

# PRELUDE, FUGUE RIFFS

News for Friends of  
Leonard Bernstein  
Spring/Summer 2011



## West Side Story Film — with Live Orchestra

by Steven Smith

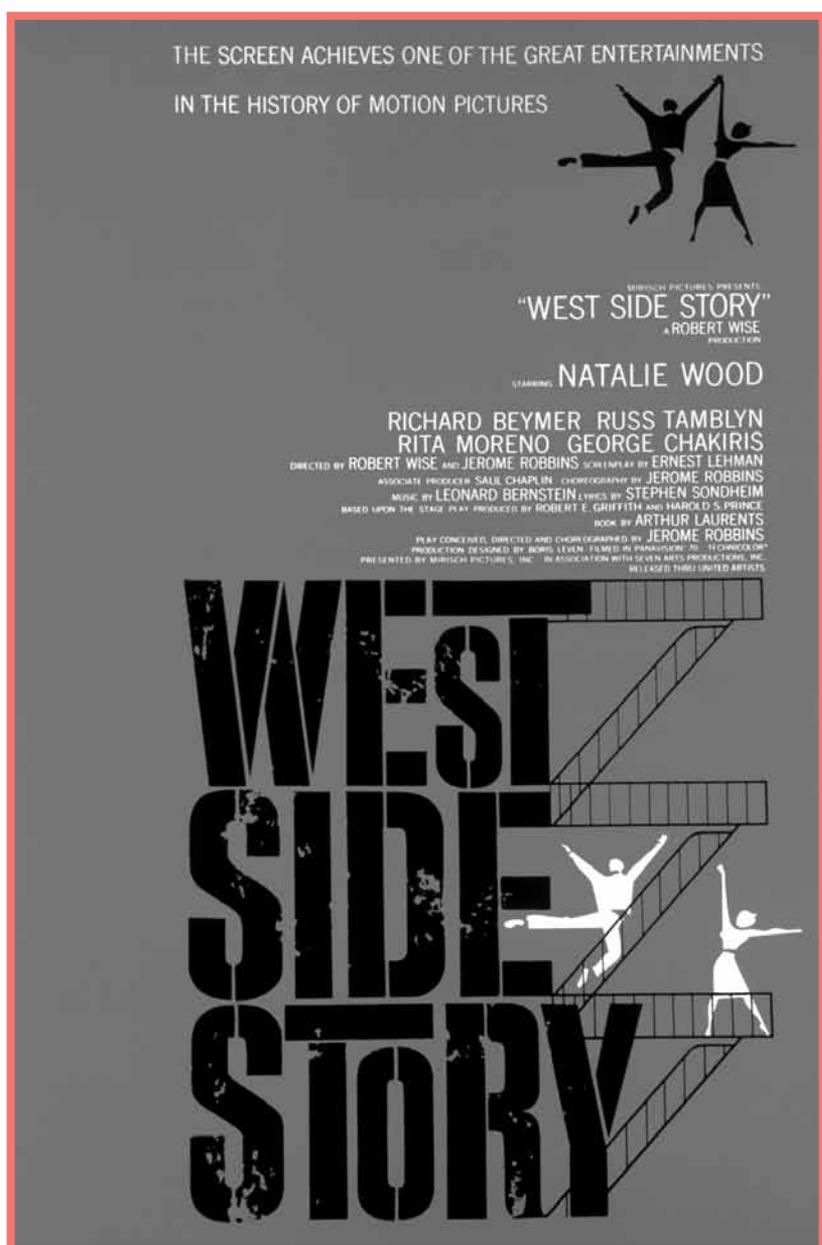
It is fitting that the Hollywood Bowl will host an unprecedented screening of the MGM classic film, *West Side Story* on July 8th; after all, this legendary concert venue played a role in the birth of the show itself. A 1955 engagement at the Bowl brought Leonard Bernstein to Los Angeles, where a chance meeting with writer Arthur Laurents reignited the stalled plan, originally conceived by Jerome Robbins, to write a modern musical based on *Romeo & Juliet*.

56 years later, a new technology developed by Paris-based Audionamix and utilized by Chace Audio by Deluxe, one of the film industry's top restoration companies, has isolated the vocal tracks, featuring lyrics by Stephen Sondheim, from the 1961 Best Picture winner, allowing conductor David Newman and the Los Angeles Philharmonic to present a screening of the film with live orchestra.

Explains Cathi Black, Director of Sales at Audionamix, "We teach our source-separation technology the score as it was played in the film, then the technology assists our engineers in effectively removing the score, leaving vocals, dialogue and effects intact." Creating a technology that makes such sound isolation possible has been "one of the holy grails for motion picture and music repurposing," says Bob Heiber, Vice President of Chace Audio.

The *West Side Story*; Film with Live Orchestra project was conceived and led by The Leonard Bernstein Office, with the cooperation of Arthur Laurents, Stephen Sondheim, the Estate of Jerome Robbins and MGM. Helping to coordinate the project is the global arts management company

(continued on page 2)



### Inside...

- 4 A Quiet Place at New York City Opera
- 5 Lessons Learned from Chichester Psalms

- 6 Artful Learning
- 8 The New York Philharmonic Digital Archives

- 9 Remembering Jack Gottlieb
- 10 In the News
- 14 Some Performances

# To Our Readers

As these pages testify, Leonard Bernstein's rich and diverse accomplishments during his lifetime still resonate today. There are new books — from a biography for young readers to an examination of the impact of *West Side Story* on western culture. There are fascinating new web presences, including the New York Philharmonic's groundbreaking Digital Archives Project. Combined with the various CD reissues and the ubiquitous performances of his compositions, these all attest to the impact that Bernstein's life and work continue to make on our world. His educational legacy alone would have put him in a position of prominence in 20th Century history. Today, *Artful Learning, Inc.*® brings Bernstein's vision directly into schools, where enthusiasm and rising scores demonstrate that personal creativity has the power to instill a lifelong thirst for knowledge in every child.

It is astonishing how *West Side Story* never loses its lustre. 50 years have passed since the motion picture's release, yet it continues to top the charts of favorite film musicals. And now the latest technology allows us to see the film with the original singing accompanied by a live orchestra. What a delightful prospect — particularly at the Hollywood Bowl!

Without a doubt, *West Side Story*, and the prominence of the film in particular, exponentially increased Leonard Bernstein's global reach. As far away as Indonesia or Russia, people can sing *Tonight* or *The Jets' Song*, even if they have no idea who Leonard Bernstein is. Although we'd like the whole world to delight in Bernstein's wide array of gifts, we're also glad that this one work has brought his music into so very many far-flung and unexpected places.

If only we didn't have to keep losing precious people. We mourn the passing of Jack Gottlieb, who devoted so much of his time and energies to the life and work of Leonard Bernstein. As Jack himself might have said with a sigh, Oy vey.

J.B. ■

(continued from page 1)

IMG Artists with a team led by its Senior Vice President Steven A. Linder.

Vice President of Artistic Planning for the Los Angeles Philharmonic, Chad Smith, says the July concert is an irresistible way to celebrate Leonard Bernstein's long association with the Bowl, as well as a *West Side Story* milestone: "2011 is the 50th anniversary of the film, and what better place to premiere this orchestral version of the score, in a new HD print, than in Hollywood."

"Among the many exceptional titles in the MGM library, *West Side Story* occupies a unique place in the hearts of movie fans," notes Simon Graty, Senior Vice-President and General Manager, MGM HD. "The Hollywood Bowl presentation will give them a whole new way to experience the film, and MGM HD is proud to support it."



