

prelude, fugue & riffs

News for friends of Leonard Bernstein

Winter 1998

Sotheby's Auction



The "B-52" at home.

by Nina Bernstein and
Jamie Bernstein Thomas

After weeks of sorting, lifting and packing; after months of meetings, databases and paperwork; after scores of interviews, articles and announcements — the week of the Bernstein Sale at Sotheby's finally arrived. The evening of December 10 was the first of three sessions, in which many significant items from Leonard Bernstein's professional life revolved one by one into view on the Sotheby's turntable, like some surreal high-culture TV game show. The spirited bidding, however, was no game. Some items sold for many times their value.

The Maestro's batons, some originally owned by other musical giants such as Arturo Toscanini and Sir Georg Solti, elicited fierce competition among the bidders. Those who prevailed paid as much as \$16,000 for a single baton. Portraits and caricatures of Mr. Bernstein were also especially favored; an Al Hirschfeld caricature went for \$3,250, while a portrait by Larry Rivers, drawn on music notation paper, sold for \$15,000. Three evening capes, one given to Bernstein by his mentor, Serge Koussevitzky, exceeded their estimated value ten times by fetching \$4,750.

But it was the Bösendorfer grand piano, "My B-52," as our father referred to it, that proved to be the centerpiece of the auc-

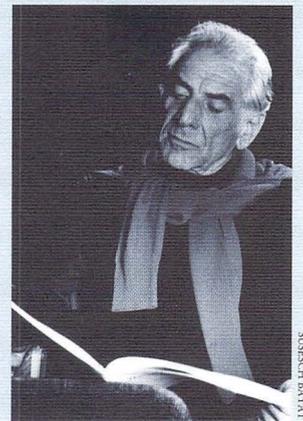
tion. Bidders in the room, simultaneously with those connected by telephone from around the world, engaged in a heated competition that culminated at \$350,000 — enough to warrant a story in the *New York Times* the next day. We were not permitted to know who the buyer was beyond "a cultured American physician."

It was a strange sensation for the family, associates and close friends who watched from a window above the sale room while objects and furnishings as familiar as the backs of our hands were parceled out to strangers — and yet not actually strangers. After all, those who came to bid have an abiding affection and fascination with Leonard Bernstein, and

(continued on page 3)

To Our Readers

This issue is reaching you a little late, but oh, do we have excuses! 1997 was an intensely busy year in the world of Leonard Bernstein, culminating in a frenzy of activity surrounding the auction at Sotheby's in December. 1998 promises to be equally action-packed, as Bernstein's 80th birthday year sparks commemorative events around the world. From Hokkaido to Hamburg, from Italy to Indiana: concerts, ballets, panels and competitions are now in preparation. As we enter the 8th year of Bernstein's physical absence, it appears that the world appreciates his gifts more than ever. Check the "Guest Book" at the website, and you'll see what we mean. Or talk to a kid who's just seen a video of a *Young People's Concert*. Or listen to the raves of an audience streaming out of a production of *WEST SIDE STORY* in England. It's a cheerful task, reminding the world about Leonard Bernstein; the job is half-done before we get there. **J.B.T. ■**



LYNCH BAYLY

The BETA Fund

Grants Awarded

THE BETA FUND

The Bernstein Education Through the Arts (BETA) Fund, Inc. is a not-for-profit philanthropy dedicated to encouraging the love of learning by means of the arts.

We are grateful that the continuous support for the BETA Fund over the past few years has enabled it to carry out the mission

Leonard Bernstein envisioned. We would like to take the time to reiterate this mission and share with you some of the grants that have been made.

For his achievements as conductor, composer, performer and teacher, Leonard Bernstein is recognized as one of the most influential artists of the Twentieth Century. The passion he brought to his work sprang from his conviction that the arts, far from being a form of elitist amusement, are essential to the well-being of both the individual and society. In 1990, the last year of his life, Bernstein created The BETA Fund in order to expand and develop

his ideas about the arts and their crucial connection to education.

