

PRELUDE, FUGUE RIFFS

News for Friends of
Leonard Bernstein
Spring/Summer 2003



The Importance of Art

Leonard Bernstein held very strong views about the role he thought the U.S.

Government should play in furthering arts education. He would be dismayed to see our situation today: shrinking Federal and State arts budgets; dwindling concert audiences; orchestras missing payroll deadlines, cancelling seasons and filing for bankruptcy. It is worth revisiting some of Bernstein's remarks made before the House Subcommittee on Select Education in December of 1977. He maintained that by supporting programs in the arts, the Government would develop not only artists but future audiences as well. We agree; America's cultural heritage, both past and future, cannot be protected enough. A nation without the arts is a nation without vigor, flexibility or imagination. And such a nation surely cannot thrive in today's world.

by Alexander Bernstein,
Jamie Bernstein and
Nina Bernstein Simmons

Leonard Bernstein: Testimony (excerpted) presented before the House Subcommittee on Select Education, December 17, 1977, New York City

Ref: H. J. Res. 600 — A Bill calling for a White House Conference on the Arts.



Congress roared with laughter in the Thirties when bills for government support of the artist were introduced. A red-blooded American boy plays baseball, not the violin, and he certainly does not perform pirouettes. As for a red-blooded American girl, she was better off playing with dolls or sewing kits than with cameras or sculptures. In those days of Depression and fascism and anti-fascism, the arts seemed particularly pointless to our Congress; it was only the WPA which saved the day, and, ironically enough, gave the biggest boost to our

artistic life in its entire history up to that point.

Today, almost half a century later, all that has changed. The arts are everywhere, booming and blooming. There are Arts Councils; grants flow in all directions; and there is, of course, this very meeting here today. But, I am sad to say, we are still an uncultured nation, and no amount of granting or funding is ever going to change that unless we become not only an art-producing people, but a people prepared to receive the aesthetic

(continued on page 2)

Leonard Bernstein,
doing what
he loved best.

In this issue... Remembering Adolph (1914-2002)... page 5

To Our Readers

Times of war, times of change... and still, people's eyes light up at the mention of Leonard Bernstein. His compositions continue to delight audiences everywhere, as our bloated calendar attests.

Many of Bernstein's works are generating fresh excitement. The DVD release of *WEST SIDE STORY* has renewed everyone's enthusiasm for that score, while last year's resurgence of *MASS*, with its anti-war sensibility, seems eerily prescient. Concurrently, other Bernstein works are having reincarnations, as in the newly orchestrated group of four blues songs, and the *ORCHESTRAL SUITE OF MUSIC FROM 1600 PENNSYLVANIA AVENUE*.

Music festivals around the world are partial to using Leonard Bernstein as a unifying theme, while a new generation of young music lovers learns about him through "The Bernstein Beat" and the groundbreaking work at the Leonard Bernstein Center. Even as arts budgets shrink painfully across the nation, Bernstein's educational legacy shines a hopeful light into the gloom.

In these unstable times, we miss all the more keenly the zany, profane mirth of Adolph Green; losing him last year felt like losing a large piece of Leonard Bernstein all over again.

J.B.T. ■

The Importance of Art, *continued*

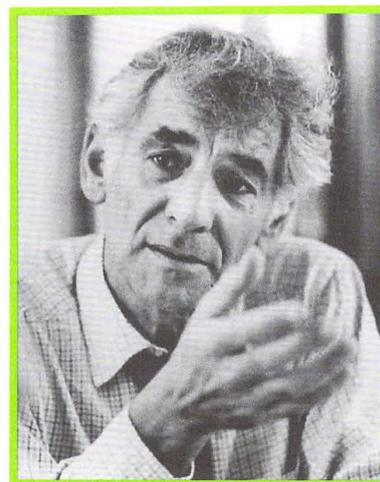
(continued from page 1)
product; and that means an educated people. Only a society prepared by education can ever be truly a cultured society.

The word "education" is a turn-off; education has been a forced activity, reluctantly endured because there is no alternative if we wish to succeed in our careers and at our cocktail parties. We tend to tolerate education, in the Victorian manner, to suffer it gladly for our own selfish interests, rather than to embrace it because we have been infused as children with the joy of learning. It is to this joy of learning that I propose the White House Conference should address itself. Let me focus down on the art of music. How many Americans can read music? Everyone learns to read words, to dance the hustle, to act in school

Children must receive musical instruction as naturally as food, and with as much pleasure as they derive from a ball game.

plays, to have some visual appreciation of graphic forms, to understand a poem by Keats or Robert Frost. But almost nobody is taught to read music, or to comprehend its basic principles. Music is an orphan; and will always be that orphan until we get a grip on a methodology of musical education of the young.

I propose that the reading and understanding of music be taught to our children from the very beginning of their school life; that they learn to participate with enthusiasm in the study of music from kindergarten through high school. No child is tone-deaf; every child has the natural ability



© COURTESY SONY CLASSICAL

to assimilate musical ideas and comprehend musical forms. Every child can be taught to read music as he or she is taught to read words; and there is no reason why both kinds of reading cannot be taught simultaneously. It is only a matter of presenting this material in a way that does not turn the student off; and I am deeply convinced that with time, intelligent funding and proper assistance, one can find the ways in which this enormous project can be implemented on a national scale. I for one, am willing to pledge my energy and time to this end.