© MGM

Not surprisingly, talks are underway to present this "live" version of the film in other cities here and abroad. ■

Steven Smith is an Emmy-nominated documentary producer, journalist, and author of the biography *A Heart at Fire's Center: The Life and Music of Bernard Herrmann*.

## Did You Know?



© MGM

was transferred to an earlier scene, the bridal shop. The location of *Gee*, *Officer Krupke* was interchanged with *Cool*. Sondheim also wrote new lyrics for *America*, performed by all the Sharks and their girls.

Some of these changes were judged to be necessary to intensify the oncoming

The 1961 Academy Award for Best Picture went to the movie version of *West Side Story*. It earned a total of ten Oscars. Although Bernstein did not suffer the indignity of the mayhem perpetrated on his score in the movie of *On The Town*, the movie of *WSS* did make some minor alterations. *I Feel Pretty*

sense of doom. After all, the movie was not interrupted by an intermission during which an audience could recover from the devastation that took place during the *Rumble*. On stage, the bubbly *I Feel Pretty*, at the beginning of Act II, was a kind of extension of intermission exuberance. Good theater, but not good movie. ■

# The Dubbers

The singing voice of Richard Beymer (Tony, in the movie) was that of Jim Bryant, a Hollywood jazz and commercial arranger and bass fiddler, chosen because his singing timbre matched Beymer's spoken sound. Similarly, Betty Wand, a mezzo-soprano, was hired to do some, but not all, of Rita (Anita) Moreno's singing. Wand later sued to get a percentage of the movie-album sales, a dispute settled out-of-court. But the most convoluted dubbing problems were those for the voice of Natalie Wood (Maria).

Marni Nixon was employed on a day-to-day basis (no contract was signed) to do only the high or sustained notes that Wood's less disciplined voice could not manage. And, indeed, the songs were recorded in that manner, with Wood being continually told how "wonderful" she was.

While this was going on, Nixon was being told that she would do the full soundtrack, which was hard to believe under the circumstances. But this delicate and deliberate game of musical pawns was played to ensure there would be no clash between star and studio until Wood's visuals had been completely filmed. When she was finally "in the can," Wood was informed that Nixon had been elected. Wood's reaction was understandable anger. (Later on when she filmed her role in *Gypsy*, no substitutions were made for her singing voice.)

Nixon's job then became much more complicated than her dubbing of Deborah Kerr in the filming of *The King and I*. There, everything had been carefully worked out in rehearsal, with Nixon physically next to Kerr at all music rehearsals. But since Wood's performance had

already been filled with musical inaccuracies, Nixon had to compensate for them. On long shots there was no problem, but on close-ups she had to hedge it one way or another. (In fact, Nixon even dubbed Wood's *speaking* voice at the very end: "Don't you touch him! Te adoro, Anton.")

Due to the web of deception, Nixon felt she deserved a cut of the movie-album royalties. Neither the movie nor the record producers would bow to her demands. Bernstein broke the stalemate by volunteering a percentage of his income, a gesture of royalty-loyalty since Nixon had been a performer-colleague of his at New York Philharmonic concerts. ■

*Copyright 2001 by Jack Gottlieb. All rights reserved. May not be used without permission.*

## West Side Story Film Awards

### NEW YORK FILM CRITICS

Best Picture *West Side Story*

### ACADEMY AWARDS

- Best Picture, *West Side Story*
- Best Supporting Actor, George Chakiris
- Best Supporting Actress, Rita Moreno
- Best Direction, Robert Wise and Jerome Robbins
- Best Cinematography, Color, Daniel L. Fapp
- Best Art Direction, Color, Boris Leven (Art Direction), Victor Gangelin (Set Decoration)
- Best Sound, Fred Hynes, Gordon Sawyer
- Best Scoring of a Musical, Saul Chaplin, Johnny Green, Sid Ramin, Irwin Kostal
- Best Editing, Thomas Stanford
- Best Costumes, Color, Irene Sharaff
- Special Award, Jerome Robbins for his brilliant achievement in the art of choreography

*Also nominated:*

Best Screenplay, Ernest Lehman

### GRAMMY AWARDS

Best Soundtrack, *West Side Story*, Johnny Green, Saul Chaplin, Sid Ramin, Irwin Kostal

### WRITERS GUILD OF AMERICA

Best Written Musical, Ernest Lehman (for the adapted screenplay, 1962)

### NEW YORK FILM CRITICS CIRCLE AWARD

Best Film, *West Side Story*

### LAUREL AWARDS

- Cinematography, Color, Daniel L. Fapp
- Female Supporting Performance, Rita Moreno
- Best Musical

### GOLDEN GLOBES (1962)

- Best Motion Picture, Musical
- Best Supporting Actor, George Chakiris
- Best Supporting Actress, Rita Moreno

### DIRECTORS GUILD OF AMERICA

Outstanding Directorial Achievement in Motion Pictures, Jerome Robbins, Robert Wise and Robert E. Relyea (assistant director)



Rita Moreno and George Chakiris received Academy Awards for *West Side Story*

© WILLIAM LOVE/ACE/HUTTON ARCHIVE/GETTY IMAGES

# A Quiet Place at The New York City Opera



© CAROL ROSEGG

by Humphrey Burton

**A** *Quiet Place* has a complex back history. Bernstein was always of two minds as to whether he was primarily a conductor or a composer. In his debut year, 1943-44, he had big hits with his first ballet, *Fancy Free*, and his first musical, *On the Town*. Then it was non-stop conducting until he got married in '51 and turned back to composition. Ironically he spent his extended honeymoon in Mexico evoking a middle class suburban marriage on the rocks in a one-act opera entitled *Trouble in Tahiti* (the name of the movie the heroine goes to see). He wrote the libretto as well as the music and both were sharp as nails.

*Trouble in Tahiti* was televised by NBC in 1952 (and in 1973 by London Weekend, produced by yours truly). It had a brief Broadway run and is still a staple of universities and music colleges, but it's too short and too slight — just five voices and a chamber orchestra — to have an opera-house life. But thirty years later, Bernstein made an astonishing creative decision: to revisit and to vastly expand his little opera, to imagine Sam and Dinah thirty years older, and to bring to life their son Junior, who's mentioned but never appears on stage.

Bernstein goes further: let the son have a kid sister, Dede. Let the son be a huge disappointment to his father by growing up gay and becoming a Vietnam draft dodger who flees to Quebec. Let his kid sister visit him for his 21st birthday and fall in love with (and eventually marry) his boutique owner boyfriend Francois. Darker still, let Dinah have just died in an alcohol-induced car crash, so that the new opera's opening scene can take place in a funeral parlor.

That's the scenario Bernstein hammered out for *A Quiet Place*, with the prompting and galvanizing from a young



Top: Dominic Armstrong (Francois), Sara Jakubiak (Dede), and Joshua Hopkins (Junior), Above: Christopher Feigum (Young Sam) and Chorus

Harvard graduate named Stephen Wadsworth who's since made a distinguished name for himself in the field of opera production rather than libretto writing.

Bernstein's original concept was to have *Tahiti* done before the interval, with the new work following in a single angst-ridden two-hour slab. It didn't work. His revision, prompted by the conductor John Mauceri, was radical in the extreme. He sliced *Tahiti* into two halves, and turned them into flashbacks at the beginning and end of the second act. In performance it's a bit like hearing the first half dozen variations of Elgar's *Enigma* before being presented with the theme. Or you could compare it with a Jean-Luc Godard film: yes, there's a beginning, a middle and an end but in *A Quiet Place* only the end is in the right place. All very intriguing, you will say, but does it actually work in the opera house? The odds are against it. This family may be dysfunctional, but it's ordinary; while fellow American composer John Adams chose Nixon and Oppenheimer as his operatic heroes, Bernstein settled for Sam, a New York "Mad Man", the one time winner who's come to hate the son who humiliated him.