Central to Leonard Bernstein's teaching was his belief that education should be concerned not merely with imparting received knowledge, but in cultivating a lifelong appetite for new discovery. In particular, he was keen to demonstrate that the arts can illuminate connections between subjects, which Bernstein believed was the essence of creative thinking. The BETA Fund is active both nationally and locally, supporting programs which integrate the arts into teaching and learning. ■

Website Update

by Nina Bernstein

On November 14 leonardbernstein.com turned one year old, and we are proud of what we have accomplished in that time. We have run seven features on the site: the New York Philharmonic debut and other November 14 Bernstein anniversaries; the televised educational legacy; WEST SIDE STORY; CANDIDE; Bernstein at Tanglewood; ON THE TOWN and MASS. We have run five successful contests, the most recent of which solicited essays about Bernstein's influence on people's educational lives. (Two outstanding entries are reproduced on page 5).

One year in the life of the Internet is a long time — and many new technologies are now available to us that didn't exist when we launched the site. As a result, N2K, our site producers, will perform some renovations on leonardbernstein.com that will make it simpler and more effective to use. These improvements will take a few months to accomplish, so we will offer no new features until April or May. However, previous features are still on the site, so if you missed one, or if you would like to post a message in the Guest Book, or offer suggestions as to what you would like to see improved, you are always welcome.

We look forward to seeing you at the launch in the spring! ■

Grants made since inception (All grants in New York State except where indicated):

92nd Street "Y":
"Musical Introduction Series"
92nd Street "Y":
Teacher Training in Schools
Music Program & Schools
Partnership Project
Aaron Davis Hall:
"MEET THE ARTIST"
Affiliate Artists:
"I DREAM A WORLD"
Alliance For The Arts:
Kids Culture
Alliance for Young Artists &
Writers: Scholastic Art &
Writing Awards
Americans for the Arts
(Washington, DC)
Arts in Community Education
ArtsConnection
Atlanta Arts Alliance, Inc.
(Atlanta, GA)
Brooklyn Philharmonic Orchestra
Classic 89 FM (Pierce, FL)
Concordia (Orchestra)

Eastern Suffolk School of Music
Elaine Kaufman Cultural Center
Evanston In-School Music
Association (Evanston, IL)
Festival of Music
Fools Company, Inc.
Fortress Productions
Turtles, Inc.
Harlem Educational Activities
Fund
Harlem School of the Arts
Hartt School of Music (West
Hartford, CT)
Irondale Ensemble Project
Lincoln Center for the Performing
Arts: Jazz at Lincoln Center-
"Jazz For Young People."
Los Angeles Education Through
the Arts (Los Angeles, CA)
Meet The Composer, Inc.
Moab Music Festival, Inc.
(Moab, UT)
Music Educators National
Conference
Music Outreach
NARAS: Grammy Musical
Minutes (Los Angeles, CA)
National Dance Institute

National Public Radio: "Wynton
Marsalis: Making the Music"
New World Records
Shakespeare Globe Center (USA)
Society for New Music
Sylvan Winds
Symphony Space Curriculum
Arts Project
TADA!
The 52nd Street Project
The American Place Theatre
The Children's Storefront School
The Leonard Bernstein Center for
Education Through the Arts
(Nashville, TN)
The Midori Foundation
The Neighborhood School
University of Michigan School
of Music (Ann Arbor, MI)
Vermont Institute for Teaching
The Arts (Montpelier, VT)
WKAR: Michigan State
University (East Lansing, MI)
Young Concert Artists, Inc.
Youth & Music (London)

Leonard Bernstein International Composing Competition

The international jury of the Leonard Bernstein Jerusalem International Composing Competition decided not to award the title of *Leonard Bernstein Jerusalem Laureate*, 1997 at the finals. However, the jury awarded Honorable Mentions to Ramon Lazkano (Spain) for his composition *Lamentation*, and Pascal Dusapin (France) for his composition *Celo*. Each composer received a cash prize of \$10,000, and their compositions were performed at a Gala Concert on December 3, 1997 by the Jerusalem Symphony Orchestra and the Kodály Choir of Debrecen, conducted by Mendi Rodan.

