the 1940s. She recently shared with *prelude, fugue & riffs* the following memories of that time.

"Lenny always loved New York. But it used to be a far more habitable place. No one was lying in the street; that was what you saw in Europe after the war: not here. In those days we strolled through Central Park at night. Almost every cab driver

was Jewish. They were so sweet, and hilarious with their philosophy. They knew the town like a book.

"The first time I came to New York, I was 15. I spent the weekend with my big brother Lenny. I was utterly bedazzled. He took me down to the Village Vanguard to see the Revuers, featuring Betty Comden, Adolph Green and Judy Holliday. I was in awe of Betty and Adolph. They were so sophisticated! To me, Judy and Betty were the most beautiful, glamorous people I'd ever seen. They wore identical white strapless evening gowns that night. Years later, Judy told me that she remembered that night when 15-year-old Shirley Bernstein came down to the Village Vanguard, and that she'd envied me! I was so poised, she said, so secure and at ease with myself, while she threw up before every performance!

"I moved to New York after graduating from Mount Holyoke. I was 20: totally naive and sheltered. Of course, my parents thought New York was the City of Sin, but they allowed me to go because my big brother was there to look after me.



Betty Comden and Adolph Green in *ON THE TOWN*, 1944.

"I had a good singing voice, and got a chorus role in Lenny's new musical, *ON THE TOWN*. But I wasn't really a 'bohemienne.' I wasn't comfortable staying up till 4:30 every night. Also, I had a big nepotism problem. Who do you suppose was my accompanist at auditions?

"In those days, we went a lot to the Russian Tea Room, where the clientele consisted almost entirely of musicians. A lot of the New York Philharmonic showed up there, as well as Olive Dearing, the stage actress. She was a fixture there. Harold Clurman used to say, 'I'll meet you at 8 in front of Olive Dearing.' But I can't remember the prices there because back then I never paid for anything. Girls didn't!

"The big thing we did was to walk into the second act of musicals. We'd walk in with the crowd after intermission and join the standees. I saw all the second acts of every musical in town!

"We were all so young back then — your life was before you; you didn't know what you were going to be yet, but everything was possible, nothing unachievable. The talented people took the city and made it their own."

In his later years particularly, Mr. Bernstein threatened to move elsewhere — to Vienna, for example, or Rome or Jerusalem. But he could never quite disengage himself from New York's unique pulse. New York City, with its fearless American brassiness mixed with Europe's subtle sophistication; its popular culture mixed with all the grand artistic traditions; its global secularity mixed with a profound Jewish sensibility — this place was nothing less than an urban incarnation of Leonard Bernstein himself. ■

In the News

Tanglewood

“There are three things I miss at Tanglewood,” Leonard Bernstein once said, “Koussevitsky, Copland and opera.” This season will remedy two out of three. For Benjamin Britten’s opera *PETER GRIMES*, commissioned by Koussevitsky and staged in 1946 by Tanglewood Music Center students under the direction of the young Leonard Bernstein, Seiji Ozawa will lead the Tanglewood Music Center Orchestra and Vocal Fellows of the Tanglewood Music Center in the 50th anniversary of the American premiere.

On opening night, July 5, Seiji Ozawa will conduct the Boston



Symphony Orchestra and the Tanglewood Festival Chorus in Bernstein’s *CHICHESTER PSALMS* and then join Yo-Yo Ma in *THREE MEDITATIONS FOR CELLO AND ORCHESTRA FROM “MASS”*. The Leonard Bernstein Memorial Concert takes place on July 14 and features works by Brahms, Copland and Stravinsky.

BBC Radio 3 broadcasts from Tanglewood, hosted by Humphrey Burton and Jamie Bernstein Thomas, begin on July 12 and continue through July 14. ■

Pacific Music Festival Announces Seventh Season

Founded by Leonard Bernstein in 1990, the Pacific Music Festival announces its 7th season from July 6 through August 2, 1996 in Sapporo, Japan.