The awkward, edgy exchanges at the funeral parlor have the ring of truth — and yes, to answer the question, *A Quiet Place* does work, despite some embarrassing bits of dialogue; quite often the achingly beautiful music actually tugs at the heart strings. The arias, trios and quartet of the 1980s composition are in a different musical language from *Tahiti* (less tonal) but they derive from the same DNA. Bernstein displays his customary mastery of thematic transformation, and that's a musical cement which helps the opera to hang together.

Unsung heroes of the evening are New York City Opera's Managing Director, George Steel,

(continued on page 13)

# Lessons Learned from *Chichester Psalms*

by Christa Woodall

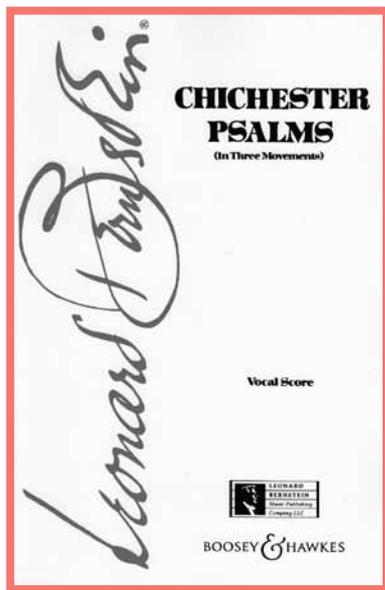
The first time *Chichester Psalms* crossed my path was my junior year of high school. Little did I know then that Leonard Bernstein's gorgeous musical work would profoundly impact my life for years to come.

A new choir director had started at our suburban Los Angeles school that year — only the second director since the school opened in the 1960s — and his arrival ruffled some feathers, my own included. Among the points of controversy was the director's selection of Bernstein's piece. The rhythmic complexity and unfamiliar Hebrew turned off many of my peers (especially the guys, who, bless their hearts, never could nail the challenging second movement, even in concert), but for me, it was the one thing our new director had done right all year! Instantly I felt a deep connection to the work, enthralled by the beauty of the language, the richness of the text, and the sophistication of the musical structure, the way the tonal intervals evoked such a range of emotions — joy, anger, unity, peace. It was unlike anything I'd ever experienced.

*Chichester Psalms*, which premiered in 1965, was Bernstein's first composition following his *Kaddish* (Third Symphony). Where *Kaddish* is mournful, *Chichester Psalms* is vibrant, intense and serene, with text pulled from Psalms 108, 100, 23, 131 and 133. The piece opens with the full choir jubilantly praising God in song, leading in the second movement to an evocative contrast between a blissfully unaware boy soloist, representing David, singing the famed 23rd Psalm in contrast to the men angrily lamenting why the nations anger and rage. The piece finds resolution in the choir accepting God's wisdom, ending with the well-known words "Hineh mah tov / Umah

na'im / Shevet ahim / Gam yahad" ("Behold how good, and how pleasant it is, for brethren to dwell together in unity").

The night we performed *Chichester Psalms* was a memorable one — not only because I had a minor solo in the piece, but because it was my final time performing on my high school's stage. Due to — dare I say it? — "creative differences," I retired from the arts programs and, in doing so, left behind what had been a defining part of my life since childhood.



Fast forward almost a decade. I may have left behind singing, but *Chichester Psalms* stayed with me. I listened to the piece often, always grinning at the music's buoyant first movement, loving the gorgeous Hebrew text. As an adult in Orange County, I'd heard that an LDS choir had started up, but despite my friends encouraging me to join the Orange County Mormon Choral Organization, I resisted, figuring my performing days were past.

That is, until I heard they were planning to perform *Chichester Psalms*.

When attending the Christmas 2008 OCMCO concert, I received a flier about their spring 2009 concert, and when I saw *Chichester Psalms* on the lineup, I could resist no longer. The urgent

need to audition overwhelmed me — there was no way I could pass up the opportunity to perform that dearly beloved work again, let alone with a talented choir and full orchestra in Costa Mesa's world-class Segerstrom Concert Hall.

As soon as auditions were announced, I scheduled mine, made the cut, and reveled in every moment of performing again. The choir actually became a huge part of my 2009 — in addition to singing, I spearheaded the choir's publicity — and my soul expanded as this dormant piece of myself reawakened. In singing, I felt like I drew nearer to my true self, rediscovering my talents and remembering my passions. I felt like the piece drew me nearer to God, appreciating the beauty of religious texts in all their varieties, from reverent hymns to rambunctious spirituals. Singing *Chichester Psalms* in the packed concert hall is still one of my most cherished memories.

As I've begun this project of blogging about connections between Judaism and my Mormon faith, *Chichester Psalms* has taken on a new dimension. While listening to it recently, that final refrain — "Hineh mah tov / Umah na'im / Shevet ahim / Gam yahad" — leapt out at me. The choir moves from singing rich harmonies to joining toward a single note on "yahad," or "as one," before unifying on "amen." In a world that is increasingly complex and dissonant, especially in light of recent world events, I can think of few messages more vital than the beauty of unity and peace among the brotherhood of man. It is good and pleasant when we can dwell together in harmony — as much today as when David penned the psalms or when Bernstein composed his *Chichester Psalms*. ■

*Christa Woodall graduated from Brigham Young University in 2004 and has made her career in journalism, public relations and marketing. A devout Latter-day Saint, she blogs on Mormon-Jewish cultural and religious topics for [jweekly.com](http://jweekly.com).*

# Artful Learning Summit

## June 17 & 18, 2011 — Vernon Hills, Illinois

by Karen Cencula & Betsy Sostak

Townline Elementary School and School of Dual Language are pushing their thinking and the *Artful Learning*® Model to a new level with a year-long focus on staff professional development.

### Leonard Bernstein had the capability to change who we are and how we think as educators and leaders.

Leonard Bernstein had the capability to change who we are and how we think as educators and leaders. The goal is to move beyond *Artful Learning* as being something we do everyday in the classroom and have it become a part of our everyday lives.

In the summer of 2010 our Bernstein Team met to plan staff development for the upcoming academic year. Principal Karen Cencula describes, “We wanted our staff to delve deeper into

each element of the model so that we could maximize each component, constructing a deeper understanding of the concept across curricular areas through a Bernstein *Artful Model of Learning Unit*.” Each aspect of the *Artful Learning* Model has been interwoven into every session to show how the components are utilized to encourage deeper student inquiry in the classroom. The purpose of designing a customized professional development series is to grow as teachers, artists, and scholars in order to have a greater impact on student learning via the *Artful Learning* Model.

In celebration of this work, Hawthorn District 73 administration and Townline Elementary School will be hosting an *Artful Learning* Summit as a weekend opportunity to share their work with a Professional Learning Community focus with all schools currently implementing the model. The musical score from *West Side Story* will serve as the Masterwork all under the

Concept of Perspective and the series Significant Question: “What causes something to have a lasting impact?” Group sessions will focus on the following components: Experience, Masterworks, Significant Questions, Concepts, Inquiry Centers, Original Creations, and Reflections. Exciting additions to the weekend will include conversations with Alexander Bernstein addressing his father’s creative process with the iconic musical and other Arts-based Skills & Strategies workshops that will conclude with a multi-media Original Creation from all participants.