The competition was open to composers of all nationalities. 159 compositions were received from 40 countries. Each work was preliminarily screened by an international committee of lectors who selected 39 compositions for further consideration. Each Sponsoring Institution received copies of the 39 compositions, from which 6 were selected for the final rounds. The finalists were Jose Luis Campana (Argentina), Pascal Dusapin (France), Gabriel Iranyi (Israel), Ramon Lazkano (Spain), Shinuh Lee (Korea) and Paolo Rimoldi (Italy).

This year's competition marks the completion of a three year cycle which began with the 1995 Conducting Competition, and continued with the 1996 Song and Oratorio Competition. Previous Laureates were Yutaka Sado (conducting), and co-Laureates Kelly Nassief and Carman Oprisanu (song and oratorio). Honorable Mentions were also given to Wen-Pin Chien (conducting) and Anna Larsson (song



and oratorio). All of these artists have benefited from the support of the Sponsoring Institutions, and their careers are flourishing.

The twelve member jury included representatives from the Sponsoring Institutions: Accademia Nazionale di Santa Cecilia, the Estate of Leonard Bernstein, Indiana University, the Israel Philharmonic, the Jerusalem Symphony Orchestra/IBA, the London Symphony Orchestra, the Los Angeles Philharmonic, the New York Philharmonic, the Royal Concertgebouw Orchestra, Sony Classical, the Tanglewood Music Center of the Boston Symphony Orchestra, and the Vienna Philharmonic.

Upon recommendation of the Sponsoring Institutions the Competitions will not be held in 1998 in order to evaluate all aspects of the last three years, and to plan the future. The next cycle of Competitions is scheduled to resume in 1999. ■

Sotheby's Auction, *continued*

(continued from page 1)

that, in some way, makes them kin. There were also some out-and-out familiar faces there. We were particularly delighted to see pianist Krystian Zimerman and baritone Thomas Hampson, beloved colleagues of the Maestro as well as family friends. It was heartwarming to know that our father's entire record collection will now be in Hampson's safe-keeping.

The main purpose of the auction was to stand the Bernstein Education Through the Arts (BETA) Fund on its own two feet, and we achieved this goal. Our father had created the BETA Fund in the last year of his life, when he was concentrating more than ever on ways to enliven young people's educational experience. He knew how much an infusion of the arts into a school day could galvanize a child's mind and spirit. This fledgling foundation, which has been more idea than entity, will now have the ability to take wing.

To kick off the auction week, Inger Elliott helped us organize a special evening at Sotheby's to benefit the BETA Fund: a mixture of music and conversation celebrating the life and work of Leonard Bernstein. Several hundred attendees also had the opportunity to view the auction exhibit. Hosted by New York City's Cultural Commissioner, Schuyler G. Chapin (himself a longtime friend and colleague of the Maestro), the evening began with a spirited four-hands rendition of the *CANDIDE OVERTURE* (arranged by Charlie Harmon) performed at top speed by Bernstein friends Michael Barrett and John Musto. Other musical highlights included New

York Philharmonic Principal Clarinetist Stanley Drucker performing Bernstein's *CLARINET SONATA*; Betty Comden and Adolph Green providing their inimitable interpretation of *Carried Away* from their Broadway collaboration with Bernstein, *ON THE TOWN*; and irresistible soprano Harolyn Blackwell tossing off *Glitter and be Gay*. After her triumphant rendition of that challenging aria, Ms. Blackwell recalled how hearing *WEST SIDE STORY* at an early age changed her life. Reminiscences from, among others, Lauren Bacall, Isaac Stern, and Michael Wager rounded out the picture of Bernstein as warm, witty and accessible.

As the cornerstone of the evening, the BETA Fund's President, Alexander Bernstein, spoke about our father's gift for inspiring young minds; Alex cited his own mind as a prime example. He contrasted the often frustrating classes he encountered at school with the atmosphere of joyful discovery he experienced at home, where intellectual curiosity was part of the air we breathed. It is, he asserted, this very atmosphere that the BETA Fund seeks to encourage with its support of programs that incorporate the arts into the classroom.