Maestro Christoph Eschenbach will be Artistic Director in residence, with Maestro Yutaka Sado as Resident Conductor of the PMF Orchestra, joined on the podium by Maestro John Fiore of the Metropolitan Opera.

The instrumental faculty, under Professor Peter Schmid of the Vienna Philharmonic, will again include principal players of the VPO and pianist Irma Vallecillo, joined by principal players from the Berlin Philharmonic, Vienna Symphony and Empire Brass Quintet.

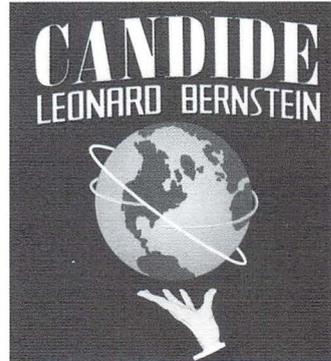
Professor Paul Sperry of The Juilliard School and the Aspen



Music Festival leads the vocal department, assisted by Mme. Vallecillo and Mr. Isepp, Mme. Larissa Gergiyeva of the Kirov Opera and Mme. Christa Ludwig, with her husband, stage director Paul-Emile Diebert.

The annual Pacific Soundings concert this year honors Igor Stravinsky and the recently deceased Toru Takemitsu. The festival will also present an orchestral recital by opera star Marilyn Horne, as well as Mozart’s *COSI FAN TUTTE* and Tchaikovsky’s *EUGENE ONEGIN*. ■

CANDIDE



This spring and summer brings three new productions of *CANDIDE*.

At the Arena Stage in Washington, DC, *CANDIDE* opened on March 31 and will run through May 26. This production of the “Chelsea version” is staged by artistic director Douglas C. Wager, with George Fulginiti-Shankar as musical director and conductor and Darryl V. Jones choreographer. The cast includes Paul Binotto (*Candide*), Richard Bauer (*Dr. Pangloss*), Rebecca Baxter (*Cunegonde*), Karyn Quakenbush (*Paquette*), Merwin Foard (*Maximillian*), Dana Krueger (*Old Lady*) and Jeffery V. Thompson (*Governor*).

From June 6 through June 29 the Vancouver Opera presents the Chelsea version of *CANDIDE* at the Playhouse Theatre. Directed by David Gately with musical direction by Tyrone Paterson, this production includes Paul Moore (*Candide*), Lyndy Simons (*Cunegonde*), and Brian Nickel (*Maximilian*). Also in June (16-21), Opera Roanoke in Roanoke, VA, will stage the Scottish Opera Version of *CANDIDE*, directed by Ben Krywosz and conducted by general/artistic director Craig Fields. ■

WEST SIDE STORY Tour Continues

After a highly successful tour of Japan, the Marvin Kraus and Barry Brown revival of *WEST SIDE STORY* returns to the United States to charm East Coast musical-lovers.



JOAN MARCUS

MAY

- 7-12 Charlotte, NC:
Oven Auditorium
- 14-19 Louisville, KY:
Kentucky Center
- 21-26, Cincinnati, OH:
28-31 Aronoff Center

JUNE

- 1, 2 Cincinnati, OH:
Aronoff Center
- 4-9 Tampa Bay, FL:
Tampa Bay Performing Arts Center
- 11-16 Columbus, OH:
Palace Theatre
- 18-23, St. Paul, MN:
25-30 Ordway Theatre

JULY

- 2-7 St. Paul, MN:
Ordway Theatre
- 9-14, Toronto:
16-21 O’Keefe Theatre
- 23-28 Dallas:
Music Hall

AUGUST

- 1-4 Dallas: Music Hall
- 6-11, San Francisco:
13-18 Golden Gate Theatre
- 20-25 Montreal:
Place Des Arts
- 23-28 Green Bay, WI:
Weidner Theatre