Children must receive musical instruction as naturally as food, and with as much pleasure as they derive from a ball game. And this must happen from the beginning of their school lives. Only then will we produce a generation of Americans prepared to receive the larger musical experience, and to have the passion to probe ever more deeply. Then we will have our true musical public: an alive, receptive, truly critical public which will demand the best that our artists can supply. ■

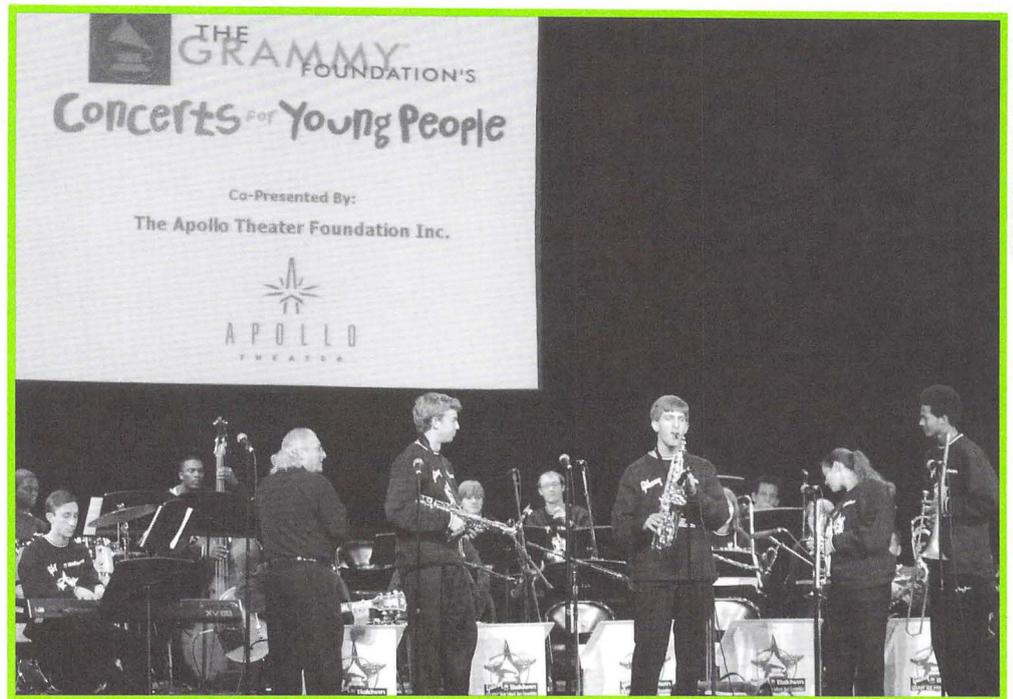
For the complete text, please visit www.leonardbernstein.com.

The Leonard Bernstein Center

The Leonard Bernstein Center continues to commit itself to creating better education for America's schools. In the past few months, many new initiatives have taken flight.

The GRAMMY Foundation has been working with web-site developer Ideum to create an "Authoring Tool" for the LBC web-site. The "Authoring Tool" is a template that will guide teachers in their curriculum-planning process and help them build measurable standards into their teaching units. In addition, the site will show examples of LBC units already successfully in use, and will also have an area about Bernstein's legacy as artist, teacher and scholar.

In January 2003, The Center conducted a Leadership Institute in Atlanta, Georgia. The theme was *Artful Learning in a Standards-Based System*. In an *Artful Learning* classroom, students actively respond to an artistic Masterwork by either experiencing it, inquiring about it, reflecting about it or creating something new. The attending group of school principals discussed leadership strategies and were introduced to the two new computer programs, the Quality



© COURTESY THE GRAMMY FOUNDATION

School Portfolio and the "Authoring Tool." As part of the conference there were two site visits: Harmony Leland Elementary School and Lindley Middle School. And top it off, Alexander Bernstein participated.

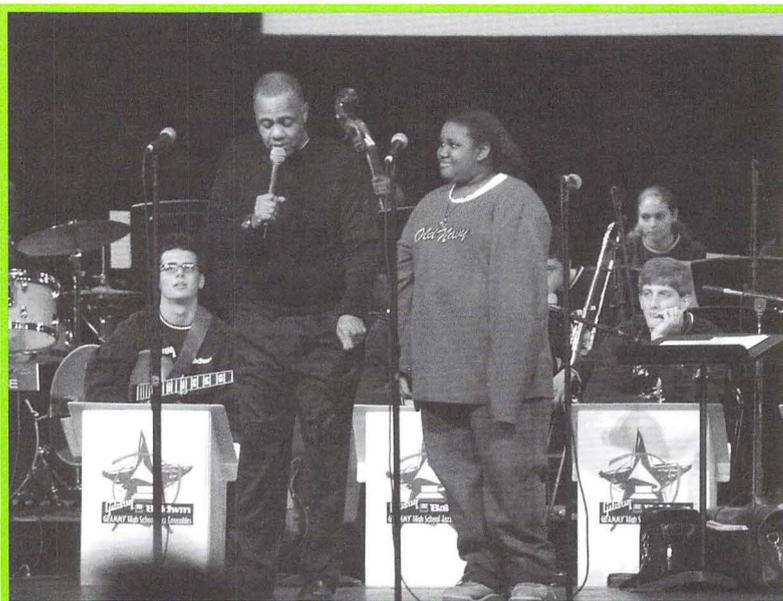
The Bernstein Center participated in the GRAMMY Foundation's Concerts for Young People (CYP). Under the direction of David Sears and Jackie Winn, CYP integrated portions of Artful

Learning lessons into a Latin Music concert as well as an event held at New York City's famous Apollo Theatre featuring the GRAMMY Jazz Ensemble, made up of young musicians from around the country.

Bernstein Model Schools in California, Georgia, Illinois and Oregon have been hosting various visitation teams from across the country. The entire faculty of these schools has been trained in the Artful Learning approach. The visitors observe the working faculty and participate in the classroom activities as well, gaining experience with this exciting new method of teaching. ■

For more information:
<http://www.grammy.com/foundation/lbc/>

Young musicians perform at New York's Apollo Theater as part of the Concerts for Young People.



© COURTESY THE GRAMMY FOUNDATION

Office of the Mayor City of New York Proclamation

Whereas: There is a place where dreams come true, and things are never planned — New York City as depicted by Betty Comden and Adolph Green. Today we celebrate the birthday of the beloved Adolph Green, and remember the team's memorable work, and Adolph's delightful personality, intelligence, wit, talent — and his fabulous smile, that, like the cheshire cat's, remains indelibly in our memories.