An essay contest held on the Leonard Bernstein website (leonardbernstein.com) solicited personal accounts of Bernstein's influence on a lifetime of learning. Alexander closed his remarks by reading the winning submission by Bonnie Hudgins (reprinted on page 5). ■

Auction Stories

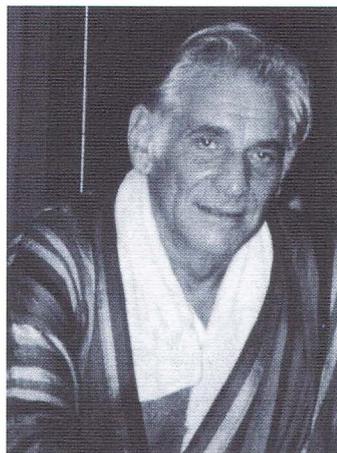
Gone But Not Lost

by Jeffrey Dane

A suit of Bach's clothes is exhibited at the Bach Museum in Leipzig. Two locks of Beethoven's hair are kept in glass cases in a Viennese museum. Three of Brahms' inkwells are displayed in as many locations in Austria — and now there is a fourth "B" perpetuated as a result of the Sotheby's benefit auction of articles that belonged to Leonard Bernstein.

Behind otherwise ordinary objects of no intrinsic value, there are revealing stories about those who used them. It is because of their personal associations that these objects are revered. The articles may be inanimate, but they are very much alive with history.

Certainly there is rich "life" in the massive Bösendorfer piano, its size befitting the magnitude of Leonard Bernstein's work, but even the smaller possessions that graced the family's Dakota apartment had significance for someone, including me, who sought to acquire something at the auction. Having been not just owned, but also used by the Maestro, they have a tangible connection to him. Most significant to me was Lot #209, "Multicolor striped silk short robe with braided cord sash. Worn by the Maestro to greet well-wishers after concerts." Though not pictured in the catalogue, from its description I knew exactly what the item was: the very robe Lenny is wearing in a photo taken of the two of us on June 6, 1979 by my wife, Marie, and which he later autographed for me. A new vocabulary would have to be invented to describe how keenly disappointed I felt in not acquiring it, and I freely



The Maestro wearing the after-concert robe that was auctioned at Sotheby's.

acknowledge I envy the one who did. So near, and yet so far...

Imprudent folks may focus on what they lack, while others are grateful to recognize and appreciate what they have. I knew Mr. Bernstein casually when I was a student and I admired him and respected him. He had a profound effect on my life. I prize the photo very highly. I value even more the informal friendship we had, and particularly the baton he had used at a rehearsal I attended which, at my request, he was kind enough to give me. It has become a very significant keepsake, a tangible remembrance of him. The photo and the baton remind me that although he's no longer here, he's still with us. So far, and yet so near...

Jeffrey Dane is a music historian, researcher and author whose work appears in the US and abroad in several languages. His book, BEETHOVEN'S PIANO, was published by New York's Museum of the American Piano.

A Conductor Cannot Help But Remember Bernstein

by Nadine Brozan

New York Times, December 18, 1997

When Peter Tiboris steps to the podium to conduct the Brooklyn Philharmonic in Carnegie Hall on Jan. 18, he will be using a baton once owned by Leonard Bernstein.

The ivory baton with an amber lion's head, for which Mr. Tiboris paid \$8,050 at the auction of Bernstein's possessions at Sotheby's...is more than a piece of musical equipment to him.

"I met Leonard Bernstein on two occasions," Mr. Tiboris said. "The first was in 1988 at Avery Fisher Hall and he had just finished a recording session with the Philharmonic. I had never met him, so I went onto the stage thinking he would be surrounded by people, but there was nobody there."

As they began talking, Mr. Tiboris told Bernstein he was about to conduct Handel's *Israel in Egypt*.

"As Bernstein stepped onto the elevator to leave, he put his hand in the door to stop it and said, 'Maestro, do the *Locusts* movement in four, not eight,'" Mr. Tiboris recalled. "I rushed to my score and changed it immediately to do four beats to the measure, and, of course, it worked beautifully."

Two years later, after a performance of Mahler's *Second Symphony* conducted by Bernstein, Mr. Tiboris met him again backstage.