Calendar of Events*

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

May

- 1-26** Washington, DC: CANDIDE; Douglas C. Wagner, director; Darryl V. Jones, choreographer; George Fulginiti-Shaker, musical director; Richard Bauer, Pangloss; Paul Binotto, Candide; Rebecca Baxter, Cunegonde; Arena Stage.
- 3,4** Charlotte, NC: "Bernstein on Broadway"; Charlotte Symphony Orchestra; Janna Hymes, conductor; North Carolina Blumenthal Performing Arts Center.
- 4** Park Forest, IL: CHICHESTER PSALMS, Selections from CANDIDE; Illinois Philharmonic Orchestra; Carmon DeLeone, conductor; Smart Center.
- 5-6** Dortmund, Germany: THREE DANCE EPISODES FROM "ON THE TOWN", CANDIDE OVERTURE; Philharmonisches Orchester Dortmund; Lucas Howefling, conductor; Opernhaus Dortmund.
- 9,10** Eugene, OR: MASS; Eugene Symphony Orchestra and Chorus; Marin Alsop, conductor; Douglas Webster, celebrant; Hult Center.
- 10** St. Paul, MN: SYMPHONY NO. 3 "KADISH" (final movement); St. Paul Chamber Orchestra; Gilbert Levine, conductor; Ordway Music Theatre.
- 10,11** Oceanside, NY: WONDERFUL TOWN;
- 11** Memphis, TN: PRELUDE, FUGUE AND RIFFS; Memphis Symphony Orchestra; Alan Balter, conductor; Vincent de Frank Music Hall.
- 12** Indianapolis, IN: CANDIDE OVERTURE; Butler University.
- 15** Brookline, MA: SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Brookline Symphony Orchestra; hall TBA.
- 15** St. Louis, MO: THREE DANCE EPISODES FROM "ON THE TOWN"; Kirkwood Symphony; James E. Richards, conductor; Meremec Community College.
- 18** Richmond, VA: CANDIDE OVERTURE, SYMPHONIC SUITE FROM "ON THE WATERFRONT", WEST SIDE STORY CONCERT SUITE NO. 1, selections from WONDERFUL TOWN and ON THE TOWN; Richmond Symphony; George Manahan, conductor; Carpenter Center for the Performing Arts.

May, continued

- 24** Charleston, SC: SYMPHONY NO. 2, "THE AGE OF ANXIETY"; Charleston Symphony Orchestra; David Stahl, conductor; Lucas Foss, piano; Spoleto Festival.
- 24-26**, Palo Alto, CA: CANDIDE; West Bay Opera; David Sloss, music director; Jonathan Feld, stage director; Licoe Stern Theatre.

June

- 2-4** Dallas: SERENADE; Dallas Symphony Orchestra; Andrew Litton, conductor; Anne Akiko Meyers, violin; Meyerson Symphony Center.
- 6-29** Vancouver: CANDIDE; Vancouver Opera; David Gately, director; Tyrone Paterson, musical director; Paul Moore, Candide; Lindy Simons, Cunegonde; Sandy Winsby, Voltaire and Pangloss; The Playhouse Theatre.
- 7** New York: ON THE TOWN (New York City premiere of the concert version); Concordia Orchestra and the Golliard Chorus; Marin Alsop, conductor; Alice Tully Hall.
- 16-21** Roanoke, VA: CANDIDE Scottish Opera Version; Opera Roanoke; Ben Krywosz, director; Craig Fields, musical director; Curt Peterson, Candide; Elizabeth Comeaux, Cunegonde; Dan Dressen, Voltaire/Pangloss; Olin Theatre.
- 22-30** Sundance, UT: WEST SIDE STORY; Sundance Summer Theatre; John Caywood, director; Dale Dean, production coordinator; Mearle Marsh, musical director; Myron Johnson, director of choreography; Sundance Institute.
- 28** Tel Aviv: CHICHESTER PSALMS; Ashdod Chamber Orchestra; Luis Gorelik, conductor; Israeli Conservatory.
- 30** San Francisco: SYMPHONIC DANCES FROM "WEST SIDE STORY"; San Francisco Symphony; Michael Tilson Thomas, conductor; Davies Hall.