The *Artful Learning* Summit will be held in Vernon Hills, Illinois at Townline Elementary School on June 17 & 18, 2011. For reservations or more information, please e-mail [info@leonardbernstein.com](mailto:info@leonardbernstein.com). ■

*Karen Cencula and Betsy Sostak serve as principal leaders at Townline Elementary School in Vernon Hills, Illinois.*

**\*UNFORTUNATELY AT THIS TIME THE ARTFUL LEARNING SUMMIT SCHEDULED FOR JUNE 17-18 IN VERNON HILLS, HAS BEEN CANCELLED. WE LOOK FORWARD TO RESCHEDULING THIS EVENT NEXT YEAR.**

## Ingredients for Success

*A report from Midway Elementary School of the Arts, Sanford, Florida*

What are the ingredients for success? Take one low-performing school that has languished at the bottom of the district’s collective ranking system for numerous years. Add in a healthy heaping of *Artful Learning*®. Mix well with generous portions of critical thinking, rigor, creativity and inquiry. Bake well in convection oven fueled by teacher passion and commitment — and voila! Midway Elementary School of the Arts raises its Florida

accountability school grade from a C to a B.

While this recipe might seem a bit obvious, it’s important to note: this recipe is founded in the real world that is education today. For many years, Midway had indeed been the lowest performing school in Seminole County, Florida — a suburban county located just north of Orlando. In its infancy as an arts magnet school, Midway for the first eight years of its existence operated almost as two schools within the same campus. There were the academic classrooms, grades K-5, and then there were the arts classrooms like Art, Music,

Theatre, Dance, Strings, and Band, operating in isolation from the regular classrooms. Without the key integration of the arts across the entire curriculum, results for Midway were mediocre at best; the school floundered between accountability grades of D and C.

Enter the *Artful Learning* model. In 2008, Midway embarked on a school-wide initiative to improve the level of instruction, targeted at weaving the arts into the fabric of daily instruction in the regular academic classrooms in addition to the arts special area courses. Teachers began to immerse themselves in the world

# Snapshot: *Artful Learning* & Mathematics at Midway

by Patrick Bolek

One of the most challenging academic areas of instruction is the arts-alignment of mathematics. The inventive 1st and 2nd grade teams at Midway brilliantly solved this by incorporating the *Artful Learning Arts-Based Skill & Strategy of Realistic & Abstract Art Exploration* over a two-year period. Grade 1 teachers introduced the strategy by modeling for their students how to reinterpret their understanding of hundreds, tens and ones through abstract art, using symbolic representation. This engaged the students at the visual level by comparing and contrasting real versus abstract using only color and line. There was collaborative discussion and sharing as each student's creation was different, yet each accurately depicted the three-digit number kinesthetically using the act of drawing and various media. See *Image 1*.

One year later, Grade 2 students used the same *Arts-Based Skill & Strategy* they had previously learned, but

now employed the strategy using sculpture to convey their understanding of thousands, hundreds, tens and ones. Each color of the modeling clay represented a numeric entity, but students could sculpt their personal number anyway they desired using only shape and a pre-determined color-key of white, blue, yellow and red. The challenge was for each student to correctly determine the number represented by a different classmate's sculpture. The shape and color combinations varied as no two sculptures were alike, yet students could identify any number combination regardless of the variance of the individualized amorphous shapes. See *Image 2*.

The power of *Artful Learning* allows for differentiation of creative expression to convey understanding of the content learned. These student artifacts, in both their content and their artistic fluency, serve as indicators of the school's transformation, as well as the cultural shift toward valuing the arts as an essential part of the core curriculum. Recognition to the incredible

of *Artful Learning*, embracing the model and its power to impact instruction wholeheartedly. Guided by master trainers Patrick Bolek, Jo Ann Isken and Susan Stauter, Midway teachers pushed their own thinking and creativity in an effort to do the same for their students. While Level I training and implementation may have been more about grasping the model and how it works, Level II and Level III work has focused on a single specific goal: rigor.

As Midway teachers worked and moved through amazing *Artful Learning* Units of Study, they began to see areas where students could be pushed more

to take their own learning to significantly deeper levels. Challenging themselves in their unit development teams to analyze standards and go beyond what was accepted, teachers were able to incorporate *Inquiry Centers*, and *Original Creations* that pushed the envelopes of ability and depth of learning. Careful implementation of rubric-based projects and assignments, combined with the continuous ratcheting up of teacher expectations, led to deeper learning. This deeper, extended learning translated directly into application of skills mastered through *Artful Learning* units

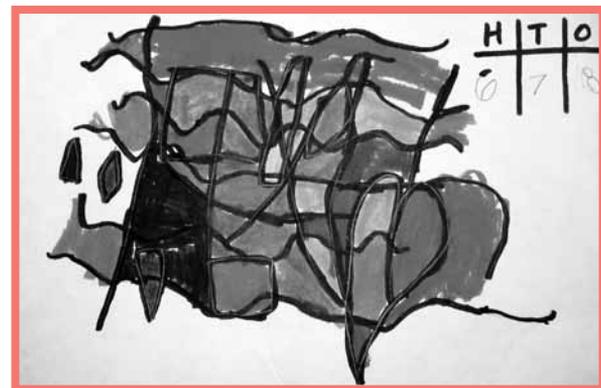


Image 1 - #678 - Grade 1



Image 2 - Grade 2 - 9,999/5,762/4,956/4,233

practitioners of this methodology who inspired their students to do great work are: Catherine Zeuli, Scheshin Quinn, Kelly Ecker, Anthony Ingram, Tracy Thomas, Rayna Schusster, Avalla Cleveland, Jason Bass and Louise Perkins. ■

*Patrick Bolek is an education design consultant for his company Momentum ProjectLab. He currently serves as Advancement Consultant and National Lead Trainer for Artful Learning, Inc.*

as students were assessed on the states FCAT (Florida Comprehensive Achievement Test). Significant gains in all curricular areas, filtered through the state's school assessment system, brought Midway to its proud current grade of B.

As the 2010-2011 school year marches onward, rest assured that the recipe for success is still the main course at Midway Elementary School of the Arts. When the baking's finally done, we'll all sit down to a heaping helping of a grade A school. ■

*JP Royer III is the Magnet Facilitator and Artistic Director at Midway Elementary School of the Arts in Sanford, Florida.*

# The New York Philharmonic Digital Archives



by **Barbara Haws**

The New York Philharmonic Archives, which serves as a repository for more than 165 years of Philharmonic history, is one of the oldest and most important orchestral research collections in the world. It traces the entire history of the Philharmonic and its more than 15,000 performances around the world and is an important record of cultural history in New York City.

## Bernstein's Mahler 9 score was viewed 6546 times.

The Archives has recently made available online the Orchestra's vast performance history — the largest single performance history in the world — for easy searching and specific queries.

Currently, the Philharmonic Archives is engaged in a major effort to digitally preserve, and make available to the public, the Leonard Bernstein multimedia collection, funded through the *Save America's Treasures* program.

In February, due to the generosity of the Leon Levy Foundation the Philharmonic's Digital Archives launched its first phase of what is referred to as the *International Era*. This

time period was selected for a number of reasons. It is the time when the United States becomes a world power and New York City its cultural capital; when the New York Philharmonic emerges as a worldwide symbol of this new cultural position; when Government begins funding the arts; when women join the Orchestra; when the Philharmonic opens Lincoln Center for the Performing Arts; when the Orchestra musicians win 52-week contracts; when television becomes main stream and the Long Playing record is invented; and it is the time of Leonard Bernstein's leadership.