"There he was wearing a robe, collapsed in a chair, cigarette in one hand, scotch in the other," he recalled. "He looked up and said,

'Peter Tiboris, Midamerica Productions.' I was speechless." (Mr. Tiboris is the music director of Midamerica Productions, which brings professional and amateur musicians and singers from around the world to perform in New York.)

"He launched into a huge discussion of esthetics with me," Mr. Tiboris said. "As I walked away, he called, 'Maestro, did you do it in four or eight?' I put four fingers up, and he did a thumbs-up with a huge grin. The tears were streaming down my face and it took my breath away." ■

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Conductor Peter Tiboris with amber and ivory baton purchased at the Bernstein sale at Sotheby's.

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Educational Essays

Essay Competition

We had many submissions in a recent leonardbernstein.com essay competition in which participants were invited to write about Bernstein's influence on their experience of learning. The following two essays were stand-outs and we would like to share them with you.

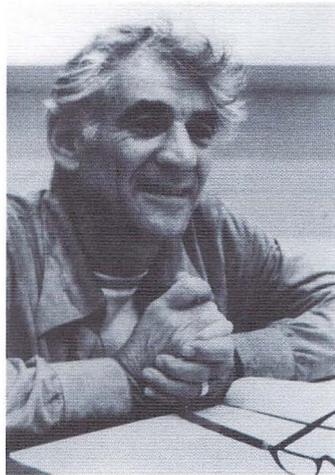
The Greatest Gift (Contest Winner)

by Bonnie Hudgins

My exploration of music lay dormant until I picked up a sampler CD of Leonard Bernstein's composing, conducting and performing.

Suddenly, after all the casual listening I had done over the years, I understood. It came just from the way he performed a certain piece; he taught me to understand through the music itself. I decided to learn more with Leonard Bernstein as my mentor.

I bought Bernstein recordings of Mahler, Beethoven, Stravinsky, Copland — feeling secure in his interpretations. Now I've pushed further, and have an extensive library of music (with many conductors), attending concerts and recitals, enjoying modern and classical composers, thanks to his encouragement of all music.



But I wanted to learn more. I bought the *Young People's Concerts*; they were my first basic lessons, from the clearest, most enthusiastic teacher ever! I am now a student of recorder and piano and am learning to read scores.

Other references he made drew my interest to poetry and literature. That opened a cornucopia of riches to me beyond music. I now have an extensive library of poetry, philosophy, history and the classics. It is an ever-widening circle.

Above all, learning of his faith in his fellow humans has given me a confidence I never had before: to take chances, to grow, never to stop learning. This is the greatest gift anyone could give. I am now expanding my horizons further, promoting music in my area. I am joining those who will keep all music alive, thanks to his inspiration. ■

Mrs. Hudgins lives in Virginia, where she teaches computer to adults. She is active in many local music initiatives, and is currently involved in trying to bring a community auditorium to her town.

Practice!

By Dr. Bert Konowitz

“Practice,” mother said, “and someday you *might* be like Leonard Bernstein.” Small wonder that the 12-year-old boy intensely disliked this magical “person” that seemed to do everything so well! Bah humbug... who is this Leonard Bernstein, anyway! I was going to be better than he *ever* was, and could I play boogie-woogie! Mother smiled; she knew how good Bernstein *really* was.

Through the ensuing high school years, I “peeked in” to see what this Bernstein fellow was up to. Oh sure, so he came to the school one day (New York City's High School of Music and Art) and conducted the orchestra. “Wow, he sure has a lot of energy.” But my heart really sank when he sat down to play the piano. Because I *thought* I could play boogie-woogie better than he ever could. I learned otherwise.

A few years later I took my children to a *Leonard Bernstein Young People's Concert with the New York Philharmonic*. My children exited saying, “Daddy, this was a really fun concert.” I had become a terrific school music teacher, but Lenny was *some* teacher! The force of his intellect, the brilliance of his musicianship combining with his sense of theater, of humanity... well, that was what I sought to achieve as a teacher, performer and composer. Mother would have smiled.