July

- 1-31** Sundance, UT: WEST SIDE STORY; (see June 22-30).
- 5** Lenox, MA: CHICHESTER PSALMS; THREE MEDITATIONS FOR CELLO AND ORCHESTRA FROM MASS; Boston Symphony Orchestra; Seiji Ozawa, conductor; Yo-Yo Ma, cello; The Shed at Tanglewood.
- 7-15** Thomaston, ME: WONDERFUL TOWN; Watts Hall Community Players; Watts Hall.
- 14** Lenox, MA: "The Leonard Bernstein Memorial Concert"; Tanglewood Music Center Orchestra; Robert Spano, conductor; The Shed at Tanglewood.
- 22** New York: ARIAS AND BARCAROLLES; Theodora Hanslowe, mezzo-soprano; William Sharp, baritone; Anne-Marie McDermott and John Browning, pianists; Alice Tully Hall.

August

- 9,10** New York: SYMPHONIC DANCES FROM "WEST SIDE STORY"; New York Philharmonic; Kurt Masur, conductor; Avery Fisher Hall.
- 10** Santa Cruz, CA: SUITE FROM "ON THE WATERFRONT"; Cabrillo Music Festival Orchestra; Marin Alsop, conductor; Santa Cruz Civic Auditorium.
- 12** Highland Park, IL: OPENING PRAYER; Ravinia Festival Orchestra; Christoph Eschenbach, conductor; Thomas Hampson, baritone; Ravinia Festival Park.

Note to Readers

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

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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.

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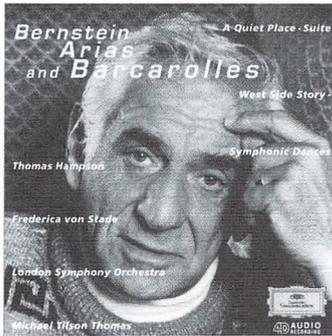
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Looking Ahead

New Summer CD Releases



This summer brings a new crop of recordings of Bernstein music. First of all, Deutsche Grammophon is set to release the first recording of *ARIAS & BARCAROLLES* arranged and newly orchestrated for chamber orchestra by Bruce Coughlin. This performance features Thomas Hampson and Frederica von Stade with the London Symphony Orchestra conducted by Michael

Tilson Thomas. Also premiering on this recording is the *SUITE FROM "A QUIET PLACE"* arranged by Sid Ramin and Michael Tilson Thomas assisted by Michael Barrett, with the London Symphony Orchestra conducted by Maestro Tilson Thomas. This CD also includes a performance of *SYMPHONIC DANCES FROM "WEST SIDE STORY"*.

BLACKWELL sings BERNSTEIN



CA Victor has released *BLACKWELL SINGS BERNSTEIN, A SIMPLE SONG*. On this recording, Harolyn Blackwell performs a selection of songs from *WEST SIDE STORY*, *CANDIDE*, *PETER PAN*, *WONDERFUL TOWN* and *MASS*. Collaborating with the Metropolitan Opera star as a special guest in a *WEST SIDE STORY* suite is pop singer Vanessa Williams. Blackwell launched her performing career in the 1980 Broadway revival of *WEST SIDE STORY*. Danny Troob, who first met Blackwell in that production, is the arranger and conductor for this recording.

Nonesuch records plans to release *LEONARD BERNSTEIN'S NEW YORK*. This recording features Mandy



Mandy Patinkin and Donna Murphy.

Patinkin, Dawn Upshaw, Donna Murphy, Audra McDonald, Judy Blazer, Richard Muenz and the Orchestra of St. Luke's conducted by Eric Stern. The material on this CD are songs and orchestral works from *WONDERFUL TOWN*, *ON THE TOWN*, *WEST SIDE STORY*, and *FANCY FREE* including "Come Up to My Place," "New York, New York," "One Hand, One Heart" and the Danzon Variation from *FANCY FREE*. ■

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