The *International Era* is the time period with the greatest variety of formats for the Digital Archives, allowing us to test our assumptions about searching across document formats: scores, programs, press clippings, business documents, images, film, audio and video. Even though the audio and video currently available are only samples, they include the radio broadcast of Bernstein's 1943 conducting debut, the first movement of Mahler's *Symphony No. 9* from 1965 (follow along in his score while you listen) and an excerpt from the Philharmonic's 1959 tour to Moscow showing

Shostakovich greeting Bernstein at the stage. A long-term strategy is being developed to make all of this material available in the not-so-distant future.

By the end of 2012 all of the archival material from 1943 through 1970, from the letters of Presidents to the smallest scrap of paper, will be available in the Digital Archives — an estimated 1.3 million pages.

The New York Philharmonic has one of the largest music score collections in the world, created principally from the orchestra library that began acquiring scores in 1842. Numbering nearly 15,000 items, the collection contains rare first editions as well as the material used and marked by the Orchestra's Music Directors and guest conductors, including Gustav Mahler, Leonard Bernstein, Erich Leinsdorf, Bruno Walter, and Andre Kostelanetz. Today, 1100 hundred scores marked by Bernstein, Kostelanetz and a couple by Mahler are viewable.

The Archives maintains 84,000 pages of press clippings, some dating as far back as the 1890s; more than 27,000 images (photographs, drawings, posters, lantern slides, and transparencies); and a complete set of the New York Philharmonic programs (1842 to the present).

In the first month over 22,000 unique visitors came to the Digital Archives. After the United States, Japan and Germany provided the largest number of visitors. Bernstein's Mahler 9 score was viewed 6546 times. Six people from Kootenai, Idaho (pop 441) searched for Bernstein or clarinet sonata or Brahms. One user in Pensacola, Florida spent 2 hours 15 minutes with Bernstein's score of Holst's *The Planets*. A user on Offutt Air Force Base in Nebraska looked through 25 pages, and 11 visitors from Guatemala averaged 10:42 minutes on the site. It's a wonderful start. ■

# Remembering Jack Gottlieb

## October 12, 1930 – February 23, 2011

By Jamie Bernstein

Jack Gottlieb was so very much more to us than merely our father's musical (and for a while personal) assistant. He was truly a member of the family, as far back as we can remember.

Jack's importance to Leonard Bernstein cannot be properly accounted for in this small space. Not only did Jack have the musical knowledge and intellectual dexterity to perform all the complex tasks our father demanded of him, but of equal importance, Jack was able to withstand the late nights, the

meta-nanny, Julia Vega, became deep, lifelong friends – and Julia didn't make those kinds of friends with just anyone. That summer when my brother Alexander fell off his bike, he remembers: "Jack helped, after almost fainting, to get me cleaned up and to a doctor." Julia would have taken note of that.

And then there was the matter of Jack's profound spirituality. One summer long ago, Alexander and I were walking around with Jack outside our rented house on Martha's Vineyard; I couldn't have been more than six. Jack was telling my brother and me that

**Jack had his own rich musical life. He was a gifted composer in his own right, and made an especially strong impact with his Jewish liturgical compositions.**

emotional storms and the wild centrifugal forces of our father's personality. Not just anybody could do it — and do it with humor, patience and undimmed love.

Jack had his own rich musical life separate from our father. He was a gifted composer in his own right, and made an especially strong impact with his Jewish liturgical compositions.

And he was a wonderful writer. Not only did he write the excellent program notes for all of Bernstein's works; his various books were learned, well written and never lacking in wit. As co-editor of this publication, he was indispensably perceptive and punctilious; we will sorely miss his penciled corrections in the margins.

All this my siblings and I understand and appreciate now, as adults. When we were little, what we mostly knew was that Jack was warm and funny and clearly happy in our company, as we were in his. Jack and our beloved

God was present in everything. "Everything?" I said. "Even in our dog?" "Yup, even in Henry." "What about in this pine tree?" I said. "Yup, God is in every single tree," Jack said.

I was thinking hard as we walked along the dock that stuck out into the lagoon. I was sure I could come up with something that God wasn't in. "What about this seagull poop on here?" I said triumphantly, pointing to the white mess on top of the weathered piling. "Yup, God's in there," Jack said matter-of-factly.

Jack Gottlieb was the first person ever to blow my mind. ■



COURTESY THE LEONARD BERNSTEIN OFFICE, INC.

# IN THE news

## Something's Coming, Something Good

Applause Theatre and Cinema Books, an imprint of Hal Leonard, has published *Something's Coming, Something Good: West Side Story and the American Imagination* by Misha Berson. This book takes a critical, comprehensive look at one of the most beloved Broadway

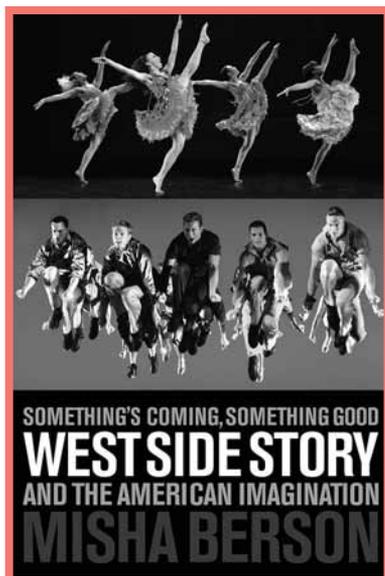
musicals of all time, as well as actors, directors, teachers, students and others, *Something's Coming* is the first book devoted to the many dimensions of *West Side Story* to be written with a general audience in mind. It contains chapters

on *West Side Story* in relation to *Romeo and Juliet*; as a recording phenomenon; as a film rated the second-best movie musical of all time by the American Film Institute; as part of a wave of juvenile delinquency dramas; as the first great choreographer-auteur musical; and as the precursor of "youth musicals" such as *Hair* and *Rent*.

The author, Misha Berson, a lifelong *West Side Story* fan, is the theatre critic for the *Seattle Times*, a frequent contributor to *American Theatre* magazine and the author of the books *The San Francisco Stage* and *Between Worlds: Contemporary Asian American Plays*. She has taught at San Francisco State University, University of Washington and at the USC Annenberg School for Journalism and Communication, and was a National Arts Journalism Program fellow at Columbia University. ■

**This book takes a critical, comprehensive look at one of the most beloved Broadway musicals of all time.**

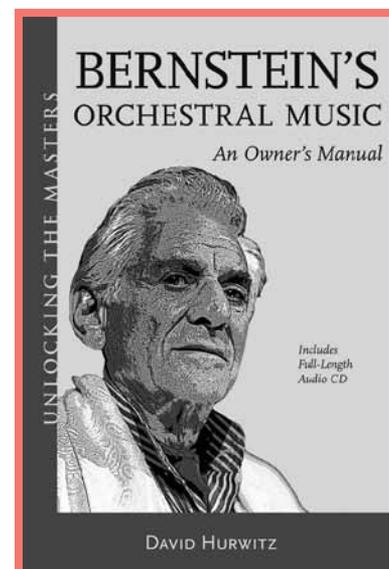
musicals of all time — from its inception by its creators (Robbins, Bernstein, Sondheim, and Laurents) to its success on film, to its ongoing popularity on stages around the world and its potent impact on the Great American Musical.