My life has been devoted to fulfilling the potential that Mother first identified as she perceived me through the reflection of Bernstein's eyes. I have gratefully devoted my life to enriching the lives of as many people as I can, as I live “The Spirit of Leonard Bernstein.” ■

Dr. Bert Konowitz is the Artistic and Managing Director of the Lawrence Philharmonic; and Adjunct Professor of Music at Teachers College, Columbia University.



Bernstein at Harvard.

WEST SIDE STORY in the United Kingdom



The Jets in action.

A new production of WEST SIDE STORY produced by Pola Jones has been taking the UK by storm. Here are a few examples of the critics' unanimous praise of this production:

"West Side Glory" —
Birmingham Evening Mail

"As fresh and bright as
ever..." — Bristol Evening Post

"This is about as good as
WEST SIDE STORY can get!"
—Manchester Evening News

This production stars Katie Knight-Adams as Maria, David Habbin as Tony, Anna-Jane Casey as Anita, Edward Baker Duly as Riff, and Graham Macduft as Bernardo; with direction by Craig Revel Horwood and musical direction by Fraser Skeoch. ■

Upcoming dates:

February 11-March 7
Southampton: Mayflower Theatre

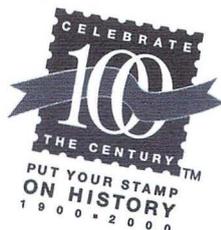
March 10-2
Nottingham: Theatre Royal

March 24-May 9
Aberdeen: His Majesty's Theatre

May 12-May 30
Newcastle: Theatre Royal

A WEST SIDE STORY Stamp?

Would you like to see a stamp celebrating WEST SIDE STORY? Well, if you do, you can let the United States Postal Service know. The Service is holding an unusual competition called *Celebrate the Century*: the official 20th century commemorative stamp series that you vote for. At this time you can vote for your favorite cultural events that shaped the 1950s. Included on the ballot are two cultural milestones that Leonard Bernstein helped to create, the musical WEST SIDE STORY and the film ON THE WATERFRONT, for which Bernstein wrote the score. We hope that all of our friends will help to make these stamps a reality by picking up a ballot at their local post office and casting a vote.



Hollywood Bowl in Japan

Making its fourth visit to Japan since its inception in 1991, the Hollywood Bowl Orchestra, led by Principal Conductor John Mauceri, gave a five-concert tour of Japan beginning on New Year's Eve in Osaka and continuing in Tokyo. The tour included SYMPHONIC DANCES FROM WEST SIDE STORY in commemoration of the 80th anniversary of Bernstein's birth. ■

Indiana School of Music Sponsors Leonard Bernstein Young Composers Competition

In commemoration of Leonard Bernstein's 80th birthday year, the Indiana University School of Music is sponsoring a competition for new orchestral works by composers 25 years of age or younger. The winner will receive a \$5,000 award and a performance of the work by the IU School of Music orchestra during the 1998-99 concert season—a year that will include festive performances worldwide of Leonard Bernstein's music.

The competition was conceived by Eugene O'Brien, chair of the composition department at the IU School of Music. O'Brien anticipates hundreds of entries of works no less than 10 minutes in length. No maximum duration is set.

"I wanted to do something that would encompass Bernstein's career and dedication to the musical education of young people, and his work as a conductor and a composer," said O'Brien. "A competition for young composers is a way to tie together his achievements and to get young people involved," he said.

The competition is a continuation of the strong friendship between the IU School of Music and the late composer. Begun in the early 1970s with a performance of TROUBLE IN TAHITI, the interaction between Bernstein and the school grew into a productive relationship including a six-week residency in 1982 when Bernstein became the first Fellow of the IU Institute for Advanced Studies. During his visit, the composer began work on his last opera, A QUIET PLACE, and spent time with singers and other music students.

For his 70th birthday celebration at Tanglewood, Bernstein



specifically asked IU to perform his MASS. He called the production "one of the finest performances I've ever seen."

In 1992 the Bernstein Estate asked the IU School of Music to produce a revival of 1600 PENNSYLVANIA AVENUE, a theater work written by Bernstein and Alan Jay Lerner. The IU production eventually resulted in multiple performances at the Kennedy Center. IU's production of this flawed musical helped lay the groundwork for its new reconfiguration, A WHITE HOUSE CANTATA, which premiered July 1997 in London.