Whereas: Adolph Green was born in the Bronx, attended public schools, worked as a runner on Wall Street, and dreamed of acting. In 1938 he and Betty Comden formed The Revuers, a comedy troupe. Lacking funds, they wrote both words and music, acted and sang with Judy Holliday and others, and were accompanied by a summer camp pal of Adolph's, who played for free, and entered the music profession himself — Leonard Bernstein. Comden and Green went on to fame as authors and as lyricists of some of America's most beloved plays and films, including two films declared national treasures by the Library of Congress — *Singin' in the Rain* and *The Band Wagon*. Adolph had a phenomenal knowledge of classical music, and they even revamped the book of *Die Fledermaus* for the Metropolitan Opera. What we especially treasure is the team's celebration of New York City. They captured our city's unique variety, flavor, and idiosyncracies with scenes in the Brooklyn Navy Yard with Manhattan's skyline, Coney Island, Carnegie Hall, taxis, Greenwich Village, Grand Central Station, Sutton Place, and the streets. They conveyed the wonder of new arrivals, and the eccentricities of some residents (not us), and summed it all up in *New York, New York*, our unofficial city anthem. Fans imagine that the writing team in the *Band Wagon* was modeled on Comden and Green, but Adolph was far more lovable and sentimental. He was happy with his wife, actress Phyllis Newman, and their children, Adam and Amanda. He has left us all wonderful work that will never, never, grow old.

Now therefore, I, Michael R. Bloomberg, Mayor of the City of New York, in recognition of this great New Yorker, do hereby proclaim Tuesday, December 3, 2002 in the City of New York

Adolph Green Day

Michael R. Bloomberg
Mayor

Read by actor Kevin Klein
at *The Memorial Tribute to Adolph Green*,
December 7, 2002, *Shubert Theater, NYC*.

Remembering Adolph (1914-2002)



by Alexander Bernstein,
Jamie Bernstein and
Nina Bernstein Simmons

As we attempted to put our thoughts together about Adolph, we found that we couldn't get them to cohere. It turns out it is nearly impossible to describe the essence of Adolph Green. He remains as pixillated in memory as he was in person. Brilliant, mercurial, breathtakingly funny. Quick on the trigger, zany as a loon. Never still, never dull, never quiet — not even at a concert. In fact, he and our father both came from the talk-and-sing-your-way-through-it school of concert attendance. They drove everyone around them crazy — but no one loved them less for it.

He fought silence. Adolph couldn't even hardly hang up at the end of a phone call; instead of an outright goodbye, his voice would trail off with a series of, "yah, okay, uh, uh..." so that you were never quite sure the conclusion had been reached — and maybe neither was he.

Dapper, limber, light on his feet. Captain's nautical cap, unlit cigarette to twiddle between his fingers. Beautifully smooth, nut-brown skin in the summer; endless mysterious dentistry. He could swim the length of our pool and back underwater. He would shout astounding, invented-on-the-spot obscenities upon missing

a shot on the tennis court. He could make our father laugh harder than could anyone else on earth.

He was Nina's godfather. His kids, Adam and Amanda, are in essence our cousins; we all grew up together, marvelling at our parents' collective hijinks. Their mother, Phyllis Newman, is beyond aunt to us: something more like honorary mom. Adolph and Phyllis for dinner: yay! Delightful as a summer fountain, comfortable as a favorite sweater.

Adolph, together with Betty Comden, seemed to us kids the very height of adult sophistication. Whether they were holed up in our father's studio working in a dank fog of cigarette smoke, or at a party singing uproariously around the piano, *Betty and Adolph and Lenny* had a nearly Rat-Pack-like showbiz inviolability that clung to them all their collaborative lives.

We're pretty sure that Adolph would have felt most honored by the three of us if we quote the following lyric of his — composed, legend has it, while he was waiting for a light to change. Since childhood, we've considered it to be his finest work:

(nice, lilting Italian waltz)
Luigi the elephant keeper,
He sure loved that
elephant, you bet!
He feed her on peanuts
and cracker jack
And that elephant she
never forget!

Oh Luigi the elephant keeper,
They both love each other
Very much...
So on that fateful day
When she trampled him
to death *(big key change)*
WE WERE ALL —
SUR — PRISED!!!

"Bernstein Beat" Comes to Carnegie Hall



by Jamie Bernstein

It had a resonance, an almost mystical circularity: on February 8, Michael Barrett and I finally brought our concert, "The Bernstein Beat," to Carnegie Hall, the place where Leonard Bernstein made his legendary conducting debut with the New York Philharmonic in 1943, 60 years ago and where his YOUNG PEOPLE'S CONCERTS with the same orchestra began 45 years ago.

I was there for that first YOUNG PEOPLE'S CONCERTS. As a child of five, I understood very little, even though the concert ("What Does Music Mean?") began with my father conducting the "William Tell" overture, then turning to the audience and asking them, "What does that music make you think of?" When the inevitable cry of "The Lone Ranger!" came back to him, he pointed up at the box where I was sitting and said, "My little daughter Jamie answered the same thing."

So from the beginning, even though I couldn't quite grasp what was going on, I did understand that my father's YOUNG PEOPLE'S CONCERTS were in a sense directed at me and my siblings. This was very much on my mind when Michael Barrett and I set out five years ago to devise a concert for kids and their families, deliberately styled after the Young People's Concerts, but this time featuring the music of Bernstein himself — one of the few composers my father never got around to discussing with his young audiences.

In the spring of 1999, Michael and I premiered "The Bernstein Beat" with the Utah Symphony in Salt Lake City, with Michael



© STEVE L. SHERMAN

conducting and me narrating. The concert was well received, but we knew it still needed work. Over the next few years, we edited, honed and tightened as we brought Bernstein's exuberant music to kids all over the world: from San Francisco to Beijing, China; from Washington D.C. to Havana, Cuba. (We took the concept of "out-of-town try-outs" seriously!)

After all that *practice, practice*, we were finally ready for Carnegie Hall.

What an exciting moment for us. Our families, our own children, our friends and colleagues were all in the audience, along with a sold-out hall full of high-powered, well-informed, demanding New Yorkers — and their parents.

I suppose I should have been nervous, but the adrenaline thrumming in my body was not so much panic as pure thrill at the prospect of walking out onto that most venerable of American stages. Michael and I had worked a long time on "Bernstein Beat;" we knew it was *fun* — that beloved adjective of my father's. The rehearsal that morning with the St. Luke's Orchestra had gone very well; they really knew how to

deliver those deliciously tricky Bernstein rhythms.