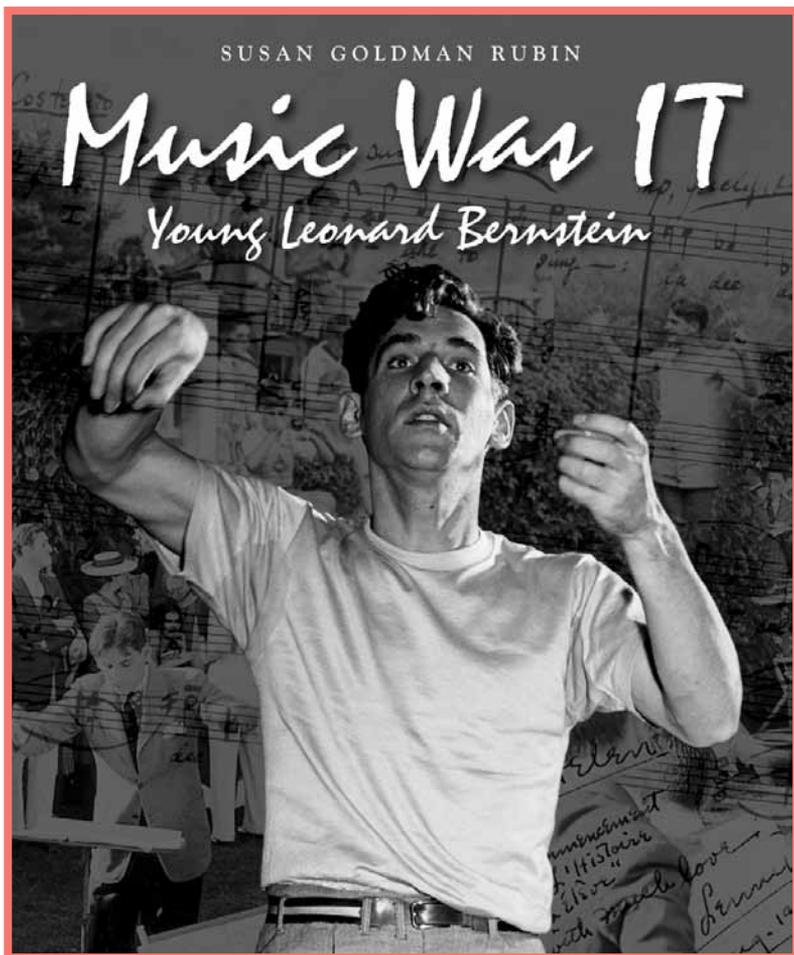


## Bernstein's Orchestral Music

Amadeus Press, an imprint of Hal Leonard, has published another book about the legacy of Leonard Bernstein: *Bernstein's Orchestral Music* by respected music critic David Hurwitz. Bernstein's fame as a conductor, as well as his successes on Broadway, have tended to overshadow his orchestral works. This book, in tandem with an accompanying CD of Bernstein conducting his compositions, explores all of Bernstein's significant concert music: three symphonies and several works for soloist and orchestra as well

as his much-beloved orchestral adaptations of music from the Broadway shows. Bernstein's Orchestral Music provides a detailed but approachable overview for listeners who want to better acquaint themselves with this rich body of work. ■





## Music Was IT!

Susan Goldman Rubin has written a new biography of Leonard Bernstein for younger readers: *Music Was IT (Young Leonard Bernstein)*, published by Charlesbridge. Beginning with Bernstein's childhood in Boston and ending with his triumphant conducting debut at Carnegie Hall with the New York Philharmonic when he was just twenty-five, *Music Was IT* draws readers into the energetic, passionate, challenging, music-filled life of young Leonard Bernstein.

The biography features archival photographs, mostly from the Leonard Bernstein Collection at the Library of Congress, and a foreword by Bernstein's daughter Jamie. Extensive back matter includes biographies of important people in Bernstein's life, as well as a discography of his music. ■

## The Reviews Are In For *Music Was IT*:

"Ms. Rubin's book is written specifically for 9–12 year olds, but anyone who is curious about Bernstein would do well to check out this book. The author's writing style is simple and direct but not condescending, and she weaves a compelling story sure to capture the interest of Bernstein fans at any age."  
– *The New York Journal of Books*.

"Rubin's sparkling biography looks at one of the most influential and acclaimed composers/conductors in recent history and brings his story to

vibrant, colorful life... *Music Was It* is an engrossing, warm, and comprehensive read, and should be considered an essential purchase for most libraries. All readers will appreciate Bernstein's story of proficiency, perseverance, and passion."  
– *School Library Journal*.

"A remarkable celebration of a uniquely American musical genius." – *Kirkus Reviews*

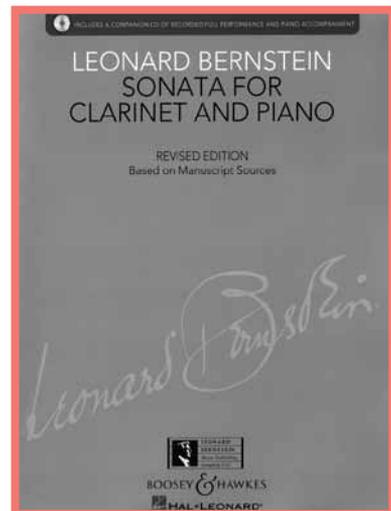
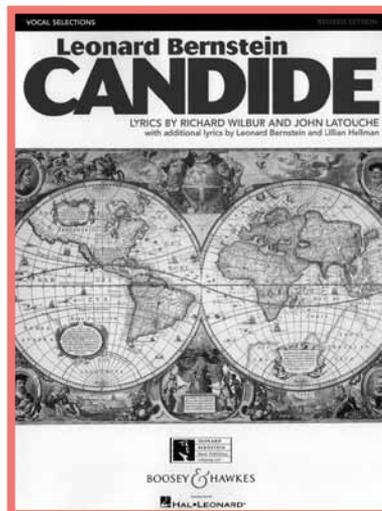
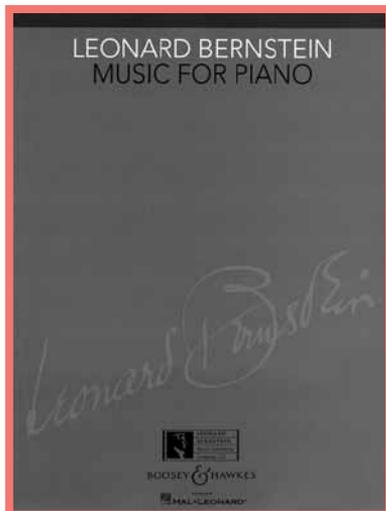
*Music Was IT* is available from [www.leonardbernstein.com](http://www.leonardbernstein.com) ■

## West Side Story Souvenirs

The Shop at WestSideStory.com now offers merchandise from the recent Broadway revival & current national tour, including a 50-page souvenir book, many different T-shirt designs, hooded sweatshirts, silk screen print posters, mugs, caps, magnets, tote bags and more.