The competition is open to all citizens or permanent residents of the United States under 25 years of age. All entries will be reviewed by an initial screening committee comprised of IU School of Music composition faculty. The final judges will be distinguished musicians not associated with IU. ■

For further information,
please contact:
Indiana University
School of Music
Bloomington, IN 47405
[www.music.indiana.edu/
bernstein/competition](http://www.music.indiana.edu/bernstein/competition)

Calendar of Events*

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

January

- 9 Vienna, Austria: CANDIDE OVERTURE; Radio Symphony Orchestra Vienna; Ernst Theis, conductor; Funkhaus-Sendesall.
- 12 Graz, Austria: THREE DANCE EPISODES FROM ON THE TOWN, SYMPHONIC DANCES FROM WEST SIDE STORY; Graz Symphony Orchestra; Ian Sutherland, conductor; Graz Stefaniensaal.
- 15,17, 20 New York: FACSIMILE; The New York Philharmonic; Leonard Slatkin, conductor; Avery Fisher Hall.
- 23 Saronno, Italy: THREE DANCE EPISODES FROM ON THE TOWN; Orchestra G. Verdi di Milano; Giuseppe Grazioli, conductor; Teatro G. Pasta.
- 25 Varese, Italy: THREE DANCE EPISODES FROM ON THE TOWN; Orchestra G. Verdi di Milano; Giuseppe Grazioli, conductor; Teatro Impero.

February

- 12 Milwaukee, WI: THREE MEDITATIONS FROM MASS; SERENADE; DIVERTIMENTO; Milwaukee Symphony Orchestra; Neil Gittleman, conductor, Frank Almond, violin; Kim Scholes, cello; Pabst Theater.
- 13 Antwerp, Belgium: THREE DANCE EPISODES FROM ON THE TOWN; Flanders Philharmonic Orchestra; Grant Lewllyn, conductor; De Singel.
- 17,18 Montreal, PQ: SYMPHONIC DANCES FROM WEST SIDE STORY; Orchestre Symphonique de Montreal; Charles Dutoit, conductor; Salle Wilfrid-Pelletier.
- 20-22 San Jose, CA: DIVERTIMENTO; San Jose Symphony Orchestra; Leonid Grin, conductor; Center for the Performing Arts.

February, continued

- 24 Leipzig, Germany: SYMPHONIC DANCES FROM WEST SIDE STORY; MDR Symphony Orchestra; Marcello Viotti, conductor; Gewandhaus.
- 28,29 Rochester, NY: CANDIDE (Scottish Opera Version); Eastman School of Music; John Greer, director; Eastman Theater.

March

- 4 Glasgow, Scotland: FANCY FREE; BBC Scottish Symphony Orchestra; Brad Cohen, conductor; Broadcasting House.
- 7 Berlin, Germany: SYMPHONIC DANCES FROM WEST SIDE STORY; Berlin Sinfonie Orchester; Sian Edwards, conductor; Konzerthaus.
- 7 Brussels, Belgium: SUITE FROM ON THE WATERFRONT; BRTN Filharmonisch Orkest; Lukas Foss, conductor; Lunatheater.
- 13-15 Memphis, TN: SYMPHONIC SUITE FROM ON THE WATERFRONT; Memphis Symphony Orchestra; JoAnn Fallata, conductor; Vincent de Frank Music Hall.
- 14 Erie, PA: SYMPHONY NO. 2: THE AGE OF ANXIETY; Erie Philharmonic; Peter Bay, conductor; Jeffrey Kahane, pianist; Warner Theater.
- 20 New York, NY: SERENADE; Los Angeles Symphony Orchestra; Esa-Pekka Salonen, conductor; Martin Chalifour, violin; Avery Fisher Hall.
- 20 Perth, Australia: WEST SIDE STORY CONCERT SUITE NO. 1; Western Australia Symphony Orchestra; Concert Hall.