Deliver they did. I couldn't see it from the stage, but I heard later that the kids were literally dancing in the aisles to "America" from WEST SIDE STORY! That meant Michael and I had done our job. But we'd already guessed as much earlier in the concert, when the entire audience of 2,804 bellowed "MAMBO!!!" — shaking Carnegie Hall to its very timbers.

Sitting onstage next to the conductor's podium where Michael was putting the orchestra through its paces, I found myself thinking about the Asian notion of honoring one's ancestors. It had always been hard for me to find my own way to express love and gratitude to my father, who already received so much of both from the rest of the world. Sitting on that stage surrounded by his music, and sharing it with the children of our city, felt like a pretty good way to pay honor, give thanks — and say I love you.

It was a bitterly cold day, but I never felt so wrapped in warmth. And I will not lie: it was one of the deep delights of my life to have, at least for a few hours, dressing Room A of Carnegie Hall all to myself. ■

Michael watches

Jamie give the

kids a bonus

yelling cue during

the bows at

Carnegie Hall.

Festivals Feature Bernstein



In the past few months, many orchestras have had “Bernstein Festivals” celebrating the life and music of Leonard Bernstein. Last autumn the Winnipeg Symphony Orchestra in Canada held a three-concert event. The concerts, under the direction of Musical Director Andrey Boreyko, offered a range of Bernstein’s compositions, including *HALIL* and *SERENADE* on opening night. A “Bernstein on Broadway” concert saluted Bernstein’s work in musical theater with selections from *CANDIDE*, *WEST SIDE STORY* and *ON THE TOWN*. The third concert was called “Homage to Bernstein” featuring Tchaikovsky’s *Symphony No. 6: Pathétique*, a favorite work of Bernstein’s.

During the month of February 2003, the Tucson Symphony Orchestra celebrated the legacy of Leonard Bernstein with a concert performance of *CANDIDE*; a “Bernstein on Broadway” concert that included selections from Bernstein’s Broadway shows as well as his chamber opera *TROUBLE IN TAHITI*; and a “Bernstein and Friends” performance featuring *HALIL* and *ARIAS AND BAR-*

CAROLLES. Music Director George Hanson also focused on Bernstein the educator with a “Young People’s Concert a la Bernstein.” Hanson, who studied with Bernstein, also presented an evening of music and conversation entitled “George Remembers Bernstein.”

The Bochum Symphony Orchestra presented a multi-event program titled “Lenny!” Spanning the months of February and March, the program included performances of *SERENADE*, *PRELUDE FUGUE AND RIFFS*, *MEDITATION NO.1 FROM MASS*, *HALIL*, *SYMPHONY NO. 3: KADDISH* and music from the Broadway shows. These concerts also included music by composers that Bernstein loved and championed, such as Roy Harris, Aaron Copland and Gustav Mahler. Musical Director Steven Sloan presented his own educational concert, modeled after Bernstein’s *YOUNG PEOPLE’S CONCERTS*, discussing “What is American Music.”

In May, the San Diego Symphony presented “From Lenny to Maestro: The Faces and Phases of Leonard Bernstein.” Conductor Murry

Sidlin headed up the evening that explored Bernstein’s career, using music from the musicals, film scores and other compositions.

This summer the Ravinia Festival in Highland Park, Illinois will present Bernstein’s three symphonies. Music Director Christoph Eschenbach will direct the Chicago Symphony Orchestra in *SYMPHONY NO. 1: JEREMIAH* with mezzo-soprano Rinat Shaham, and *SYMPHONY NO.2: AGE OF ANXIETY*, with pianist Lang Lang winner of the Schleswig Holstein Music Festival’s Leonard Bernstein Prize. Bernstein’s *SYMPHONY NO.3: KADDISH* will be conducted by John Axelrod, with Kelly Nassief, soprano. (Nassief was a laureate at the first Leonard Bernstein Jerusalem International Music Competition in 1996.) Samuel Pisar, a close friend of Bernstein who survived life in German concentration camps, will provide his own original narration for *KADDISH* at this concert. Finally, in a tribute to Bernstein’s Broadway work, Leif Bjaland will conduct the CSO in an all-Bernstein program featuring selections from the shows. ■

MASS Today

In the past few years, Bernstein’s theatre piece *MASS* has found a new relevance and a growing audience. Since January 2000, *MASS* has had nearly 100 performances worldwide in cities as various as Sydney, Australia, Valencia, Spain and Kalamazoo, Michigan; and in venues as diverse as Carnegie Hall in New York City, the Cathedral in Rouen, France, and the Vatican in Rome.

This year has already seen performances in Bremen, Germany and at the Catholic University in Washington, DC. Yet to come are productions in Vilnius, Lithuania; Ljubljana, Slovenia; and Redefin, Germany.

On November 22nd, the 40th anniversary of the assassination of President Kennedy, the Dallas Symphony will perform *MASS* to

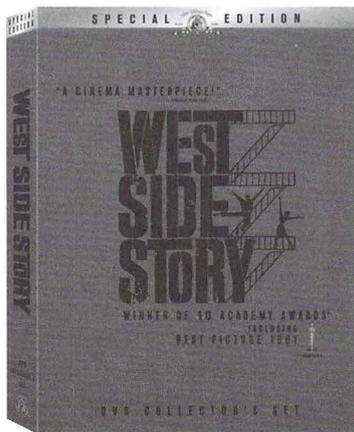
commemorate the event. Also in November, the Deutsche Sinfonie Orchestra and Choir will perform the work in Berlin.

Why does *MASS* remain relevant today? A letter to the *New York Times* (December 1, 2002) from Alison O’Connor in Manchester, CT answers the question well: “... Bernstein’s *MASS* is the best artistic reflection of the state of mind in which I find myself and perhaps other Americans find themselves, these days in the aftermath of September 11 and in the face of the so-called war on terrorism as we await the seemingly inevitable war with Iraq — days that have called into question our faith in everything we hold dear.”