WestSideStory.com is also your one-stop shop on the web for West Side Story sheet music and CDs. Use Code WSS311 for 15% off your first order. ■

# New Publications



The Leonard Bernstein Music Publishing Company is excited to announce many new publications in cooperation with Boosey & Hawkes and Hal Leonard. The publications include a new edition of the *Sonata for Clarinet*, 10 Selections from *Candide* for piano 4 hands, a new revision of vocal selections from *Candide* as well as *Make Our*

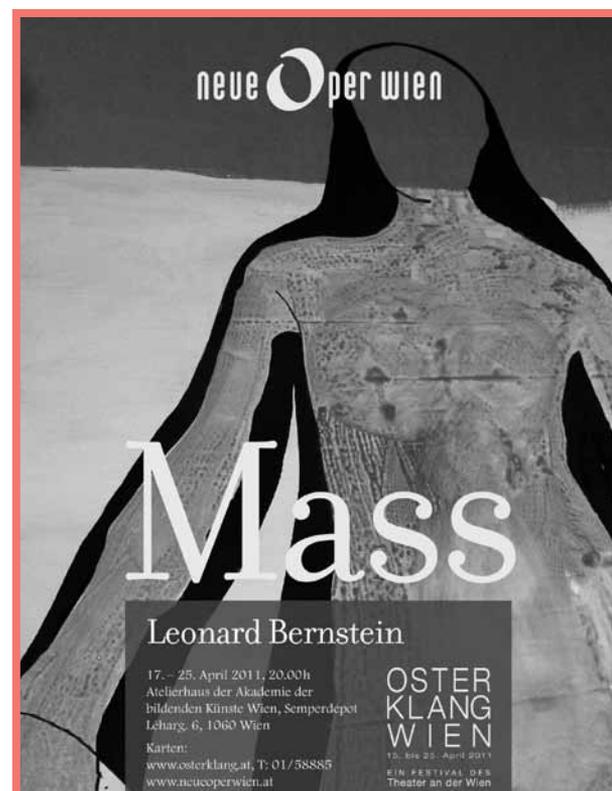
*Garden Grow* from *Candide* for soloists and chorus. For the first time ever, all of Bernstein's music for piano has been published in one book. This includes all the *Anniversaries*, the *Sonata*, *Touches* and first time publications of *Four Sabras*, *Music for the Dance, No. II*, *Non Troppo Presto* and *Bridal Suite* (1 piano, 4 hands). Also, for piano is a collection of *Bernstein*

*Broadway Songs for Easy Piano*. Bernstein's *Theatre Songs* are now available for High and Low voice as well as a collection of *Theatre Songs, Duets and Ensembles*. The song cycle *I Hate Music* is now available for high and medium voices. All these new publications are available from [www.leonardbernstein.com](http://www.leonardbernstein.com). ■

# MASS in Vienna

This April saw a new production of the Chamber Version of *MASS* in Vienna presented by Neue Oper Wien in a coproduction with OsterKlang Wien. This production was under the musical direction of Walter Kobéra conducting the combined forces of the Amadeus Ensemble-Wien, Wiener Kammerchor, and Opernschule der Wiener Staatsoper featuring Alexander Kaimbacher as the Celebrant. This production was directed by Hendrik Müller, with sets and costumes by Matthias Werner, choreography by Nikolaus Adler. *MASS* was presented in the Semperdepot and was sold out.

The newspaper said "Vienna's Osterklang festival hit a high point on Palm Sunday with a work that was once accused as being blasphemous. Vienna's Neue Oper turned Leonard Bernstein's challenging *Mass* into an enthralling spectacle." ■



# Candide In Berlin

In June the Staatsoper im Schiller Theater (Berlin) will present its first production ever of *Candide*. This new production will be led by dramaturg Katharina Winkler with direction by Vincent Boussard, set designs by Vincent Lemaire and light design by Guido

Levi. Celebrated fashion designer Christian Lacroix will provide the costumes. Wayne Marshall will conduct the production.

*Candide* will be performed by Leonardo Capalbo; Maria Bengtsson will sing Cunegonde. Other performers include Stephan Loges as Maximillian, Graham

F. Valentine as Dr. Pangloss, Stephanie Atanasov as Paquette and Anja Sitja as the Old Lady. The premiere is scheduled for June 24, with subsequent performances on June 28 and 30. For more information visit: <http://www.staatsoper-berlin.org> ■

# Bernstein on Display



The Musical Instrument Museum in Phoenix, Arizona has included a display tribute to Leonard Bernstein. The display includes a white bow tie and a vest that he used when conducting, as well as a baton. The articles are on loan to the museum courtesy of Flavio Chamis, a conductor who studied with Bernstein. Chamis also acted as an assistant conductor for the Maestro. ■



# A Quiet Place... continued

(continued from page 4)

and director Christopher Alden. Alden goes for unity. He uses the 32-strong chorus in every act, even though it's only specified for the funeral ceremony. Their presence adds a dimension of grandeur, making the whole show more distinctively operatic. Another insight (originally Steel's) is to have *Tabiti's* deliciously cool jazz trio sung by the soprano, tenor and baritone who take the roles of Dede, Francois and Junior in the other two acts: in retrospect it's an obvious unifying device but nobody (not even Bernstein) had thought of it before.

An impressive young conductor, Jayce Ogren (also a

composer and singer), handled the big orchestra calmly but with flair, and brought powerful emotion to the orchestral interludes.

So does *AQP* have a future? Scouts were sighted from Paris, Toronto and London (ENO has an impressive Bernstein track record) but I would expect other American companies to be the first to take the plunge after the glowing notices *AQP* received. Bernstein defined his goal when still in his twenties: it was "to write something simple yet serious and wholly American, something everybody would understand... If I can do that I shall die a happy man". The consensus — better late than never — is that he pulled it off. ■



Judith Christin (Susie), Sara Jakubiak (Dede), and Patricia Risley (Dinah)

# Some Performances

## Spring/Summer 2011

For a complete listing visit:  
[www.leonardbernstein.com](http://www.leonardbernstein.com)

### April

- 2,8,10, 16,24** **Görlitz, Germany:** CANDIDE (Scottish Opera Version); Ensemble Theater Görlitz; Neue Lausitzer Philharmonie; Christian von Gotz, director; Eckehard Stier, conductor; Theater.
- 8,10** **Santa Barbara, CA:** TROUBLE IN TAHITI; Opera Santa Barbara; Mark Morash, conductor; Lobero Theatre.
- 10** **Leipzig, Germany:** SYMPHONY NO. 2: THE AGE OF ANXIETY; MDR Sinfonieorchester, Orli Shaham, piano; Steve Sloane, conductor; Gewandhaus.
- 17,19, 22,25** **Vienna, Austria:** MASS; (Chamber Version); Neue Oper Wien, Amadeus Ensemble Wien, Wiener Kammerchor; Hendrik Müller, director; Walter Kobéra, musical director; Semper Depot.
- 19,20, 21** **Stralsund, Germany:** SYMPHONY NO. 1: JEREMIAH; Philharmonisches Orchester Vorpommern; Wiebke Dambolt, mezzo-soprano; Karl Prokopetz, conductor; Theater.
- 23,24, 29** **Cottbus, Germany:** CANDIDE; (Scottish Opera version); Staatstheater Cottbus; Wolfgang Lachnitt, director; Marc Niemann, conductor; Staatstheater.
- 26** **Denver, CO:** MASS (Chamber Version); University of Colorado; Jeffrey Gemmell, conductor; Boetcher Concert Hall.
- 29** **Strasbourg, France:** ORCHESTRAL SUITE FROM CANDIDE; Orchestre Philharmonique de Strasbourg; Wayne Marshall, conductor; Palais de la Musique.
- 29** **New York, NY:** THE LARK; National Chorale; Martin Josman, conductor; Avery Fisher Hall.
- 30** **Santa Fe, NM:** SERENADE; Santa Fe Pro Musica; Colin Jacobson, violin; Thomas O'Connor, conductor; St. Francis Auditorium.