March, continued

- 21 San Jose, CA: THREE DANCE EPISODES FROM ON THE TOWN; San Jose Symphony Orchestra; Leonid Grin, conductor; Center for the Performing Arts.
- 27,28 Dayton, OH: CANDIDE OVERTURE, SYMPHONIC DANCES FROM WEST SIDE STORY; Dayton Philharmonic; Neil Gittleman, conductor; Montgomery County Memorial Hall.

April

- 1 Milwaukee, WI: CANDIDE OVERTURE, THREE DANCE EPISODES FROM ON THE TOWN; TROUBLE IN TAHITI; Milwaukee Symphony Orchestra; Neil Gittleman, conductor; Pabst Theater.
- 4,5 Newport, KY: SYMPHONY NO. 1: JEREMIAH; Northern Kentucky Symphony; James Cassidy, conductor; Greaves Concert Hall.
- 16-18 Leipzig, Germany: SERENADE; Gewandhaus Orchestra; Herbert Blomstedt, conductor; Robert McDuffie, violin; Gewandhaus.
- 18,19 Santa Barbara, CA: SYMPHONY NO. 2: THE AGE OF ANXIETY; Santa Barbara Symphony; Gisele Ben-Dor, conductor; Bruce Brubaker, piano; Arlington Theater.
- 24-26 Mendocino, CA: MASS; Mendocino College.
- 29 London: SYMPHONY NO. 2: THE AGE OF ANXIETY, SUITE FROM A QUIET PLACE; The London Symphony Orchestra; Michael Tilson Thomas, conductor; Jean-Yves Thibaudet, piano; Barbican Center.
- 30 Dallas, TX: DIVERTIMENTO; Dallas Symphony Orchestra; Andrew Litton, conductor; Morton H. Meyerson Symphony Center.

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

e-mail: craigamb@aol.com

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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Executive VP: Harry J. Kraut

Managing Editor: Craig Urquhart

Editor: Jack Gottlieb

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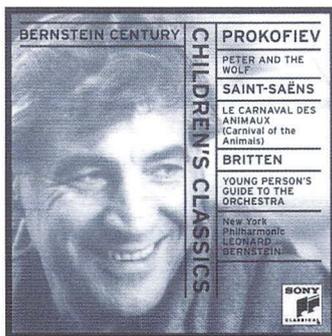
Looking Ahead

The Bernstein Century

Sony Classical has announced plans to release 10 more CDs of THE BERNSTEIN CENTURY series in late March. These reissues will include Bernstein's recordings with the New York Philharmonic of Respighi's *Pines of Rome* and *Roman Festivals*; Prokofiev's *Peter and the Wolf*, with Bernstein as narrator; Copland's *Piano Concerto* with Copland at the keyboard;

Mahler's *Symphony No. 6*; the complete *Messiah* by Handel; Vivaldi's *The Four Seasons*, and Beethoven's *Symphony No. 9*.

Of special interest are recordings of the music of Charles Ives which include the Maestro's discussion about this innovative American composer. Also included will be the recording of Bach's *Keyboard Concerto No. 5* with Glenn Gould at the piano, and the *Bach Violin Concerto No. 2* with Isaac Stern.



Hamburg Ballet to Premiere New Bernstein Ballet



John Neumeier with Leonard Bernstein.

celebrates the life and music of Bernstein. Neumeier, who conceived and will choreograph this work, had a longtime friendship with Bernstein and has already choreographed dances for *SONGFEST*, *THE AGE OF ANXIETY*, *SERENADE*, as well as directed productions of *WEST SIDE STORY* and *ON THE TOWN*. *Bernstein Dances* will be conducted by Bernstein protégé, Rainer Muelbach.

In honor of Leonard Bernstein's 80th birthday commemoration, John Neumeier, artistic director of the Hamburg Ballet, has announced that on June 14, 15 and 25, the company will premiere *Bernstein Dances* in Hamburg. This full evening ballet



prelude, fugue & riffs

25 Central Park West, Suite 1Y
New York, NY 10023

Mr. Craig Urquhart
Mr. Ron Draddy
450 West 24th St., #4bc
New York, NY 10011

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Leonard Bernstein