At a performance of *MASS* in Carnegie Hall last November featuring the Collegiate Chorale and

the Orchestra of St. Luke’s, Jamie Bernstein concluded her pre-concert remarks with the following words: “*MASS* may seem at first to be locked in its era, but the issues it addresses have lost none of their immediacy. Catholicism is in fresh crisis in America, and the threat of a new war is bringing protesters back out into the streets. Intolerance has not gone away, and the credibility of our government continues to fall far short of the mark. The one conflict that seems to have been resolved for the moment is Bernstein’s central musical struggle: that of tonality vs. atonality. After nearly a full century of adherence to the 12-tone method, the academic doors have been thrown wide open to every kind of composing style. For that much, at least, Daddy would have smiled.” ■

WEST SIDE STORY on DVD



WEST SIDE STORY, the 1961 Academy Award winning film that the *New York Times* hailed as “nothing short of a cinema masterpiece,” has been released as a two-disc Special Edition DVD Collector’s Set. Released by MGM Home Entertainment, the set will be available for a limited time only. A new hour-long documentary, *West Side Memories*, includes cast and crew interviews. The DVD also has a gallery of approximately 230 stills, featuring never-before-seen behind-the-scenes photos, production design snapshots and storyboard sketches, as well as an animated storyboard-to-film comparison. Viewers can play the fully re-mastered film with or without the original orchestral intermission, which has been newly re-mixed and re-mastered. The original theatrical trailers are also included. In addition there is a collectable scrapbook containing an introduction and autograph by Oscar winning screenwriter Ernest Lehman; a complete working script with revision pages and song lyrics; letters from director Robert Wise; a reproduction of the original lobby brochure; a historical timeline, and film reviews. ■

[update:]

WEST SIDE STORY

by Craig Urquhart,

WEST SIDE STORY performances abound at the moment. Over 200 amateur licenses have been granted in just the past year, most of them to high schools in almost every state. They are too numerous to list here, but a complete listing may be found on www.westsidestory.com.

Moreover, there have been some notable professional and collegiate productions, and more are forthcoming. In April, the Indiana School of Music Opera Program presented four sold-out performances of WEST SIDE STORY. Michael Barrett, Bernstein’s conducting protégé and Music Advisor to the Estate of Leonard Bernstein, was the conductor. The director was Jerome Robbins’ protégé Joey McKneely, recreating Robbins’ original choreography. The direct links to the show’s creators, combined with the youthful talent of the cast, made for electric performances and standing ovations. (I know; I was there!)

McNeely also directed the musical at the La Scala Opera House in 2000. This July, McKneely brings WEST SIDE STORY back to La Scala with a youthful cast and conductor Donald Chan in the pit. Maestro Chan has conducted more performances of the show than any conductor in history. The La Scala production will continue on to Beirut,

Lebanon and Japan. July also finds a staging of WEST SIDE STORY at the Bregenz Music Festival in Austria. Their famous, larger-than-life *Floating Stage* is the magical setting for this production, directed by Francesca Zambello, fresh from her triumph as director of the Metropolitan Opera production of Berlioz’s *Les Troyens*. Wayne Marshall and David Charles Abell are the conductors. The immense set design has been created by George Tysin. Jamie Bernstein will participate in the festival’s opening ceremony, sharing her thoughts on the relevance of WEST SIDE STORY in today’s world. ■

BREGENZ FESTIVAL

Bregenz, Austria

July 17, 18, 19, 22, 23, 25, 26, 29, 30
August 1, 2, 3, 5-18

www.bregenzerfestspiele.com

LA SCALA

Milan, Italy

July 3-19

<http://lascala.milano.it/>

BEITEDDINE FESTIVAL

Beirut, Lebanon

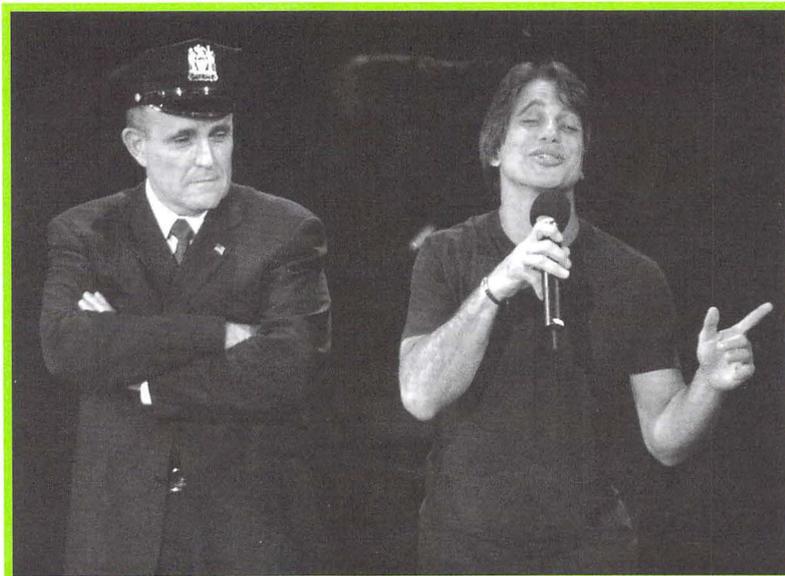
July 23-27

BUNKAMURA THEATRE CENTER

Tokyo, Japan

August 13-17

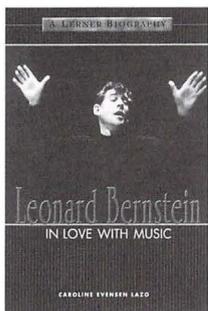
September 2-12



Rudy Giuliani, as Officer Krupke, taking guff from Tony Danza at Katie Couric’s gala to create the Jay Monahan Center for Gastrointestinal Health, last November at the Waldorf Astoria.