### May

- 4** **Minneapolis, MN:** SYMPHONIC DANCES FROM WEST SIDE STORY; Minnesota Orchestra; Courtney Lewis, conductor; Orchestra Hall.
- 6,7** **Cincinnati, OH:** THREE DANCE EPISODES FROM ON THE TOWN; Cincinnati Symphony Orchestra; Paavo Järvi, conductor; Music Hall.
- 13,14** **Dayton, OH:** MASS; Dayton Philharmonic; John Welsley Wright, Celebrant; Neal Gittleman, conductor; Schuster Theatre.
- 19,20** **Erfurt, Germany:** SERENADE; Philharmonisches Orchester Erfurt; Erik Fenton/Wesley Chong, violin; Samuel Bachli, conductor; Theatre Great Hall.
- 19,21** **Villingen – Schwenningen, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchester der Staatlichen Hochschule für Musik Trossingen; Sebastian Tewinkel, conductor; Franziskaner Konzerthaus.
- 28** **Wiesbaden, Germany:** CHICHESTER PSALMS; Ringkirchenkantorei; Hans Kielblock, conductor; Ringkirche.
- 30** **Vienna, Austria:** CHICHESTER PSALMS; Wiener Singakademie; Heinz Ferlesch, conductor; Konzerthaus.

## June

- 1** **London, UK:** CANDIDE (Scottish Opera Version); London Symphony Orchestra; Kristjan Järvi, conductor; Barbican Hall.
- 2-4** **Washington, DC:** ORCHESTRAL SUITE FROM ON THE WATERFRONT; SYMPHONY NO. 3: KADDISH; National Symphony Orchestra; Cathedral Choral Society; Kelley Naissief, soprano; Samuel Pisar, Speaker; John Axelrod, conductor; Kennedy Center.
- 5** **Cologne, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Ford-Sinfonierchester; Bernhard Lang, conductor; Philharmonie.
- 9,10** **Dessau, Germany:** THREE DANCE EPISODES FROM ON THE TOWN; Anhaltische Philharmonie Dessau; Russell N. Harris; Theater.
- 15,16** **Stralsund, Germany:** DIVERTIMENTO; Philharmonisches Orchester Vorpommern; Karl Prokopetz, conductor; Theater.
- 15** **Vienna, Austria:** PIANO TRIO; Wiener Klaviertrio; Konzerthaus, Mozart Saal.
- 17** **Bonn, Germany:** OVERTURE TO CANDIDE, ORCHESTRAL SUITE FROM CANDIDE; Beethoven Orchester Bonn; Kristjan Järvi, conductor; Beethovenhall.
- 18,19** **Cedar Rapids, IA:** CANDIDE; (New York City Opera version); Cedar Rapids Opera Theatre; Daniel Kleinknecht, conductor; Theatre Cedar Rapids.
- 21** **Greifswald, Germany:** DIVERTIMENTO; Philharmonisches Orchester Vorpommern; Karl Prokopetz, conductor; Theater.
- 24,26, 28,30** **Berlin, Germany:** CANDIDE (Scottish Opera Version); Staatsoper Berlin; Vincent Boussard, director; Wayne Marshall, conductor; Schillertheater.
- 25** **Sapporo, Japan:** OVERTURE TO CANDIDE, SERENADE, SYMPHONIC DANCES FROM WEST SIDE STORY; Sapporo Symphony Orchestra; Ken Takaseki, conductor; Art Park.

## July

- 4** **Wuppertal, Germany:** SYMPHONIC DANCES FROM WEST SIDE STORY; Orchester Wuppertaler Schüler; Toshiyuki Kamioka; Stadhalle.
- 5** **Eugene, OR:** WE ARE WOMEN: SONGS OF LEONARD BERNSTEIN; Oregon Bach Festival; Philip Cutlip, Jeffrey Picon, Elizabeth Shammash, Lauren Worsham, singers; Jamie Bernstein, narrator; Soreng Theatre.
- 9** **Leipzig, Germany:** OVERTURE TO CANDIDE, SYMPHONIC DANCES FROM WEST SIDE STORY; WONDERFUL TOWN (Selections for concert performance); Gewandhausorchester; Kim Criswell, singer; Wayne Marshall, conductor; Rosental.
- 11** **Gozo, Malta:** CHICHESTER PSALMS; Laudate Pueri Choir and the Malta Philharmonic Orchestra; Joseph Vella, conductor; St. George's Basilica.
- 17** **Dresden, Germany:** PRELUDE, FUGUE & RIFFS; SWR Big Band; Wayne Marshall, conductor; Kulturpalast.

## August

- 5** **Harlech, UK:** OVERTURE TO CANDIDE; College Harlech Orchestral Summer School; Wyn Davies, conductor; Harlech Theatre.
- 8** **Freiburg, Germany:** OVERTURE TO CANDIDE; MDR Sinfonieorchester; Karl Heinz Steffens, conductor; Sektkellerei.

## [ Note to Readers ]

**Prelude, Fugue & Riffs** will be sent upon request. Please send all correspondence to:

Craig Urquhart  
**Prelude, Fugue & Riffs**  
121 West 27th Street  
Suite 1104  
New York, NY 10001  
Fax: (212) 315-0643  
e-mail:  
c<sup>u</sup>rquhart@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**<sup>™</sup> is a publication of The Leonard Bernstein Office, Inc.  
©2011 by The Leonard Bernstein Office, Inc.  
Managing Editor: Craig Urquhart  
Editor: Jamie Bernstein  
Design: BorsaWallace, NYC  
Visit our website:  
[www.leonardbernstein.com](http://www.leonardbernstein.com)

121 West 27th Street  
Suite 1104  
New York, NY 10001

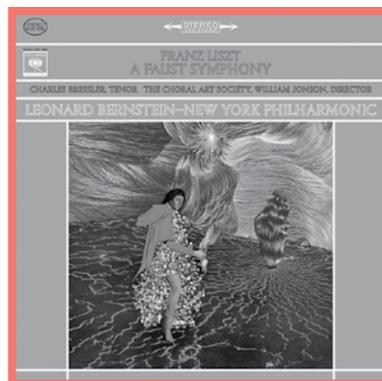
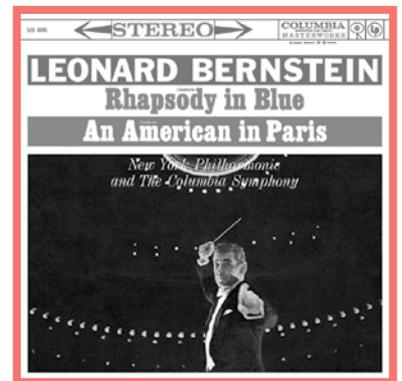
PRESORTED  
STANDARD  
U.S. POSTAGE PAID  
NEWARK, NJ  
PERMIT NO. 625

# Leonard Bernstein

Printed on recycled paper

## LOOKING ahead

Sony Classical Original-Series has newly released several recordings with Bernstein conducting. In addition to a recording of the Maestro conducting *A Faust Symphony* by Franz Liszt and Beethoven *Symphonies No. 5 and No. 7* with the New York Philharmonic, there is a recording of Bernstein conducting the Israel Philharmonic with Christa Ludwig and René Kollo in Mahler's *Das Lied von der Erde*. Also newly available is a recording of Bernstein conducting and performing Gershwin's *Rhapsody in Blue* with the



New York Philharmonic. That release includes Gershwin's *An American in Paris* with The Columbia Symphony.

For all these new releases, Sony Classical is providing the original packaging artwork and program notes. ■