IN THE news

New Bernstein Biography



Lerner Publications Company has published *Leonard Bernstein: In Love With Music* by Caroline Evensen Lazo. Part of Lerner's Biography Series, this story of Bernstein's life is geared to the teenage reader. Included in the book are many photographs of Bernstein. The book concludes with an excerpt from a eulogy by Bernstein's brother Burton, delivered at the memorial service. Also included is a selected discography, as well as suggestions for further reading. ■

New Orchestral Suite

Charles Prince, conducting the New York Pops Orchestra, premiered a suite of music from the Leonard Bernstein/Alan Jay Lerner short-lived musical *1600 PENNSYLVANIA AVENUE* on April 25, 2003, at Carnegie Hall in New York City.

Sid Ramin and Charlie Harmon crafted the new sixteen-minute suite for symphonic orchestra (without voices). The suite includes four of the more familiar numbers from "1600": *The President Jefferson March*, *Take Care of This House*, *Lud's Wedding (I Love My Wife)* and *To Make Us Proud*. The orchestration has been expanded to include winds in pairs, more percussion, and a substantially larger string section than could fit in a

Broadway theatre pit.

Bernstein's eclectic score incorporates hymn-like chorales, a catchy calypso, jaunty minstrel show music, a series of nineteenth-century ballroom dances — and much more. Even though the 1976 production was a flop, the score has been hailed as some of Bernstein's most inventive music.

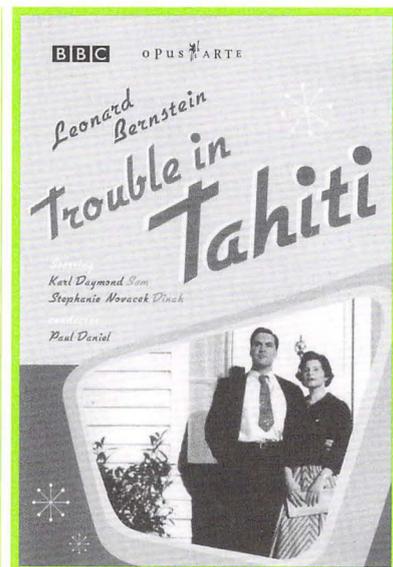
Sid Ramin was the original co-orchestrator of "1600", with Hershy Kay. (Ramin was recently featured in a New York Times profile about his new orchestrations for the current revival of *Gypsy*.) The Suite's co-arranger, Charlie Harmon, has also crafted *ORCHESTRAL SUITE FROM CANDIDE*. That arrangement has been recorded by the Minnesota Symphony with conductor Eiji Oue. ■

New Song Arrangements

The Pacific Symphony Orchestra, conducted by Carl St. Clair, presented *BERNSTEIN'S BLUES*, a group of four obscure Bernstein songs arranged in a "big band" suite by Bernstein's longtime orchestrator, Sid Ramin. Bernstein originally wrote two of the songs, "Ain't Got No Tears Left" and "Lonely Me," for the musical *ON THE TOWN*, but the songs were cut out of town. The song "Big Stuff" can be faintly heard playing on the jukebox at the beginning of the ballet *FANCY FREE*. The fourth song, "Screwed on Wrong," was written in 1980 for the Harvard a cappella group, the Krokodiloes. The songs show "Bernstein's importance in bridging concert and popular music," wrote Mark Swed in the *Los Angeles Times*. ■

TROUBLE IN TAHITI on DVD

BC Wales/Opus Arte recently released on DVD a television studio production of *TROUBLE IN TAHITI*. Filmed in 2002, this cinematic treatment recreates the chamber opera's 1950's suburban setting, with Stephanie Novacek as Dinah and Karl Daymond as Sam. The DVD comes with 30 minutes of bonus material, including conductor Paul Daniel's discussion of the opera, and Bernstein biographer Humphrey Burton's analysis of the work as it reflects the composer's career and background. The *Tucson Citizen* wrote, "TROUBLE IN TAHITI DVD does Bernstein proud." ■



Record Company Updates



- Deutsche Grammophon has released a three CD set of the Mozart late symphonies that Bernstein recorded with the Vienna Philharmonic. The set consists of Symphonies 25, 29, 35, 39, 40 and 41. Recorded over many years, these recordings showcase the unique musical relationship between Bernstein and the Vienna Philharmonic. DG has also released the SACD (Super Audio Compact Disc) of Bernstein conducting WEST SIDE STORY. This new format allows the myriad details to be heard in all their glory. Also planned for an August release is a compilation of “Bernstein’s Greatest Hits,” that includes selections from WEST SIDE STORY, CANDIDE and ON THE TOWN.

- Naxos of America has released two Bernstein compact discs: a recording of WEST SIDE STORY

with the Nashville Symphony Orchestra conducted by Kenneth Schermerhorn, and a Florida Philharmonic recording with James Judd, conductor, and pianist Jean Louis Steurman performing SYMPHONY NO. 2: THE AGE OF ANXIETY, SYMPHONIC DANCES FROM WEST SIDE STORY and the CANDIDE OVERTURE. James Camner in Fanfare Magazine wrote: “It is good to have this complete Naxos recording of ‘WEST SIDE STORY.’ It’s very well cast, with an ardent and smooth-voiced Mike Eldred as Tony, and Betsi Morrison, a fragile, heartbreaking Maria. The playing of the Nashville Symphony Orchestra and the conducting of Kenneth Schermerhorn are exemplary.” Anthony Barton in *BBC Music Magazine* deemed the AGE OF ANXIETY recording as “first-rate throughout.”



- To mark the 25th anniversary of Maria Callas’s death in 1977, EMI has released two previously unauthorized recordings that “La Divina” made with Leonard Bernstein. The live La Scala performances of Cherubini’s *Medea* and Bellini’s *La sonnambula*, both from 1953, have been re-mastered to improve the recorded sound quality. Each CD features an essay about Callas; a synopsis, libretto and history of the opera; and many historical photographs. *Medea* was Bernstein’s first professional opera engagement; he’d been invited to replace the ailing conductor Victor de Sabata. For many years, opera fans worldwide have treasured these pirated recordings. Now, with the new mastering, the operas can be heard in all their original magnificence. ■

Friends in the News

Many friends of the Leonard Bernstein extended family have been making the news.

Our own **Jamie Bernstein** has recently signed an agreement with ICM Artists; they will represent her as a narrator, and as co-author (with **Michael Barrett**) of her family concerts, including *The Bernstein Beat* and *Extreme Orchestra*. **Mark Horowitz**, who heads up the Leonard Bernstein Collections at the Library of Congress, has recently published *Sondheim on Music: Minor Details and Major Decisions*, a book based on interviews with

the composer. Composer and impresario **George Steel**, who has transformed Columbia University’s Miller Theatre into New York’s vanguard venue for new music, has been honored with the ASCAP Concert Music Award. As a plucky adolescent, George befriended the Maestro, who had come to conduct in Washington D.C. in the 1970’s; George has been a family friend ever since. **Chita Rivera**, who created the role of Anita in the original WEST SIDE STORY, has returned to Broadway this season as a star of *Nine*. **Douglas Webster** continues to perform the role of the

Celebrant in MASS, most recently at the Catholic University of America. Pianist **Lang Lang**, who received the Schleswig Holstein Music Festival’s Leonard Bernstein Award in 2002, has signed a recording contract with Deutsche Grammophon. **Marin Alsop**, who studied conducting with Bernstein, has been honored with the Royal Philharmonic’s Award for Excellence. And last but not never least, **Betty Comden** received the Creative Arts Award from the Kaufman Center in May for her lifetime work with **Adolph Green**. ■

Calendar of Events

Spring/Summer 2003

*Partial listing. Please note that all dates and programs are subject to change. For a more complete listing visit leonardbernstein.com

June

- 5 Basingstoke, UK:** CANDIDE (Scottish Opera version); The Opera Group; John Fulljames, director; Patrick Bailey, conductor; The Anvil; Salisbury Festival & Buxton Festival.
- 6 Kapfenberg, Austria:** WEST SIDE STORY, Symphonic Dances; Musikschule Kapfenberg; Roland Hollik.
- 9,10 Brighton, UK:** CANDIDE (Scottish Opera version); The Opera Group; John Fulljames, director; Patrick Bailey, conductor; Theatre Royal; Salisbury Festival & Buxton Festival.
- 12 Bruges, Belgium:** PRELUDE, FUGUE AND RIFFS; Brussels Jazz Orchestra; Daniele Callegari, conductor; Concertgebouw.

June, continued

- 1,2 Rome, Italy:** CANDIDE (Scottish Opera version); Orchestra Festival Euro Mediterraneo; Enrico Castiglione, director; Michael Slattery, Candide; Teatro Argentina.
- 4 Bantry, Eire:** PIANO TRIO; Osiris Trio; West Cork Chamber Music Festival.
- 5 Sapporo, Japan:** FANFARE FOR THE 25th ANNIVERSARY OF THE HIGH SCHOOL OF MUSIC AND ARTS, NEW YORK; Pacific Music Festival Orchestra; Wen-Pin Chien, conductor; Kitara Hall.
- 7 London, UK:** VIOLIN SONATA (UK Premiere); Efi Christodoulou, vin; Anthony Davie, piano; Wigmore Hall.
- 7 Bantry, Ireland:** PIANO TRIO; Osiris Trio; West Cork Chamber Music Festival.
- 8 Buxton, UK:** CANDIDE (Scottish Opera version); The Opera Group; John Fulljames, director; Patrick Bailey, conductor; Opera House; Salisbury Festival & Buxton Festival.
- 10 Ljubljana, Slovenia:** MASS; Lithuania National Symphony Orchestra; Kaunas Choir; Murry Sidlin, conductor; Douglas Webster, Celebrant; Krizanke Summer Theater.
- 10 New York, NY:** SYMPHONIC DANCES FROM WEST SIDE STORY; New York Philharmonic; Roberto Minczuk, conductor; Central Park.
- 11 Lenox, MA:** CHICHESTER PSALMS; Boston Symphony Orchestra; Mormon Tabernacle Choir, Members of the Orchestra at Temple Square; Craig Jessop; The Shed.
- 13,18 Buxton, UK:** CANDIDE (Scottish Opera version); The Opera Group; John Fulljames, director; Patrick Bailey, conductor; Opera House; Salisbury Festival & Buxton Festival.
- 17-19, Bregenz, Austria:** Bregenz Musical Festival
- 19,22,** on the Floating Stage; Francesca Zambello, director; Wayne Marshal and David Abell, conductors; George Tysin, set design;
- 23,25,** Richard Wherlock, choreographer; Marie-Jeanne Lecca, costumes; James F. Ingalls, light design. Rotating cast.
- 19 Vail, CO:** SYMPHONIC DANCES FROM WEST SIDE STORY; New York Philharmonic; Roberto Minczuk, conductor; Gerald R. Ford Amphitheater.
- 20 Sapporo, Japan:** CANDIDE OVERTURE; Pacific Music Festival Orchestra; Wen-Pin Chien, conductor; Kitara Hall.

Event Spotlight

WEST SIDE STORY Bregenz, Austria

Austria's Bregenz Musical Festival on the Floating Stage presents WEST SIDE STORY directed by Francesca Zambello. See July 17 and August 1.



Construction of WSS floating set.

© KARL FORSTER

- 12 Poole, UK:** CANDIDE (Scottish Opera version); The Opera Group; John Fulljames, director; Patrick Bailey, conductor; Lighthouse; Salisbury Festival & Buxton Festival.
- 22 Highland Park, IL:** ON THE TOWN, WEST SIDE STORY, WONDERFUL TOWN. Selections for concert performance; Chicago Symphony Orchestra; Leif Bjaland, conductor; Pavilion; Ravinia Festival 2003
- 24 Orkney, UK:** CANDIDE OVERTURE; BBC Philharmonic; Rumon Gamba; Kirkwall Pickaquooy Centre; St. Magnus Festival.
- 28,29 Eberbach, Germany:** CHICHESTER PSALMS; Radio-Sinfonie-Orchester Frankfurt, Tschechischer Philharmonischer Chor Brno; Fabrice Dalis, tenor; Hugh Wolff, conductor; Kloster.
- 28-30 Rome, Italy:** CANDIDE (Scottish Opera version); Orchestra Festival Euro Mediterraneo; Enrico Castiglione, director; Michael Slattery, Candide; Teatro Argentina.
- 30 Mannheim, Germany:** WEST SIDE STORY, Symphonic Dances; Nationaltheater-Orchester der Musikalischen Akademie Mannheim; Kristjan Jarvi; Musikalische Akademie.

July, continued

- 26 Wolfeboro, NH:** CHICHESTER PSALMS, selections from CANDIDE, WEST SIDE STORY; Great Waters Festival Chorus and Orchestra; Dr. Gerald Mack, conductor; Brewster Academy Field.
- 27 Highland Park, IL:** JEREMIAH (SYMPHONY No. 1); Chicago Symphony Orchestra; Rinat Shaham, mezzo-soprano; Christoph Eschenbach; Pavilion.
- 26-29 Chicago, IL:** CANDIDE, concert version; Chicago Department of Culture; Francesco Miloto; conductor; Preston Bradley Hall.

August

- 1 Highland Park, IL:** KADDISH (SYMPHONY No. 3); Chicago Symphony Orchestra, Chicago Symphony Chorus, Boys of the Glen Ellyn Children's Choir; Kelley Nassief, soprano; Sam Pizar, narrator; John Axelrod, conductor; Pavilion.
- 1-3, 5-18 Bregenz, Austria:** Bregenz Musical Festival on the Floating Stage; Francesca Zambello, director; Wayne Marshal and David Abell, conductors; George Tysin, set design; Richard Wherlock, choreographer; Marie-Jeanne Lecca, costumes; James F. Ingalls, light design. Rotating cast.
- 10 Chicago, Illinois:** THE AGE OF ANXIETY (SYMPHONY No. 2); Chicago Symphony Orchestra; Christopher Taylor, piano; Christoph Eschenbach, conductor; Pavilion.
- 11 Washington, DC:** CANDIDE OVERTURE; National Symphony Orchestra; Leonard Slatkin, conductor; JFK Center for the Performing Arts.
- 18-20, 23 Philadelphia, PA:** SYMPHONY NO: 1, "JEREMIAH;" Philadelphia Orchestra; Christoph Eschenbach, conductor; Anna Larsson, contralto; Verizon Hall.
- 23 Bridgehampton, NY:** PIANO TRIO; Bridgehampton Chamber Music Festival; The Presbyterian Church.
- 31 Hollywood, CA:** WEST SIDE STORY, scenes from the film projected with live orchestral accompaniment; Hollywood Bowl Orchestra; John Mauceri, conductor; Hollywood Bowl.

September

- 10 Lucerne, Switzerland:** CANDIDE OVERTURE; Wiener Philharmoniker; Bobby McFerrin, conductor; Concert Hall; Lucerne Festival.
- 13 Amsterdam, Netherlands:** SERENADE; Netherlands Philharmonic Orchestra; Vadim Tsibulevsky, violin; Yakov Kreizberg, conductor; Concertgebouw.
- 17 Washington DC:** CANDIDE OVERTURE; National Symphony Orchestra; Leonard Slatkin, conductor; Concert hall, JFK Center for the Performing Arts.
- 18-20 Philadelphia, PA:** JEREMIAH (SYMPHONY No. 1); Philadelphia Orchestra; Anna Larsson, contralto; Christoph Eschenbach, conductor; Kimmel Center, Verizon Hall.
- 21 Sydney, Australia:** MISSA BREVIS; Collegium Musicum Choir and Orchestra; University of New South Wales.
- 26,27 Fremont, CA:** MASS (full version); Students from Ohlone College; Ohlone College.
- 26-28 Munchen, Germany:** CANDIDE OVERTURE, THREE DANCE EPISODES FROM ON THE TOWN; SYMPHONIC DANCES FROM WEST SIDE STORY; Munich Philharmonic; Yakov Kreizberg; Philharmonie.

[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:

curquhart@leonardbernstein.com

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

Prelude, Fugue & Riffs™ is a publication of The Leonard Bernstein Society.

© 2003 by The Leonard Bernstein Office, Inc.

Executive VP: *Harry J. Kraut*

Managing Editor: *Craig Urquhart*

Editors: *Jack Gottlieb,*

Jamie Bernstein Thomas

Design: *BorsaWallace, NYC*

Visit our website:

www.leonardbernstein.com

PRELUDE,
FUGUE &
RIFFS

LOOKING

ahead

Pacific Music Festival



On July 5, 2003, the Pacific Music Festival Orchestra and Members of PMF Vienna will celebrate the opening ceremony of the 14th Pacific Music Festival in the Sapporo Concert Hall, Japan, under the baton of Wen-Pin Chien. The PMF Orchestra, the primary focus of the festival, will be comprised of 120 promising musicians from 30 countries and will perform works by Bernstein and Richard Strauss.

PMF's mission is to educate gifted young musicians; this summer they will be under the guidance of Bernard Haitink, principal conductor; Edo de Waart, guest conductor; and Peter Schmidl, artistic chairman of the faculty. The Faculty in Residence will be comprised of distinguished members of the Vienna Philharmonic Orchestra, Philadelphia Orchestra and the London Symphony Orchestra. Krzysztof Penderecki will be this year's composer-in-residence. The annual Pacific Soundings Concert will showcase Penderecki's music. Other conductors participating will include Tadaaki Otaka, Ken Takaseki, Seikyo Kim and Kenneth Hsieh. Canadian violinist Chantal Juillet will return as this year's violin soloist and Koji Oikawa will be piano

soloist. As part of the festival's tradition, the Sapporo Symphony will participate in a joint concert with the PMF Vienna.

In addition to its orchestral concerts, the festival will also offer chamber music featuring members of the PMF Vienna and PMF International. July 20th is the Leonard Bernstein Memorial Concert, a daylong event showcasing all participants of the festival.

The PMF is underwritten by the financial backing of hundreds of corporate and individual sponsors, and many dedicated volunteers generously support the efforts of the distinguished artists and faculty. ■

For more information, please visit: www.pmf.org.jp

PRELUDE,
FUGUE &
RIFFS

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

Bulk Rate
U.S. Postage
PAID
Permit #45
Newark, NJ

Leonard Bernstein®

Printed on recycled paper